

# RECORD MIRROR

## NICK LOWE

Interview and the  
lusts of Rockpile

## SECRET AFFAIR

Exclusive on  
their album

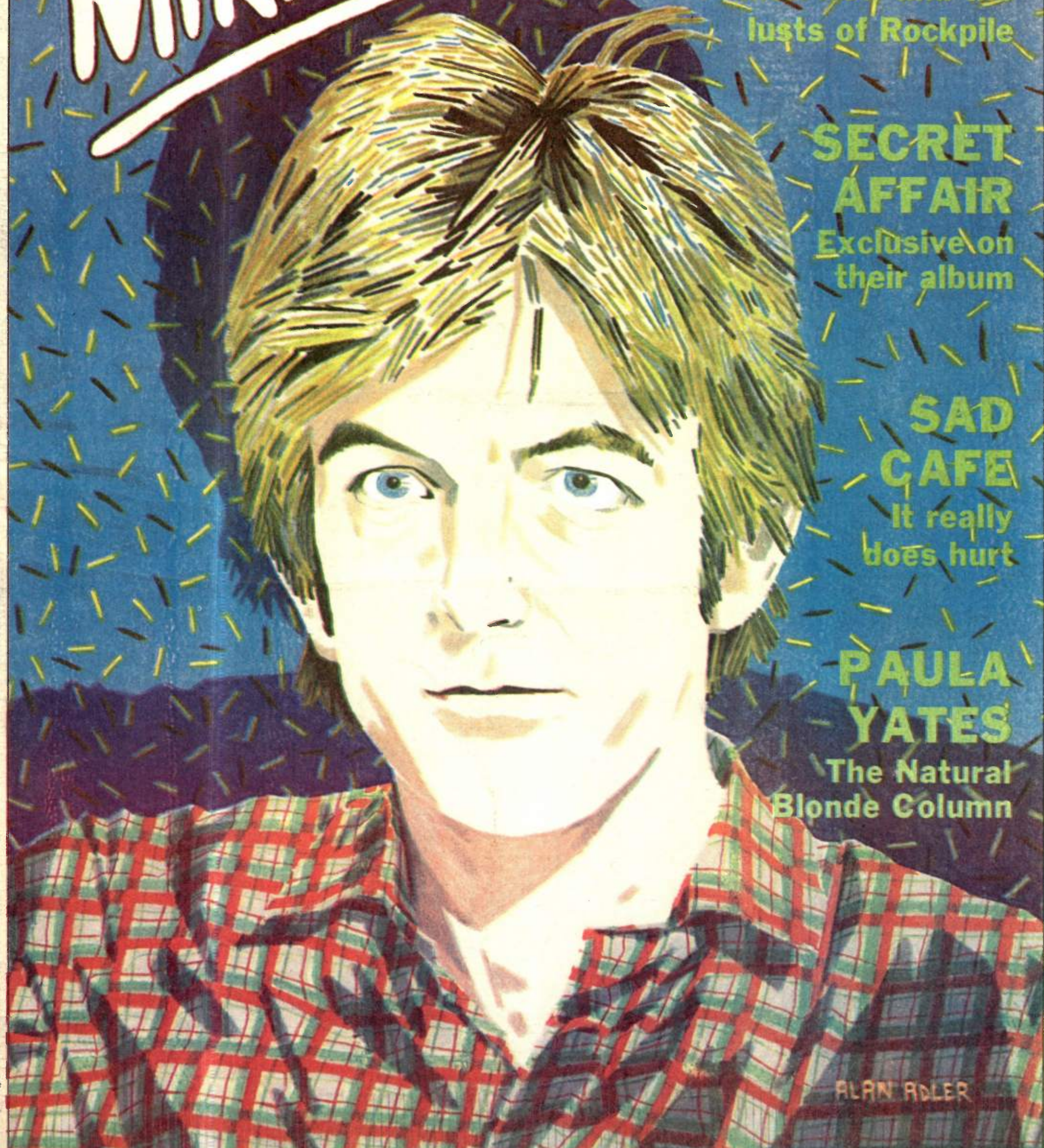
## SAD CAFE

It really  
does hurt

## PAULA YATES

The Natural  
Blonde Column

ALAN ADLER





# THRILLS AND SPILLS

**W**ELL WHAT a rivetingly 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 trouser 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 throbbs 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 Sunilk girl of rock Scott Groham 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 Ocasek 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 frightfully 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 woppie 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 stiffrooney.

**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-poops 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 Clares 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 smutties.

As Pete Briquette 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 Hughiepoos 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.



EMI



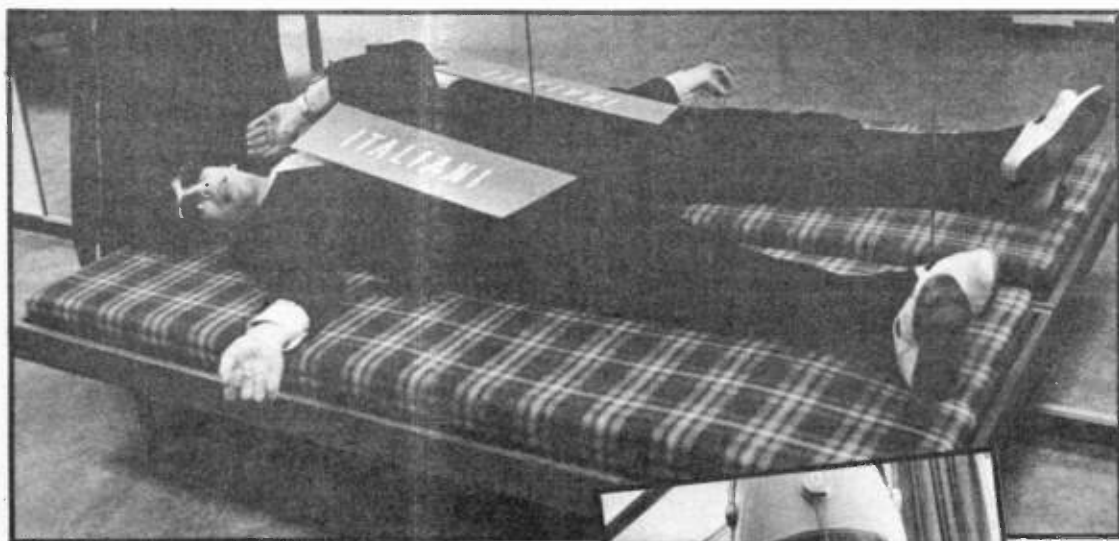
## A couple of twisters



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



**H**ERE 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 jacuzzi. 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.

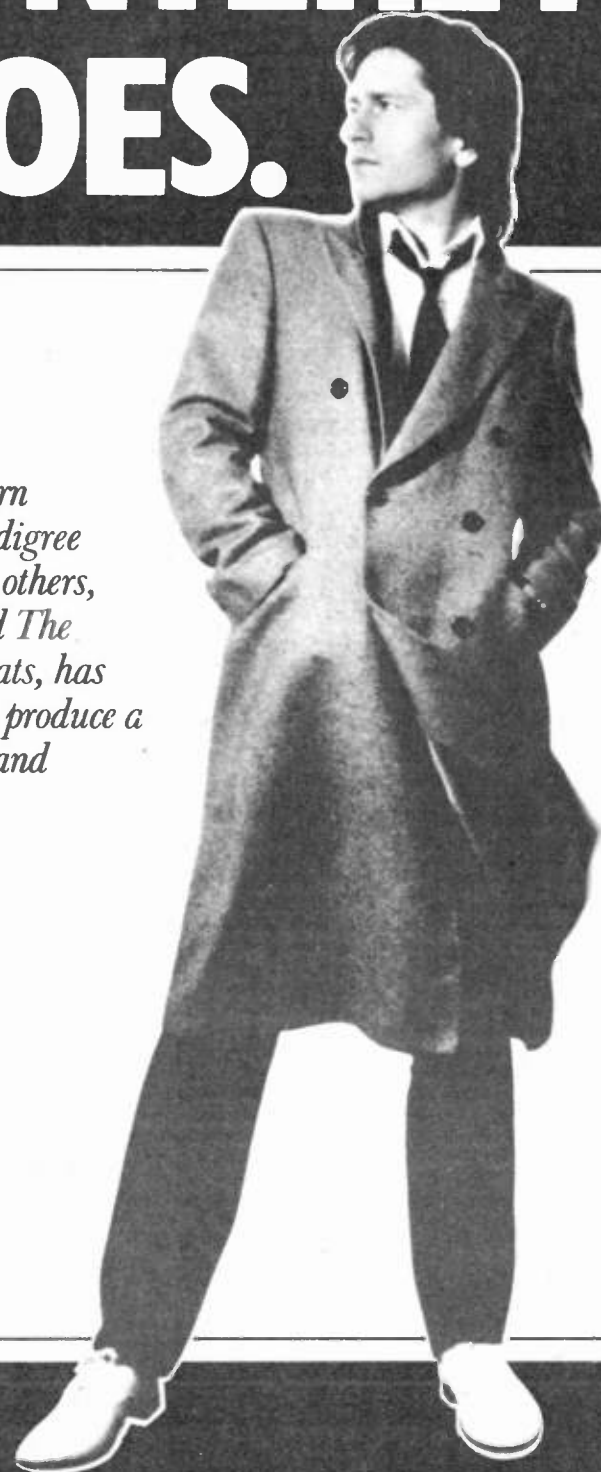
Despite all these pressures, between shots Debbie keeps her hair in order, Chris Stein keeps his tongue hanging out and the rest of the band imitate Italian waiters and various other things too numerous to mention, especially when I'm in a hurry to finish and get back to the oven cleaning.

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.



# SLIP INTO MONTEREY SHOES.

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Nov. 8 Rock Garden  
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University, Edinburgh

Nov. 10  
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Nov. 14th Nottingham  
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Nov. 16 The *Veruse*

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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 locations."

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, Mancunian poet John Cooper Clark will be back in front of British audiences next month.

Clarke, whose new single will be a 'double groove' A-side featuring 'Splat' 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 Clarke 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



Plc by Chris Horler

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 untitled 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.

'Setting Sons' will be out on November 16 — a 10-track album featuring eight Paul Weller originals, one song by Bruce Fexton, 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 Eton Rifles', '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 Centre 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 Runtion 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 tour 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 PAKT 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 28 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

## 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 3, 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 Our 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 now 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 Werrina Stadium November 2, Manchester University 3, Redcar Coatham Bowl 4, Cleethorpes Winter Gardens 5, Nottingham Boat Club 10, Hanley Victoria Hall 12, Dundee University 16, Lincoln Drill Hall 20, 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, Oakengates 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, Rhyll Town Hall 10, London 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 Fford Green Hotel 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 London Polytechnic 23, Battersea Arts Centre 24, Teeside Polytechnic 27, Edinburgh Astoria 28, 29.

## NIGHTMARE

NIGHTMARE: Linton Raleigh Club October 27, Leeds Victoria Hotel 28, Redditch Book and Candle Club 29, Nantwich Roosters 30, Rhyl Talardy Hotel 31, RAF Hullavington November 1, Watford 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

"I'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 (Fatso)."

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

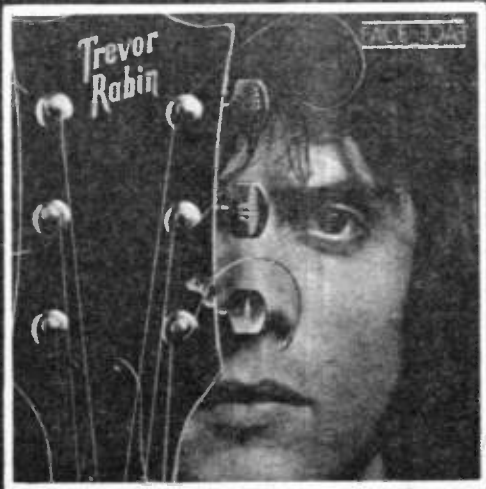
## TOUR DATES

### 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 boisterous 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 lettin' 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 fault, 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 gigantically 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, if 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

PORTRAITS

*Little Women*

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# QUEEN QUEEN QUEEN QUEEN QUEEN

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### NATIONWIDE TOUR

Tues Nov 20 CORK  
Thurs Nov 22 DUBLIN RDS SIMMONS COURT  
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**





**A MOMENT  
OF MADNESS**

**SECRET AFFAIR:** "Let Your Heart Dance" if you're looking for the

**ROY ORBISON:** "Down" ("Asylum")  
I recall this  
with no real  
trying too hard  
avoid despoil-  
faring up and

**GARY MOORE: Spanish Guitar** (MCA). Along with one of the more metallic wares, said instrument is harshly played by the chap who, doubt has had a great deal of harm (see below) done to his career since his split from an older and can think of nothing better to do than sit there in any kind of art that who could take a little more Ourselves, say.

SECRET AFFAIRS Let  
Your Head Dance If  
Spy! ...

**ROY ORBISON:** 'Lay It Down' (Asylum). Soaring with a vocal growing up with so to speak. Roy is trying too, but to no avail despite a thorough earping up with lightning, symphonies and electric guitars to give one of your best oldies. It's great, old

**LINDISFARNE** *Call Of The Wild* (Mercury). Dear Mom, Dad, I'm just entering my childhood and I can't wait to go to school. I'm just going to go to school.

**QUEEN: Crazy Little Thing Called Love (EMI).**  
 Amazingly, just a few weeks after releasing their first album, the band's black leather, tight-shorts, too-late-for-school, minimalist, rap-style, doo-wop rock is not sounding this funky or

**THIN LIZZY:** Sarah  
(Phonogram) Ooo  
A bunch of soft  
leaves blowing Yello  
Music Orchestra  
The Venue out a  
Ape Mess  
Gotham City  
How easily to  
which they up  
A  
dealing all  
Nothing sp  
back de

**JONATHAN KING**  
Gloria (Ariola)

**DONNA  
SUMMER/ BARBRA  
STREISAND: No More  
Tears** (Casablanca). No  
more what?? Ya gotta be  
looking... I'm A Cu

**CULT HERO** "I'm A Cult Hero" (Fiction) Better than being an upstart, suppose. The vivacious fine form bass line is reminiscent of one of the author of Fiction's 5th albums. The Cure surprise surprise in provide Cult a space apart from the mainstream pop music that's only very a

**COWBOYS INTERNATIONAL** (Virgin) More interesting sounds from another one of Virgin's acquisitions. Dominated by synthesizers and expressive vocals, it improves with each play and I doubt it'll crash any parade despite any plaudits from us media types.

**EXPLORES: To See You (Zoo)** Explores were among the unknown stars of the recent Leeds Science Festival and this book contains any good hook, bounding, tinkering, keyboarding, and keyboarding to give you a \$200 lab.

**MARSEILLE: 'Bring On The Dancing Girls' (Mountain).** Not only did they fail to blow Priest off stage on their last tour but they also look infinitely worse than Whitesnake this time. Need I say more?

**END**

**START**

**SINGLE OF THE WEEK**  
**MADNESS: "One Step Beyond"** (Sire). A  
 crash-hot blast of  
 omnipresently twitching  
 horns from the best

**RIKKI LEE JONES**  
**Danny's All-Star Joint**  
 (WEA). In a slightly  
 different vein, Ms. Jones  
 continues in her usual  
 acceptance as the female  
 Tom Waits. Not that that  
 is a bad thing because I'm  
 quite certain Beatniks  
 are going to hate her  
 thing, but more about it  
 some other time.  
 Otherwise, can I really  
 like the rock

THEY'RE FAMOUS  
THE JAM The Elton  
(Polydon) Still

**MOODY BLUES:** 'Nights In White Satin' (Deram). Coming after The Dickies' edition, this is the most serious re-release since Judy Collins' 'Amazing Grace' after The Royal Guards' hit version.

**CHEAP TRICK** (Epic). Not up to the standard of

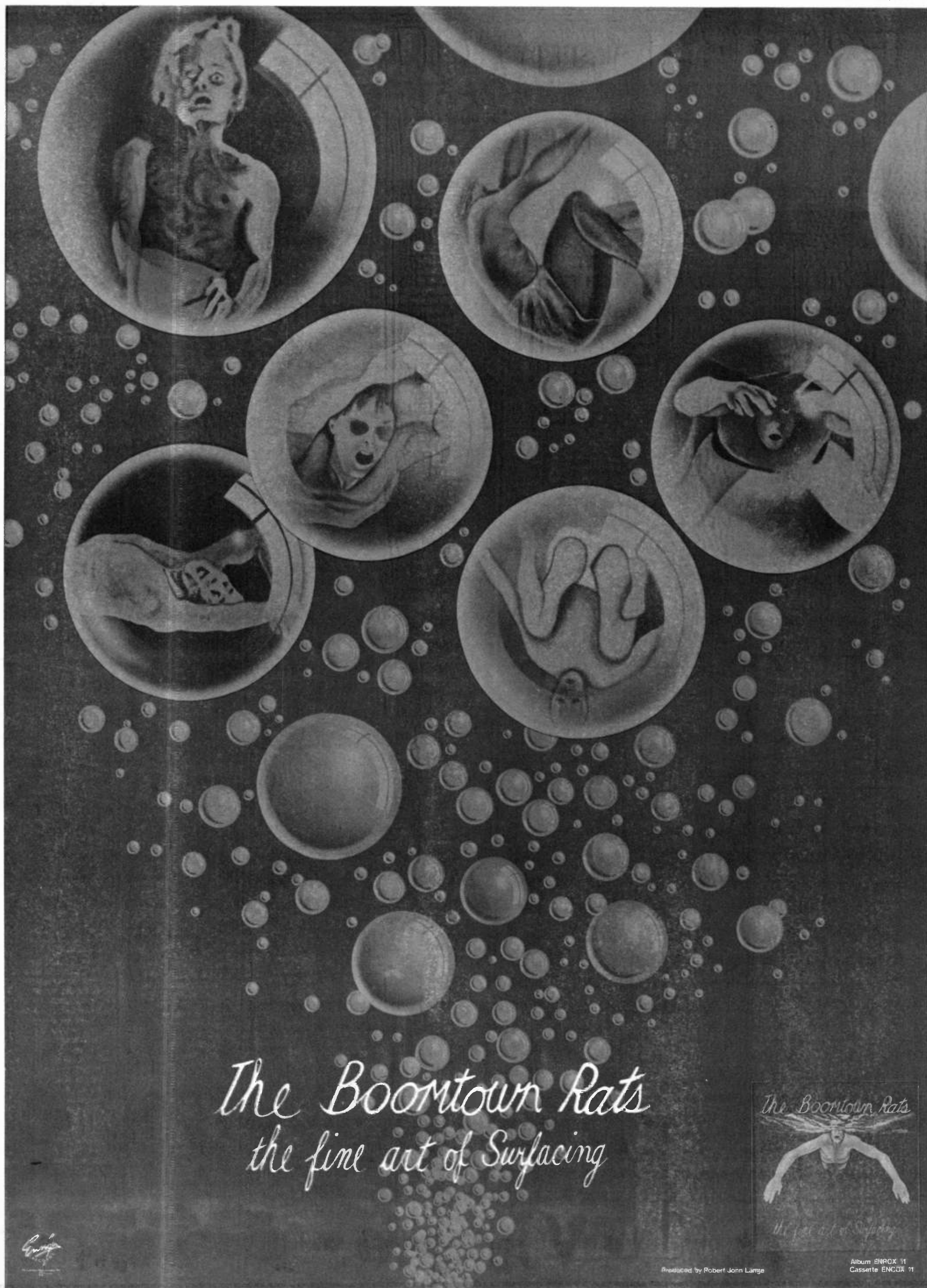
THEY'RE ALMOST  
FAMOUS  
DEAD KENNEDYS  
California Uber Alles  
(Fast) Suitably tasteless  
slurp of black humour  
from America's  
head (Wh

**CHICAGO: 'Mama Take'**  
(CBS) Ten years together and at least ten times funnier than their original, the duo's like-1-in-4 material is so tight that it's not a surprise that the show is a sub-standard caliber of humor for the over 45 crowd. The show's 45+ waistlines, that is,

**PURE PRODUCT.**  
"Rejection" (Streets  
Ahead). Long and  
short. Single. 11

**JUDE: 'Mirror Mirror**  
(Electric) Oodoo  
Raaa-thurr! A good  
voice. Stylis-  
synthesised backing and  
drums and an unsuble-  
insisted beat. This  
transcends all formal  
structures an avant-gard  
artifice by being  
instantaneously  
immediate





*The Boomtown Rats*  
*the fine art of Surfacing*



Produced by Robert John Lange

Album ENROX 11  
Cassette ENCOX 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 Corfu. 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 Blodwyn 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 tricological 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.

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November 29 Deeside Leisure Centre LIVERPOOL  
December 2/3/4 Rainbow LONDON  
December 6/7 City Hall NEWCASTLE

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AVAILABLE NOW



**N**OT to put too fine a point on it, I've always felt Rainbow to be a crock of shit.

Insults like that bounce heedlessly 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 factor. The introduction of vocal supremo — 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 blots 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 Bram Tchaikovski, 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 cut 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 artiste herself. Take a bow Jane Aire, likewise The Records and The Sinceros 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, more former Sweet sidemen 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.

Lyrically, 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

'Invisible Seams', where O'Neill squeezes the initial idea as dry as the make-up tube 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 to 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 rhythm and 'Cha Burnz' 'Moonage Daydream'-style guitars evoking an atmosphere as suitably tense as Geldof'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 the punk maelstrom 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 guilt-ridden, while 'Who's Afraid?' is a return to more vibrant flippancy.

On side two Harley blots his copy-book by attempting to play Dylan. The Godawful 'One More Time' sounds like a Zimble '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 CDL TT5001)

"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 scrabbles 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

FINGERPRINTZ DEBUT ALBUM THE VERY DAB V 2119

SEE THEM ON TOUR WITH SKIDS

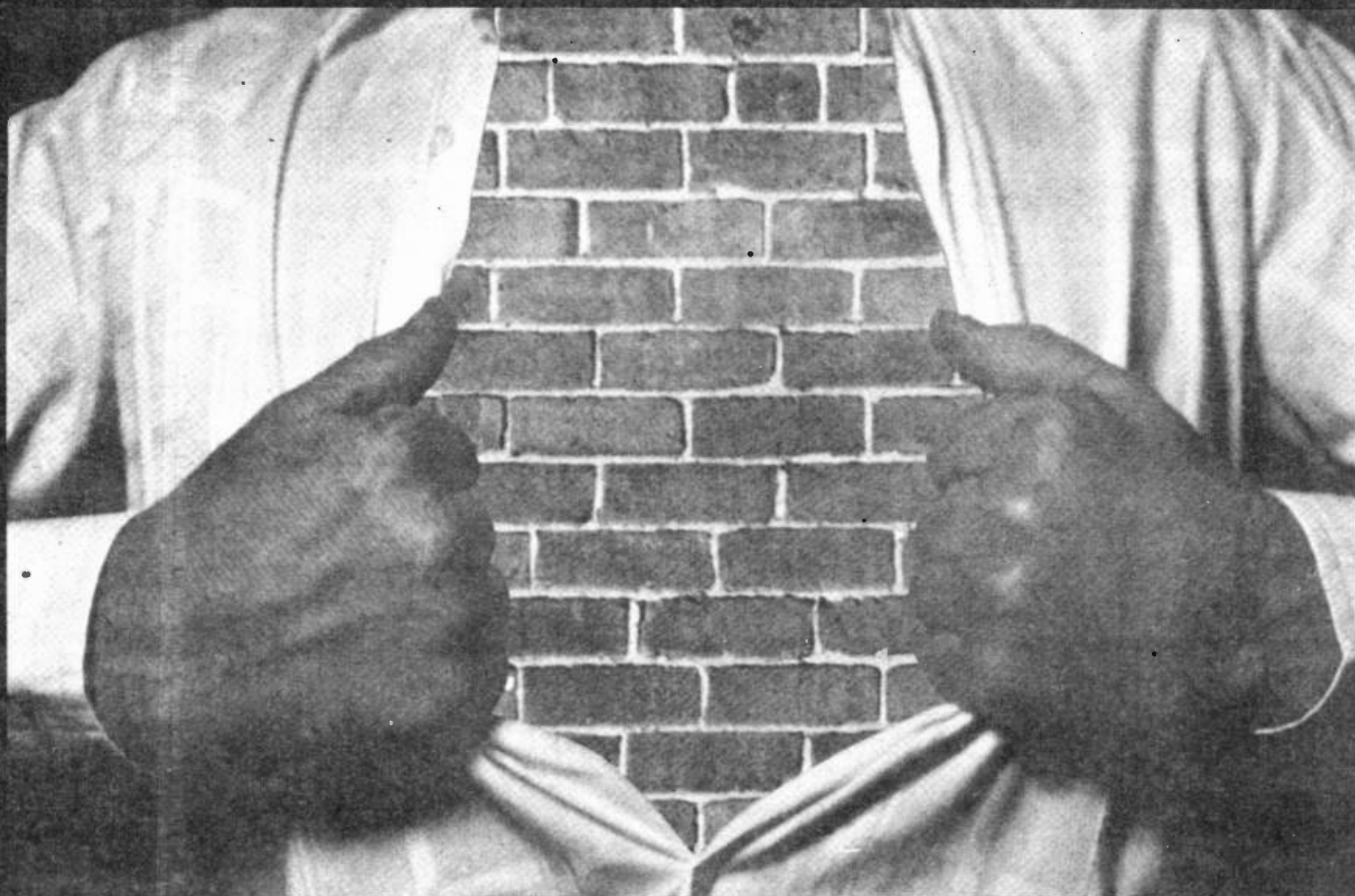
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 19 LIVERPOOL - MOUNTFORD HALL  
 20 ST AUSTELL - NEW COUNTRY RIVIERA  
 22 GREAT YARMOUTH - TIFFANYS  
 23 MANCHESTER - APOLLO  
 24 SHEFFIELD - TOP RANK  
 25 BIRMINGHAM - ODEON  
 26 CAMBRIDGE - CORN EXCHANGE  
 27 NORTHAMPTON - CRICKET CLUB  
 28 BLACKBURN - KING GEORGE'S HALL  
 29 NEWCASTLE - CITY HALL  
 30 WOLVERHAMPTON - CTVIC HALL  
 31 BRIGHTON - TOP RANK  
 NOVEMBER  
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 4 CARDIFF - TOP RANK  
 5 Bournemouth - WINTER GARDENS  
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# THE HUMAN LEAGUE



## EMPIRE STATE HUMAN

**SINGLE VS294**

**FROM THE ALBUM & CASSETTE  
'REPRODUCTION' V2133**

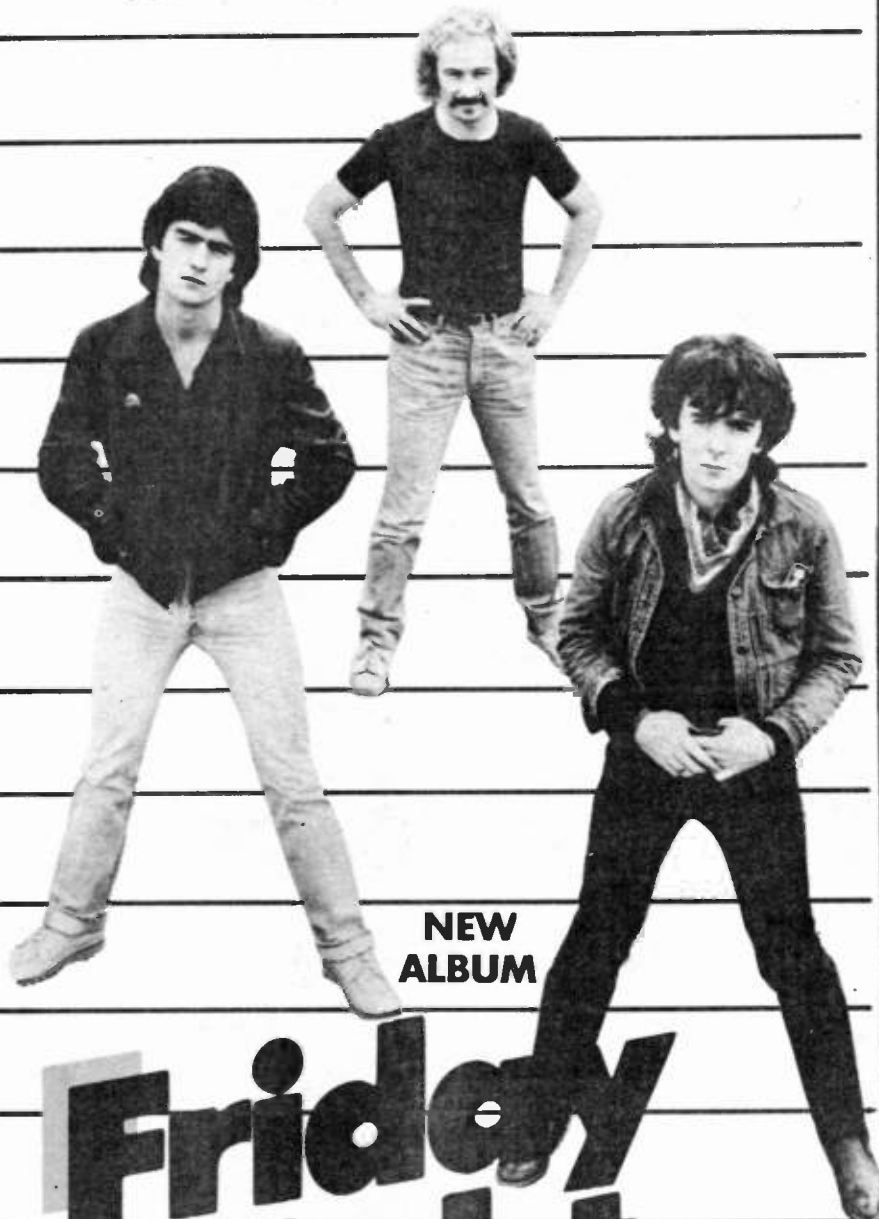
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12 NORWICH ST. ANDREW'S HALL  
13 COVENTRY TIFFANY'S  
17 MANCHESTER UNIVERSITY  
23 BIRMINGHAM UNIVERSITY

26 SHEFFIELD TOP RANK  
28 LIVERPOOL MOUNTFORD HALL  
**DECEMBER**  
1 FRIARS AYLESBURY  
2 GUILDFORD CIVIC HALL

**MORE DATES TO BE ADDED**



# Bogey Boys



NEW  
ALBUM

## Friday Night

CHR 1241



SAT 27th OCT ELECTRIC BALLROOM

# MARATHON MAN



**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 it 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 debit 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 Chinmoy 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 disposable items like 'Festival' and 'Moonflower', it optimistically bodes well for the future. +++ MIKE NICHOLLS

**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.

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 skillful 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 'n' 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 effect 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 zit, play zit 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'. Meantime 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.



# DR. FEELGOOD



## PUT HIM OUT OF YOUR MIND

THE NEW SINGLE  
FROM DR. FEELGOOD  
"PUT HIM OUT OF YOUR MIND"  
BP 306 



TAKEN FROM THE FORTHCOMING  
ALBUM "LET IT ROLL"  
ALBUM UAG 30269  
CASSETTE TCK 30269

### DR. FEELGOOD U.K. TOUR DATES 1979

#### NOVEMBER

20 UNIVERSITY  
22 OLYMPIC STADIUM  
23 QUEENS UNIVERSITY  
25 APOLLO THEATRE  
26 TIFFANY'S  
27 APOLLO CENTRE  
28 CITI HALL  
29 CITI HALL  
30 PAVILION PONTRYHEDGIAID

CARDIFF  
DUBLIN  
BELFAST  
MANCHESTER  
EDINBURGH  
GLASGOW  
NEWCASTLE  
HULL  
ABERYSTWYTH

#### DECEMBER

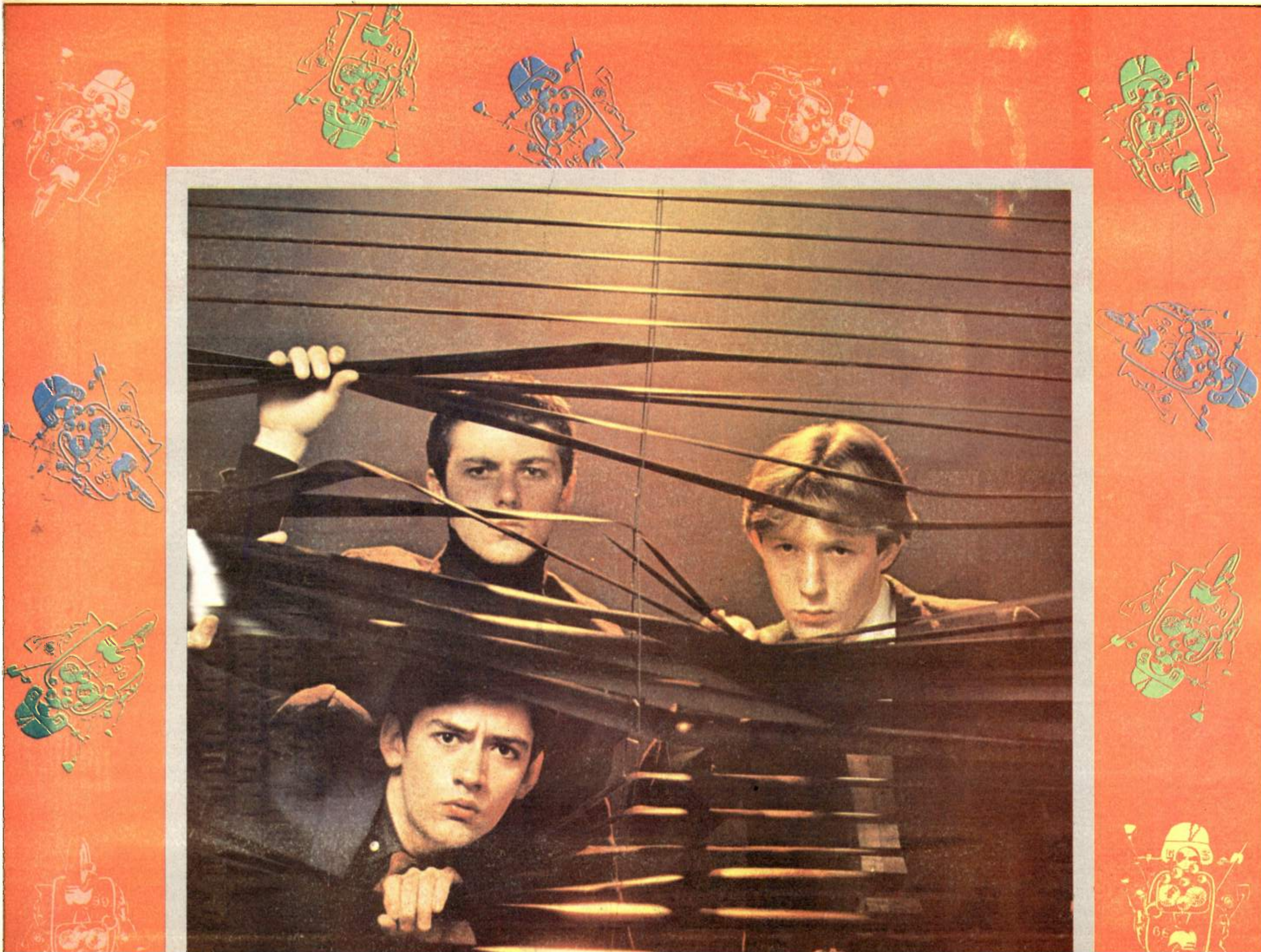
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# DO YOU WANNA KNOW A SECRET?

By PHILIP HALL

**T**HEIR DEBUT single has sold nearly 200,000 copies. They have their own flourishing record label. They have put together half the money for the March Of The Mods tour. They are Secret Affair, one of this year's most refreshing success stories.

No one ever seems to write about our music. They just criticise us about our things we do," Ian Page, Secret Affair's lead singer, tells me in the plush confines of the Marcus Studios in Bayswater. Ian, 21, and guitarist Dave Cairns, 19, are locked in the studios working with engineer Simon Humphries on the band's forthcoming new album.

Critics find it easy to slag off Secret Affair, mainly because Ian makes outspoken statements about the masses of mods he represents. It's so easy to put down mods, but The Affair's music cannot be dismissed so easily.

Secret Affair have the songs, the vocal presence, the imagination, and the honesty to become a band who'll be around, and successful, for a very long time. Ian and Dave write almost all of the songs together, with Ian's piercing, versatile voice, and Dave's skilful guitar lines strongly contributing to the group's distinctive sound.

Right down to the nitty gritty, the album will be released in mid-November and is called 'Glory Boys'. The band start touring major venues, including the Rainbow, during November. December, supported by their Spy stable-mates Squire.

The tracks I heard surprised me. They showed off another dimension to The Affair's impressive live music.

"We made use of horns. I played trumpet and keyboards, we got a chick to do back-up vocals on 'Going To A Go Go' (the only cover on the album), and we even had Seb hacking away at the timpani," explains Ian. The album, so far, 'Don't Look Down' — a slab of high-powered soulful pop, Ian's clear voice cuts the air giving the song a sharp edge. The horns rough out and enhance the instant dance beat.

'New Dance' — the slowest restrained verse breaks out into an epic thumper of a song. It's complex, not an instant number, but the compelling wall of sound makes this a live favourite which has lost none of its energy on vinyl. The song ends with an over-the-top guitar solo courtesy of Fish Fingers, the top guitar solo courtesy of Fish Fingers.

Cairns, Seb comments: "The only difference between Nugent and Cairns is that Nugent uses feedback." 'One Way World' — This is a new song, yet to be performed live, which was included on the album at the last minute. I'm pleased it went on. 'One Way World' highlights another side of The Affair. The song is a pretty, melodic number with imaginative layered harmonies. It will establish Secret Affair as a mainstream-rock band who will appeal to all lovers of classy music.

'Let Your Heart Dance' — a more typically pushy Affair song. It's the next single, out this week, and contains rowdy backing, but vocals, a great knocking dance beat, and rough, n' ready horns.

The B-side, 'Sorry Wrong Number' (not on the album) is more catchy, more poppy, and proves that Secret Affair are masters of white singalong soul.

Hearing this brace of songs convinced me that Secret Affair have a fine debut album on their hands. (An understatement). As Ian puts it, the tracks sound "well in order."

**W**HAT do you think of political making rules for these kids? I lack a Standard Throwaway Question Lesson 1. The trouble with the world is that it's ruled by morals and laws. But justice only serves the strongest. They're old people, the strongest. They call it democracy but what's the point if kids don't express things for these kids? We try to tell them anything new. It's nice for them to see us saying on stage what they feel and do. Good music is the art of expression. Ultimate music is that which gives you that bitter-sweet feeling.

Back to the album: 'Glory Boys' a deliberate anthem? "How can it be deliberate? The kids just adopted it for themselves. The kids are always right and the biz is always wrong. That excites me. 'Glory Boys' is an abstract thing. It's an appearance — a modern day mod. The Glory Boys are 50 kids from the East End who've followed us everywhere. They're our friends and NOT our security service. But now there are Glory Boys in loads of different towns. We wouldn't exist without them."

'Glory Boys' sets the theme. 'Shake n' Move' says what they're going to do. 'For Action' is them coming out of the shadows. 'New Dance' is about people who told me I wouldn't make it. 'Side two opens with 'Days Of Change' and that's fairly self-explanatory. 'Don't Look Down' is about finding yourself in the biz. (Then there's 'One Way World' and 'Let Your Heart Dance'). The album finishes with 'I'm Not Free (But I'm Cheap)' and that's me taking the voice of a pathetic old rockstar who's talking a load of rubbish.

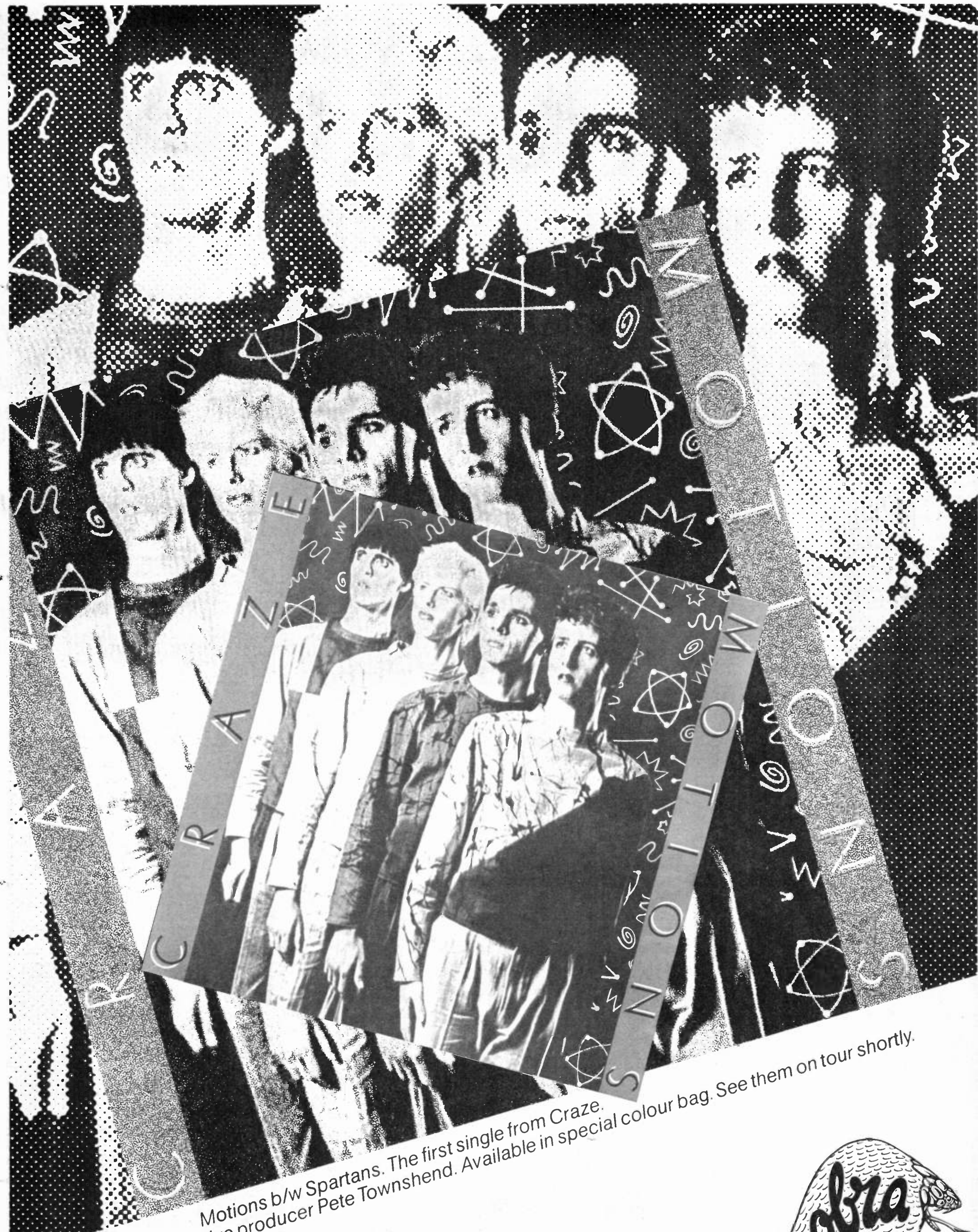
The album is really diverse. It's 50:50 soul, dance music and loud rock. Our music is a new form. We're bringing back the Motown dance beat and combining it with contemporary guitar. Ian's feeling about the biz itself, which he finds "offensive", are as strong when it comes to the press.

The music press has created the divisions in the music industry. Journalists tend to be people who were good at writing essays at school and are now not good enough to write books. However they don't seem to realise there's a difference between creative writing and journalism. I suppose Secret Affair are just coming to the build-up, knock 'em down period. I'm not anti-press. I'm just very careful who I talk to now. (Sounds like the same thing.) — Ed.

He is defensive about being called a mod spokesman. "The press try to make out that I'm the mastermind behind mod. I'm more into being a glory boy or a mod than being a musician. If I'm a spokesman kids can still disagree with something that I say. It's great that all the mod bands sound so different, but you can always tell a mod band apart. Mods have identity but the music isn't the same. I really like all the mod bands. Mod isn't new — it's just another teenage fashion and they're all doing the same things, trying to stand out in the crowd, trying to offend people, and being better than anyone else. Mod is giving 17 and 18 year olds an identity. It's not for critics and the biz. Mod is a living culture. Kids always get attacked and they never get the chance to answer back.

And finally, what more suitable a way to wind things up than with a final Pagewood on the LP? "There's a bit of arty prose on the back sleeve of the album which sets the scene. It helps to give a feel to the album. There are deeper themes in the prose. If anyone's got the time to unravel it. Most kids will understand it. They're not stupid."





Motions b/w Spartans. The first single from Craze.  
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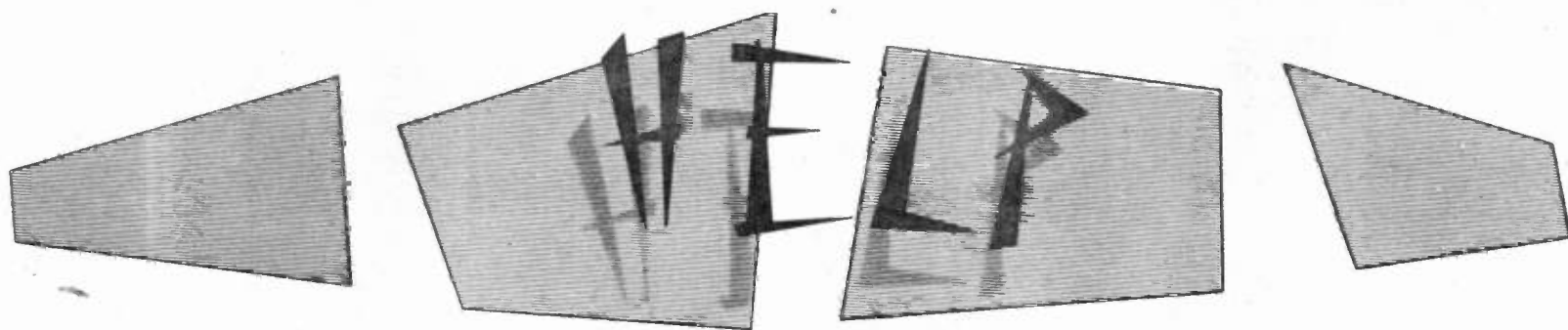


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COB 3





Edited by SUSANNE GARRETT

## POETRY IN MOTION

AT SCHOOL, where I'm studying A-levels, English Literature is my best subject and, as a result of this, I've begun to write poetry. I haven't discussed this with anyone yet — but feel I'm happiest when I'm writing. The problem is that I don't know how good or bad my poems are. Is there anywhere I can send my work for a critical appraisal? Obviously, I would like to have published if possible, but have no idea how to go about it. Also, I have heard people say that the only way to make a living out of writing is to go to university and obtain a degree. Please advise. Frank, Wolverhampton

Some people are content to devote much of their time to writing poems for personal pleasure only. But, like any art form, if poetry is to be any more than a useful personal therapy, it needs to be read and enjoyed by others. You've started creating, now show your work to someone — maybe a sympathetic friend who'll give you an

honest opinion, or a teacher at school who is likely to offer constructive advice rather than instant discouragement. Even better, if your school doesn't have a poetry society, you should be able to contact a local group of people who're interested in creative writing through your local library, which keeps information on a range of activities. For constructive criticism, as well as the opportunity of meeting and discussing poems with other poets of all ages in your area, why not join the Middle England Poets Society, founded by poet/publisher Jonathan Clifford, by simply sending a £4.00 annual student membership fee to MEPS, 53 Coles Lane, Sutton Coldfield, West Midlands.

There are also specialist poetry magazines around which will publish talented up 'n' coming poets. You'll find a comprehensive list in The Poets Year Book, available from 35 Rows on Street.

Cleethorpes, as well as more info on groups and useful fax on how to get your poems into print. The Association Of Little Presses also publishes a pamphlet, "Getting Your Poetry Published", price 10p plus large stamped addressed envelope, from B. Cobbing, 262 Randolph Avenue, London W9.

Avoid falling into the trap of submitting your poems to those publishing companies who regularly advertise their "anthologies" in magazines and newspapers, known in the trade as the Vanity Press. Whether or not you decide to go to university has little to do with making a living in creative writing — tough at the best of times.

### TWO FACED FRIEND

LATELY ONE of my boyfriend's mates has

been talking about him behind his back, and doing the same to me. This boy is being so two-faced because he wants to go with me, although I wouldn't anyway. At a party recently, he asked me out, even though I was with my boyfriend. Then he got drunk and went around calling me a slut. He says he isn't trying to break us up, just that he's jealous and can't help saying things to me. I'm sure my boyfriend wants to stay friends with him, and so do I and would feel guilty if my guy said something to him and they fell out. If he carries on like this though, someone is going to wind up getting hurt.

We've both tried to find him a girlfriend, but he gets all uptight.

I want to stay with my boyfriend. Do I tell this guy to clear-off or just carry on?

Sarah, Maidstone  
•This guy sounds pretty wearing to say the least.

and possibly isn't such a good friend as both you and your boyfriend seem to think. Make it quite clear to him that you are in no way interested in his advances and suggest that your boyfriend does the same. I'm surprised that he hasn't told his mate exactly where to go before. You could add that he'll be more likely to find a girlfriend if he confines his attentions to the unattached and doesn't frighten-off girls with a torrent of abuse.

If he wants to stay friends, he'll get the message, if you put plenty of bottle into it, and will be more careful and more bearable in future.

But are you sure you don't fancy him just a little? Maybe you feel you're the one who'll lose out if he disappears from the scene entirely.

### PROBLEM SISTER

MY OLDER sister, who is living away from home has been having treatment in hospital for anorexia nervosa, but is still very depressed and weak, and wants to contact some kind of group which will help her through. Is there anything available?

Micky, London  
•Ask her to contact Anorexic Aid, Gravel House, Copthall Corner, Chalfont St Peter, Bucks. (Tel: Gerrards Cross 84844). People interested in finding out more about anorexia nervosa, the intake of decreasing amounts of food and loss of appetite, leading to extreme weakness and serious weight loss to the point of physical collapse, which often starts from an obsession with dieting, should write, plus s.a.e. to this address. Anorexic Aid not only offers factual up-to-the-minute advice and information on causes and treatment, but has supportive groups throughout the country.

At this stage, your sister should also keep in regular contact with her doctor.

## FEEDBACK



TALKING HEADS

## HEADS TALKING

AMATEUR phrenologist Liam Healey of Coventry, seeks further fax on Talking Heads, last seen in this country when they played the Edinburgh Rock Festival in September — a comprehensive discography and full details of their forthcoming UK tour, to boot. For a full date itinerary backtrack to the news pages. 'Ere's the disc date. Singles: 'Love Goes To Building On Fire' / 'New Feeling', (Sire 6078604), February 1977; 'Psycho Killer' / 'Psycho Killer Part Two' / 'I Wish You Wouldn't Say', (6078610), December 1977. — 'Psych' was also released as a limited edition 12-inch; 'Pulled-up' / 'Don't Worry About The Government', (6078620), May 1978; 'Take Me To The River' / 'Found A Job', (Sire 4004), September 1978; 'Love During Wartime' / 'Electric Guitar', (Sire 4027), October 1979; Albums: 'Talking Heads 77', (Sire SR 6036), October 1977; 'More Songs About Buildings And Food', (Sire KS6531), July 1978; 'Fear Of Music'. There's no fan club, but you can write to the band or drop a line requesting biographical details c/o Sire Records, 39 Floral Street, London WC2.

BRIEF BITS 'o bump on triumphant chart - toppers Buggles, whose first Island single is 'Video Killed The Radio Star' for Karen Douglas of Manchester. Both members of the duo, Trevor Horne (vocals, bass, guitar), and Geoff Davies (keyboard technology), have knocked around the music business for years, and consequently are unable to reveal their exact ages. Trevor's background credentials include involvement with a Midlands Youth Orchestra, playing bass with many unknown bands in his hometown Leicester, as well as starting a local recording studio — Drumbeat. He joined the line-up of Gary Glitter's band on the "comeback" tour two years ago. Mancunian Geoff Downes who played with Gary Boyle, has been involved with record production too, co-producing The Jags' single 'Back Of My Hand' with Trev.

•ELO competition winners and details of another fab chance to cop some free records — next week.

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•If you're experiencing no soreness or discomfort you have absolutely nothing to worry about. The head of the penis, a mass of nerve endings, is naturally the most sensitive part of the male anatomy. Provided you pay particular attention to personal hygiene in this area there should be no problem.

•Beverly, of Kings Lynn, please ring HELP on 01-836 1147, reverse charge if necessary, between 5.30 and 6.00 pm, Monday to Friday.

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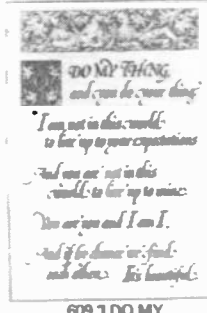
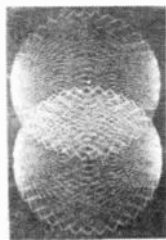
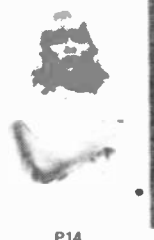
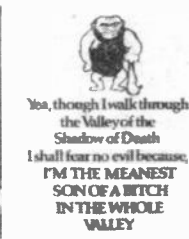
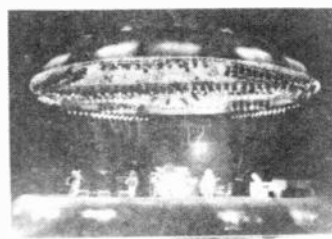
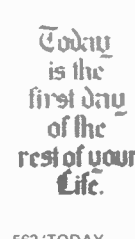
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B189 BLACK SABBATH  
B191 THIN LIZZY  
B193 LINDA RONSTADT  
B195 DR. FEELGOOD  
B198 PINK FLOYD  
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B272 ROBERT PALMER  
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P3196 RUSH  
P3198 E.L.O.  
P3200 IAN DURY  
P3203 PATTI SMITH  
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# MAILMAN

## 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 picture 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 Sodam'.

### 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.

The Body Snatchers of Edmonton.

•We've got a couple — do we qualify for the decanter too?

### 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.

Alison, Hatfield.

•Really great were you Malc? Oh yes. Well, far be it from me...

### 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 implicatory 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 implicatory 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.

### BOOOORING

I WROTE to you on September 2 asking if you and your colleagues could interpret the lyrics of 'C Moon' by Paul McCartney and 'Take It To The Limit' by the Eagles. I know the words but I don't understand them. As yet, I haven't received a reply.

Patricia O'Neill, Renfrew.

•Well Pat, the truth is that our reporters have been closeted with 15 octagenarian Chinamen pondering your questions, whilst in the confines of a small toilet in Soho. So far, the only word we've had is that they think the meaning might come from the roots of existentialism, or on the other hand could we send in 20 bottles of light ale and six fish suppers. We'll let you know how they get on. Cont.

### 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.

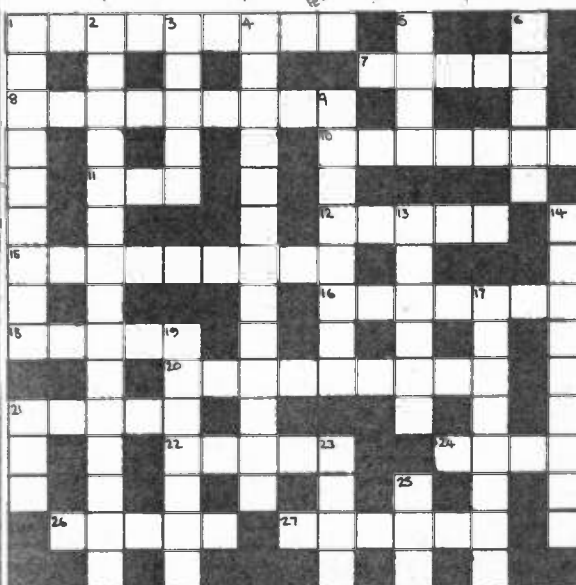
•Get that woolly hat on Westwood or you're a dead man — Alf Martin.

### 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 (2,3,8)
- 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 Parker 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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I-SPY RECORDS



# UP FRONT

The information here is correct 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  
**BIRMINGHAM**, Kings Head, Sledgehammer  
**BIGGLESWADE**, Shuttleworth Agricultural College, Funboy Five  
**BIRMINGHAM**, Odeon (021-643 6101), The Skids/Fingerprintz  
**BIRMINGHAM**, Tiffany's, Halesowen (021-422 0761), Venom  
**BIRMINGHAM**, Underworld (021-477 7985), 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 (662178), The Inmates  
**CAMBERLEY**, Lakeside Theatre (Deepcut 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/Nostoc/Gypsy (Year Of The Child Benefit)  
**COVENTRY**, Warwick University (27406), 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**, Rothies Arms (753701), The Solos  
**GRAVESEND**, Civic Hall (64422), Dogwatch  
**GREENOCK**, Victorian Carriage (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 (663252), The Fall/Performance Anxiety  
**LEEDS**, Polytechnic (30171), Vienna  
**LEEDS**, University, Lipman Building (39071), Statics  
**LEICESTER**, De Montfort Hall (27632), Whitesnake/Marseille  
**LEYSWORTH** (Isle of Sheppey), New Island Hotel, The 58  
**LONDON**, Hope And Anchor, Islington (01-359 4516), Tours  
**LONDON**, 100 Club, Oxford Street (01-636 0933), Matumbi  
**LONDON**, 101 Club, Clapham (01-223 8309), Kevin Armstrong's Local Heroes/Holly and the Italians  
**LONDON**, Kings College, Surrey Street (01-836 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, Peckham, Spare Parts  
**LONDON**, Notre Dame Hall, Leicester Square (01-437 5571), 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 Chevrans  
**LONDON**, The Tramshed, Woolwich (01-855 3371), Mighty Honky Band

**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 (01-385 0526), Borich  
**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 (01-636 0933), Matumbi  
**LONDON**, 101 Club, Clapham (01-223 8309), Kevin Armstrong's Local Heroes/Holly and the Italians  
**LONDON**, Kings College, Surrey Street (01-836 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, Peckham, Spare Parts  
**LONDON**, Notre Dame Hall, Leicester Square (01-437 5571), 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 Chevrans  
**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 (23752), 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/Def Leppard  
**NORWICH**, Theatre Royal (28205), Billie Jo Spears/Bobby Bare  
**NORWICH**, University of East Anglia (56161), The Quads/Dangerous Girls  
**NOTTINGHAM**, Kimberley, Recreation Hall, The Specials/Madness/The Selecter  
**NOTTINGHAM**, Sandpiper (54381), The Teenbeats  
**OXFORD**, Corn Dolly (44761), Urchin  
**OXFORD**, New Theatre (44544), Camel  
**PETERBOROUGH**, Bull And Dolphin, The Now  
**PLYMOUTH**, HMS Drake, Yakety Yak  
**PORTSMOUTH**, Locarno (25491), The Undertones/Tenpole Tudor  
**PORTSMOUTH**, Polytechnic (819141), The Piranhas  
**RETFORD**, Porterhouse (704981), Psychedelic Furs  
**ROTHERHAM**, The Windmill (72988), 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 (38669), Leo Sayer/Mainland  
**STOKE**, Hanley Victoria Hall (24641), Steve Hackett  
**THORNABY**, Thornaby Conservative Club, Brooklyn  
**TONBRIDGE**, The Harvester, En Route  
**WALLASEY**, The Dale, Englands National Sport  
**YEAVILTON**, RNAS Yeovilton, Souled Out

## FRI OCTOBER 26

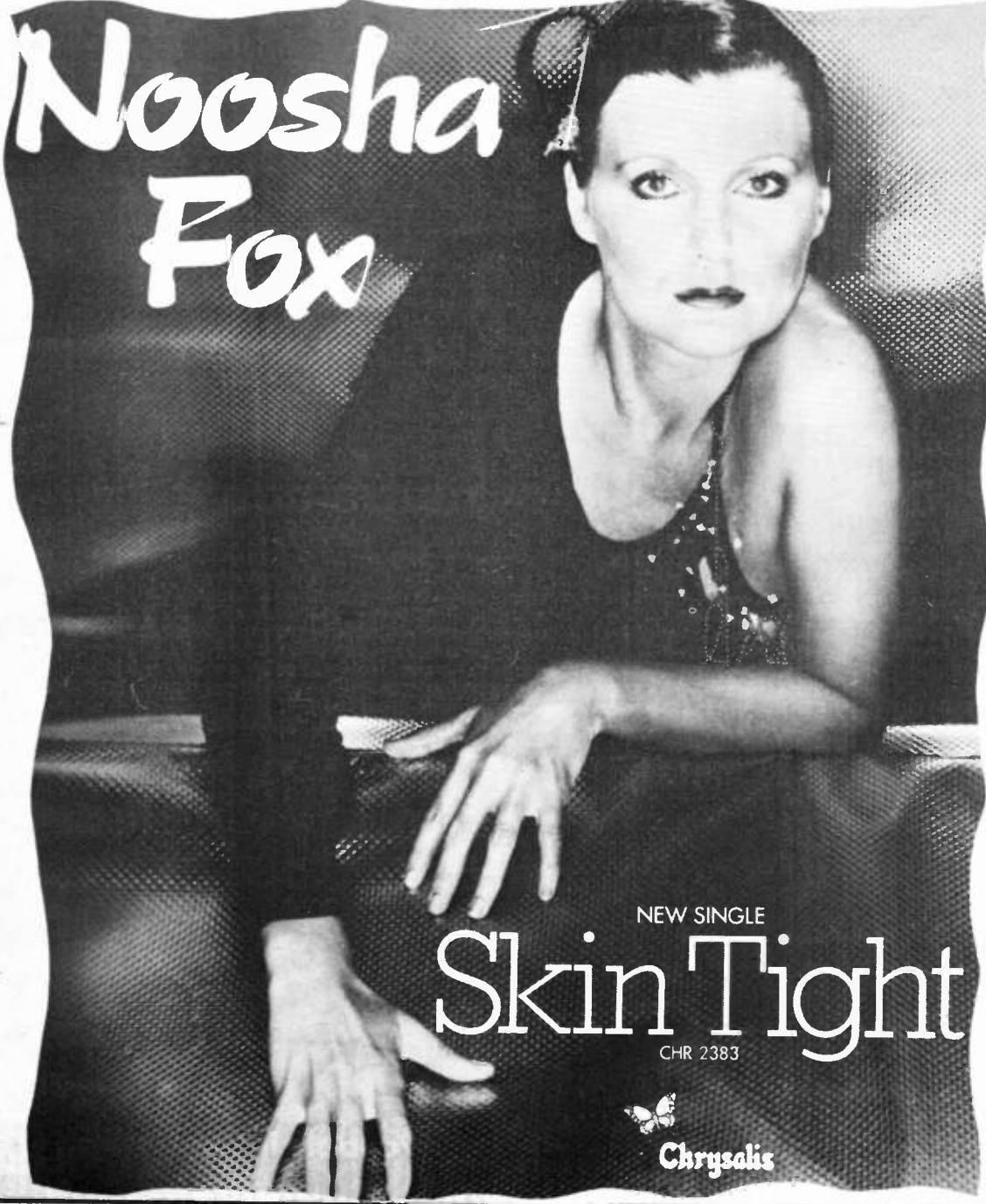
**ABERAVON**, Nine Volts (Port Talbot 6072), Iron Maiden  
**ABERDEEN**, University (572751), The End  
**BARNLEY**, Londoner Club, The Name / Killermeters  
**BIRMINGHAM**, Odeon (021-643 6101), Southside Johnny And The Asbury Jukes  
**BIRMINGHAM**, Underworld (021-477 7985), Denizens  
**BIRMINGHAM**, 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 Tudor  
**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 (Deepcut 5939), Johnnie Ray  
**CAMBRIDGE**, College Of Art And Technology (63271), Mike Absalom  
**CAMBRIDGE**, Corn Exchange (68767), The Skids / Fingerprintz  
**CANVEY ISLAND**, Goldmine (62353), Central Line  
**CARDIFF**, Grassroots (31700), Normal Service / The Sections  
**CARLISLE**, Twisted Wheel (20335), Zykion B  
**CHATHAM**, Tam O' Shanter (400187), The Plugs  
**CHELMSFORD**, Chancellor Hall (65848), Matchbox  
**COLCHESTER**, University of Essex (72462), Caroline Roadshow  
**COVENTRY**, New Theatre (23141), 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**, Rothies Arms (753701), Switch  
**GOSPORT**, John Peel (281893), Zorro  
**GUILDFORD**, University Of Surrey (71281), The Ruts / The Flys  
**HEMEL HEMPSTEAD**, Arts Centre, Funboy Five  
**HUDDERSFIELD**, Technical College, Souled Out  
**IPSWICH**, Gaumont (53641), Billie Jo Spears / Bobby Bare  
**ILKESTON**, Festival Inn (322691), Strange Days  
**KIRKALDY**, Birkgate Hotel (69219), Snapshots / Johnny And The Roccas / Joe Lethal / Monolog / Cuban Heels / Black Market (All dayer - 12 midday to midnight)  
**KIRKLEVINGTON**, Country Club (Eaglescliffe 780093), Original Mirrors  
**LIVERPOOL**, Erics (051-236 7881), The Motels

**LIVERPOOL**, The Moonstone (051-709 5886), Englands National Sport  
**LONDON**, Bandwagon Kingsbury Circle, Iron Maiden  
**LONDON**, Bridge House, Caning Town (01-476 2889), Special Branch  
**LONDON**, Central London Polytechnic, New Cavendish Street (01-636 6271), The Quads / Eddy Steady Go / SW1 / Romantix  
**LONDON**, Chippenhams, Westbourne Park, Sanity Clause / Gift Horse  
**LONDON**, Cock Tavern, Fulham (01-385 6021), Big Chief  
**LONDON**, Conway Hall, Camden (01-242 8032), Prisoners / Evil Roman  
**LONDON**, Country Cavern, Kings Road (01-352 7161), Ricky Wales Band  
**LONDON**, Crystal Palace Hotel, Crystal Palace, Squire  
**LONDON**, Cubies, 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 Corrie - with creche)  
**LONDON**, Greyhound, Fulham (01-385 0526), Robert And The Remoulds  
**LONDON**, Half Moon, Putney (01-947 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 Nips  
**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 0153), Carol Grimes / Los Tropicanos / Tony Allen  
**LONDON**, Portobello Basement Club, Kensington, The Details  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), 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**, The Thames Polytechnic, Woolwich (01-855 0618), First Brothers of Funk / Splodgenessabounds  
**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 Titles  
**LONDON**, Zoomer, Chelsea, Switch / James Lizard (Starts 2.30 Free)  
**Malden**, Labour Hall, Grinder / Bastille  
**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 (061-881 3320), Richard And Linda Thompson

**MATLOCK**, Pavilion (3848), Borich  
**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/Def Leppard  
**NEWCASTLE UPON TYNE**, Polytechnic (28761), Fischer Z/Angletrax  
**NEWCASTLE UPON TYNE**, University (27184), Cowboys International  
**NEWPORT**, Village Club (811949), The Pirates  
**NORWICH**, University of East Anglia (56161), The Specials / Selector / Madness  
**NOTTINGHAM**, Hotway Club, Rockin Shades  
**NUNEATON**, Hilltop, Kidda Band  
**ORMSKIRK**, Edgehill 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  
**RETFORD**, Porterhouse (704 981), UK Subs / Cyanide  
**ROCHDALE**, Technical College (40421), Stress / Alien Tint / Zanathus  
**ROMFORD**, Hermit, Urchin  
**ROTHERHAM**, Arts Centre (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 (52019), Angelic Upstarts  
**SLOUGH**, Fulcrum Theatre (38669), Leo Sayer / Mainland  
**STAFFORD**, North Staffs Polytechnic (52331), Writz  
**STOCKPORT**, Stockport College, Insizor  
**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 (57568), Brooklyn  
**SWANSEA**, Haford Inn (53617), The Bears  
**TRURO**, William IV, Metro Glider  
**WAKEFIELD**, Unity Hall (6555), Punishment Of Luxury  
**WALASEY**, Dale Inn (051-639 9847), Spider  
**WEST RUNTON**, Pavilion (203), Gillan / Randy California And Friends  
**WORTHING**, Lancing Youth Centre, Rosetta Stone

## SAT OCTOBER 27

**ABERDEEN**, Capitol (23141), Lene Lovich / Jane Aire And The Belvederes / The Meteors  
**BASINGSTOKE**, Magnums (57757), 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 7985), Merton Parkas / The Crooks  
**BIRMINGHAM**, Westhill College (021 472 7245), Speed Limit  
**BISHOPS STORTFORD**, Triad Leisure Centre (56333), Return Ticket  
**BOLTON**, Goldthorpe Club, Zorro  
**BRACKNELL**, Sports Centre (54203), The Undertones / Tenpole Tudor



**Noosha Fox**

NEW SINGLE

# Skin Tight

CHR 2383

Chrysalis



**BRIGHTON**, Polytechnic (681286), Black Slate  
**BRIDLINGTON**, Royal Spa (78258), Gallagher and Lyle / Judie Tzuke  
**BRIGHTON**, The Centre (202881), Leo Sayer / Mainland  
**BRISTOL**, Polytechnic Redland (30990), Landscape / Roger Ruskin Spear  
**BURY**, Derby Hall, Reducers / Wilful Damage  
**CAMBERLEY**, Lakeside Club (Deepcut 5939), Johnnie Ray  
**CARDIFF**, Grassroots (31700), The Bears  
**CARLISLE**, Twisted Wheel (20335), Brooklyn  
**CHATHAM**, Tam O'Shanter (400187), Biscuit Band  
**CHIDDINGLEY**, Six Bells (227), Dirty Weekend  
**COVENTRY**, Lanchester Polytechnic (24166), Scissor Fits / The Details  
**COVENTRY**, New Theatre (23141), The Stranglers  
**DOVER**, Town Hall (206941), Caroline Road Show  
**DUBLIN**, University (751752), Gillan / Randy California and Friends  
**EDINBURGH**, Herriot Watt University (031 229 3547), The Enid  
**GAINSBOROUGH**, Casablanca Club, Rosetta Stone  
**GLASGOW**, Apollo (041 332 9221), AC/DC / Def Leppard  
**GRAVESEND**, Prince of Wales, Speedy Bears  
**HALIFAX**, Good Mood Club, Borich  
**HATFIELD**, Polytechnic (68343), The Specials / Selector / Madness  
**HORNCHURCH**, The Bull (42125), One Eyed Jacks  
**IPSWICH**, Gaumont (53641), Elkie Brooks  
**KEELE**, University (625411), Original Mirrors  
**KINGSTON**, Polytechnic (01 549 1366), Small Hours  
**LEEDS**, Royal Park (785076), Agony Column  
**LEEDS**, Staging Post (735541), One Adult  
**LEICESTER**, Ratby WMC, Strange Days  
**LEICESTER**, University (556282), Penetration / Local Operator  
**LEYSOWN**, (Isle of Sheppey), New Island Hotel, Candidate  
**LINTON ON OUSE**, RAF Station (261), Yakety Yak  
**LIVERPOOL**, Erics (051 236 7881), Pink Military  
**LONDON**, Bridge House, Canning Town (01 476 2889), Dave Edwards / Lou Martin / Rod D'ath / Chris Glen  
**LONDON**, Country Cavern Kings Road (01-352 7161), Ricky Wales Band  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), The Cleaners / Icarus  
**LONDON**, Dominion Theatre Tottenham Court Road (01 580 9562), Gladys Knight  
**LONDON**, Duke of Lancaster New Barnet (01 449 0465), Shader  
**LONDON**, Electric Ballroom Camden (01 485 9006), 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 4081), Boomtown Rats / Protex  
**LONDON**, Hope And Anchor Islington (01 359 4510), Ricky Cool And The Icebergs  
**LONDON**, Imperial College, South Kensington (01 589 8238), 64 Spoons / World Service  
**LONDON**, 100 Club, Oxford Street (01 639 0933), Johnny Shines / Robert Junior Lockwood  
**LONDON**, John Bull, Chiswick (01 994 0062), Misdemeanour  
**LONDON**, Kings Head, Deptford, 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), Jimmy Edwards / Bob A Lewie / Long Tall Shorty, Kids Next Door / Low Numbers  
**LONDON**, Roundhouse, Chalk Farm (01 267 2564), Eddie C Campbell / Good Rockin' Charles / Lester Davenport / Chico Chism / Little Smokey Smothers  
**LONDON**, Stapleton, 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**, Thames Polytechnic, Woolwich (01 855 0518), Teardrop Explodes / Echo And The Bunnymen / Expelaires  
**LONDON**, The Venue, Victoria (01 834 5500), Randy California  
**LONDON**, YMCA, Tottenham Court Road (01 637 1333), Cabaret Voltaire / Passage  
**LOUGHBOROUGH**, Town Hall (63151), Psychedelic Furs  
**MANCHESTER**, Apollo (061 273 1112), Buzzcocks  
**MANCHESTER**, University (061 273 5111), Chas And Dave / Trimmer and Jenkins  
**MELTON MOWBRAY**, Painted Lady (E12121), The Tymes  
**MIDDLESBROUGH**, Madison (24012), High Flames  
**MIDDLESBROUGH**, Rock Garden (241995), Cowboys International  
**NEWARK**, Palace Theatre (71155), Richard And Linda Thompson  
**NORTHAMPTON**, Cricket Club (32917), The Skids / Fingerprints  
**NORTHELETT**, Red Lion, Uxbridge  
**NOTTINGHAM**, Boat Club (86903), Freeze  
**NOTTINGHAM**, The Sandpiper (5438), The Smirks  
**OLDHAM**, Grange Arts Centre, 12 Zero / Sephira / The Units  
**PERTH**, Plough Inn, Another Pretty Face  
**PETERBOROUGH**, Cresset, The New  
**PETERBOROUGH**, Focus, Modern English  
**PORTSMOUTH**, Polytechnic (81914), The Chords  
**READING**, Bulmershe College (66333), Between Pictures  
**REIGATE**, St Martins Hall, Platform  
**RETFORD**, Porter House (70493), Sore Throat  
**SHEFFIELD**, Fiesta Club (70101), Mary Wilson  
**SHEFFIELD**, University (24075), The Meteors  
**SOUTHAMPTON**, University (55623), Girlschool  
**SOUTHWORTH**, Theatre (4044), Billie Jo Spears / Bobby Bare  
**ST ALBANS**, Civic Hall (64511), Heathcliffe (Tribute To Elvis)  
**ST ALBANS**, New Cornish Riviera Lido (812723), Steve Hillage  
**STOCKTON**, Teesider, Carl Green and The Scene  
**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 BROMWICH**, Pavilion (203), The Ruts / The Flys  
**WOLVERHAMPTON**, Polytechnic (28521), The Tourists / The Monos

## SUN OCTOBER 28

**BELFAST**, Whitta Hall (45133), Gillan / Randy California And Friends  
**BIRMINGHAM**, Aston Centre For The Arts, The Beat / Dangerous Girls  
**BISHOPSTORTFORD**, Triad Leisure Centre (56333), Ext  
**BLACKBURN**, King Georges Hall (5424), The Skids / Fingerprints  
**BLACKPOOL**, Jenks Bar (29203), Brooklyn  
**BRADFORD**, Royal Standard (2789), The Cramps  
**BRIGHTON**, Buccaneer (060946), Fan Club  
**BRISTOL**, Colston Hall (29176), The Stranglers  
**CAMBRIDGE**, Corn Exchange (6876), Central Line  
**CHATHAM**, Tam O'Shanter (400187), One Eyed Jacks  
**CHELSEA**, Plough Hotel (2208), June Tabor And Martin Simpson  
**CIPPENHAM**, (Nr Maidenhead), Alexandras (Burham 66917), Sledgehammer / Nicky Horne  
**COVENTRY**, The Climax (2031), Venom  
**CROYDON**, Fairfield Hall (01 688 321), Leo Sayer / Mainland  
**DERBY**, Bell Hotel (43701), Strangers  
**DONCASTER**, Stainforth Club (84125), Zorro  
**EASTBURN**, Congress Theatre (36363), Darts  
**EDINBURGH**, Harvey's (031 229 1325), The Solos



Pic by Justin Thomas

## 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 Erics (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**, Rother Arms (753701), Johnny And The Roccas  
**HIGH WYCOMBE**, Town Hall (26100), Merton Parkas / The Crooks  
**LEEDS**, Florde Green Hotel (490984), 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), Supercharge  
**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 7374/516), Rubella Ballet / Poison Girls (Benefit Gig)  
**LONDON**, The Tramshed, Woolwich (01 855 3371), Hefty Jazz / Clinton Ford  
**LONDON**, The Venue, Victoria (01 834 5500), Southside  
**LONDON**, Johnny And The Asbury Jukes  
**LONDON**, Walmer Castle, Peckham, 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, Deva Street (061 445 1417), 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), Borich

**STOKE**, Victoria Halls (2464), Gallagher and Lyle / Judie Tzuke  
**UXBRIDGE**, University, Brunel University (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), Billie Jo Spears/Bobby Bare  
**BIRKENHEAD**, Hamilton Club (051-647 8093), The Jags  
**BIRMINGHAM**, Digbeth Civic Hall (021-235 2434), The Meteors  
**BIRMINGHAM**, Top Rank (021-236 3226), Selector/The Specials/Madness  
**BLACKBURN**, Regent Hotel (50839), The Vye  
**BLACKPOOL**, Tiffanys (21572), The Tourists  
**BRIGHTON**, Conference Centre (202881), Gladys Knight  
**BRIGHTON**, Dome (682127), Southside Johnny and the Asbury Jukes  
**BRISTOL**, Colston Hall (291768), Elkie Brooks  
**EDINBURGH**, Tiffanys (031-556 6292), Lene Lovich / Jane Aire And The Belvederes / The Meteors  
**GLASGOW**, Apollo (041-332 9221), Moody Blues  
**GRANGETOWN**, International Hotel (72456), Trax  
**IPSWICH**, Traceys (214991), Little Bo Bitch  
**LEICESTER**, Adam and Eve (51365), Brooklyn  
**LEICESTER**, De Montfort Hall (27632), Buzzcocks  
**LIVERPOOL**, Erics (051-236 7881), Eddie C Campbell / Good Rockin' Charles/Billy 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 Tudor  
**LONDON**, 101 Club, Clapham (01-223 8309), The Injections  
**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 Barnet Lane (01-368 3000), Caroline Roadshow  
**LONDON**, Upstairs at Ronnie Scotts, Frith Street (81-439 0747), Network  
**MANCHESTER**, Apollo (01-273 1112), AC/DC/Def Leppard  
**NOTTINGHAM**, Heart of the Midlands (49282), Mary Wilson  
**NOTTINGHAM**, Sandpiper (54381), The Drug Squad/The Atoms  
**NUNEATON**, Cherry Tree, The Accelerators  
**OXFORD**, New Theatre (44544), The Stranglers  
**PLYMOUTH**, Clones (65136), The Ruts/The Flys  
**READING**, Cherry's The Prisoners  
**REDDITCH**, Book And Candle, Nightmare  
**SHEFFIELD**, Penthouse (26871), The UK Subs/Cvande  
**STOKE HANLEY**, Victoria Halls (24641), Steve Hillage  
**YORK**, University (413128), Caravan

## TUES OCTOBER 30

**ABERDEEN**, Ruffles (29092), Trax  
**BELFAST**, Grosvenor Hall (41917), Billy Jo Spears / Bobby Bare  
**BIRMINGHAM**, Digbeth Civic Hall, Gang of Four / Au Pairs / Delta Five / Red Crayola  
**BIRMINGHAM**, Odeon (021 643 6101), Gallagher and Lyle / Judy Tzuke  
**BLACKBURN**, Golden Palms (50101), The Specials / Madness / Selector  
**BLACKPOOL**, Tiffanys (21572), The Tourists / The Monos  
**BRADFORD**, St Georges Hall (32513), Steve Hackett  
**BRIGHTON**, Dome (682127), The Stranglers  
**BRISTOL**, Colston Hall (291768), Whitesnake/Marseille  
**CARDIFF**, Sofia Gardens (20181), Boomtown Rats / Protex  
**CARDIFF**, University (396421), The Pirates  
**DURHAM**, Bede College (65929), Caravan  
**EXETER**, Routes (58615), The Ruts / The Flys  
**FARNBOROUGH**, Tumbledown Dick Hotel, Classix Nouveaux  
**LEEDS**, Fan Club, Brannigans (663252), Sore Throat / The Dicks  
**LEICESTER**, De Montfort Hall (27632), Steve Hillage  
**LONDON**, Bridge House, Canning Town (01 476 2889), House  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Cowboys International

**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**, Nashville, Kensington (01 603 6071), Gloria Mundi  
**LONDON**, Notre Dame Hall, Leicester Square (01 437 5571), Little Bo Bitch  
**LONDON**, Rainbow, Finsbury Park (01 263 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 (01 834 5500), REO Speedwagon / Sussex  
**LONDON**, Wembley Stadium (01 902 1234), Supertramp  
**LONDON**, East London, Wessex Street Youth Club, Patrik 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 Motels  
**NORWICH**, 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  
**PORTSMOUTH**, Guildhall (24355), Darts  
**READING**, University (860222), The Tourists / The Monos  
**STAFFORD**, Top of the World (42444), The Psychedelic Furs  
**STONE HANLEY**, Victoria 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**, Sofia Gardens (20181), Boomtown Rats / Protex  
**CARDIFF**, Top Rank (26538), The Stranglers  
**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**, Tiffanys, 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 (01-834 5500), Rod Speedwagon / Sussex  
**LONDON**, Upstairs At Ronnie's, Frith Street (01 439 0747), The Tea Set  
**LONDON**, Wembley Stadium (01 902 1234), Supertramp  
**MANCHESTER**, Civic Hall, Middleton (061 643 2389), Penetration / Local Operators  
**MANCHESTER**, Squat Theatre, Deva Street, Alberto Y Lost Trios Paranoias  
**NEWCASTLE-ON-TYNE**, Polytechnic (28761), 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  
**SHREWSBURY**, Cascade Club (59441), Ricky Cool and the Icebergs  
**SOUTHALL**, White Hart, Yakety 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

Pic: JILL FURMANOVSKY

## BLACK MAGIC LOUIS

LOU REED,  
Odeon, Hammersmith

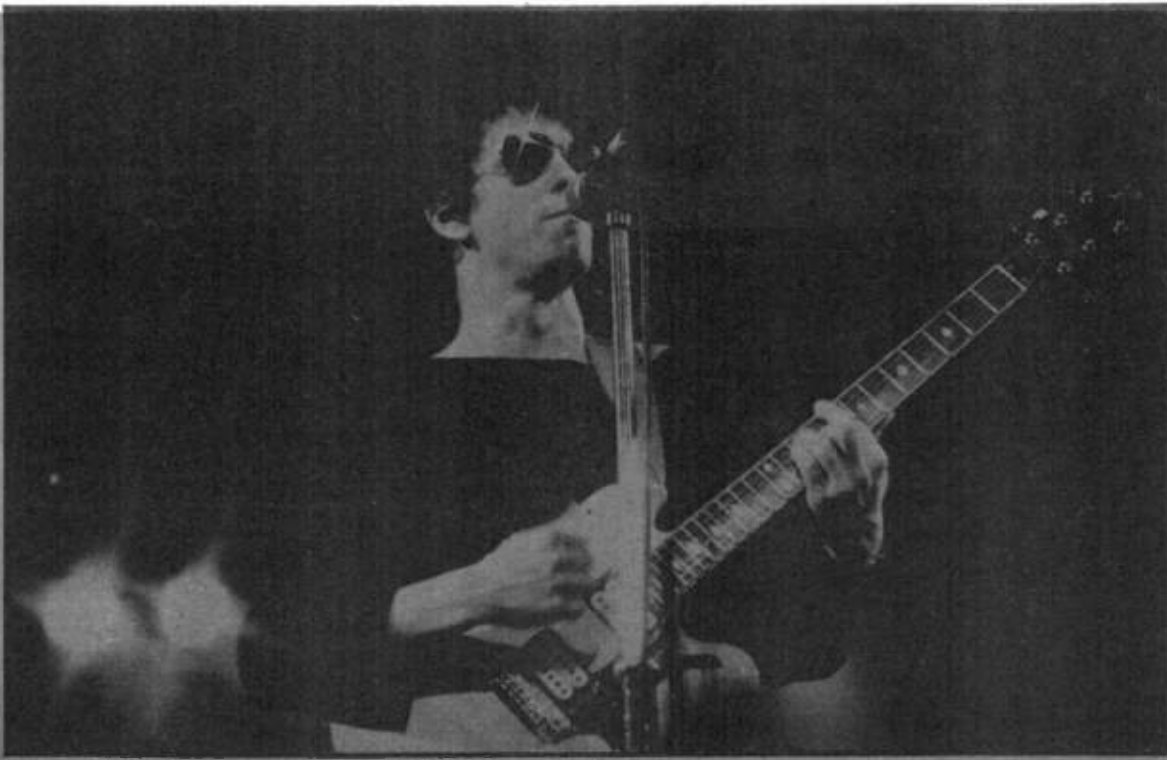
THEY DON'T come much tougher than Louis. An artist constantly forced to live both up to the credentials of his definitive background and in the shadow of arguably the most influential rock 'n' roll band of all time.

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 seedy 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.



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 gents, 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'; elsewhere as in 'Lemmings' 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 spell-bound? 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 the 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 BANSHEES / THE CURE / THE MO-DETTES**

**Hammersmith 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 Banshees 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 appertaining most to 'The Banshees' 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 Pandy 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 Trik' — 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 SEKTON

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# 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 Selecter 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 Yuts' 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 seely, 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 flugel horn 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 the in 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 they were 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

**STEVE HARLEY**  
Hammersmith  
Odeon, London

STEVE HARLEY has been away too long. His return sell-out show was a sad, distasteful affair, like expecting smoked salmon and getting a couple of kippers slapped on your plate. No substance, no style and no fun.

It started as a shambles, half a dozen figures ambulating around the stage before tumbling into a less than spirited version of 'Roll The Dice' did not make a very spectacular start. But it was apparent that when they followed on with 'Mr Soft' the audience were there for the old — not the new — Harley.

Even so, by the time he had hit the fourth number it was obvious that he was floundering, missing notes, losing lines and judging by the amount of time spent on the floor peering at the monitor, playing the game on a wing and a prayer, but little else.

So, when the applause was dying and the place was beginning to look like a walk-out, not a sell-out, Harley changed tack to attack and downright patronisation. The change in the audience made me think I was sitting amidst 3,000 masochists, lapping up lines like 'I'm a bit shaky (all too obvious) but it's nice to see you — and I've got many other lines of bull to feed you later' and 'I was so looking for-

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

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

Good moments were as common as a Van Gogh 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. 'Judyteem' 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 pre-flashing lights were rigged up to say THANKS 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

**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 yesteryear.

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 revaluation 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 co-ordination 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 them 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' harmonica 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



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# 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 saccharine coated dross 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 I 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 Delfonics 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 1968. 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 miffed 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 Rastafarian 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: 'Riddle 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 HEPTONES: '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 Wackie'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-Heptones' standard, he seems to have sadly fallen victim to the insidious syndrome, particularly on the latter.

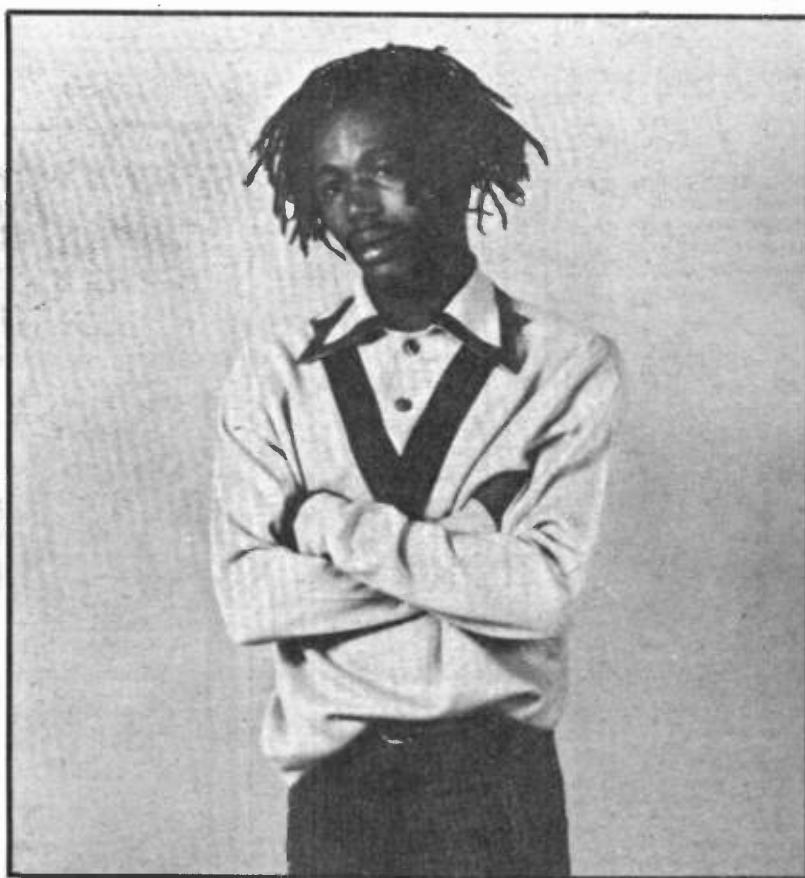
**THE TWINKLE BROTHERS: 'Jahovah' (Front Line).** No new music here, but the cream of the last two albums. Jahovah is the proud paean from 'Praise Jah', 'Free Africa' the best from the 'Love' 10in album of last year. Both have been augmented with dubs to increase their appeal to the purchaser.

**MEXICANO: 'Move Up Starsky' (Ice).** Plagiarism rules. Starting off with an assertive 'Double Barrel' boast, moving into much "heavy heavy manners" type clichés 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 sound 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 16 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 'Fay 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 a' (City Line), distributed by Wackie'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 Hitler.

The other album is 'African Roots Act 1', produced by C. Hunt and M. Laing. 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, 'It 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 Tickles 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 Wailing Souls' song) opens the set, which progresses through another nine decent, if unremarkable, tracks. The problem is that although the musician-ship 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.

U Roy 'With Words Of Wisdom' (Front Line) is a compilation of his earliest hits from the '69 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 her, but the three follow-ups (Natty Rebel', 'Rasta Ambassador' and 'Jah Son Of Africa') were all lukewarm by comparison. Last year they released 'Version Galore', 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' LP, plus U Roy's first hits '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 displayed 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 Pope 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.

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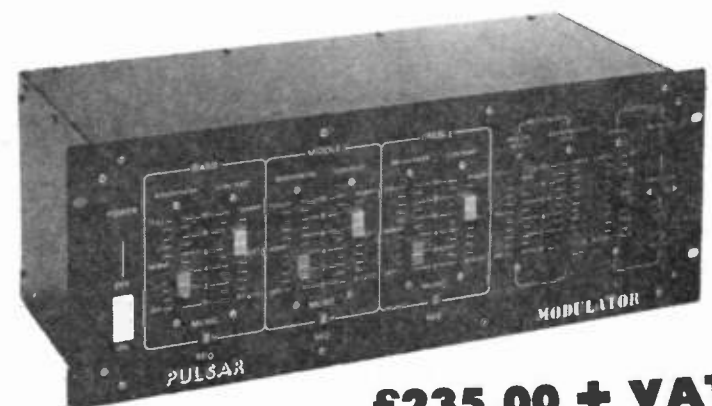
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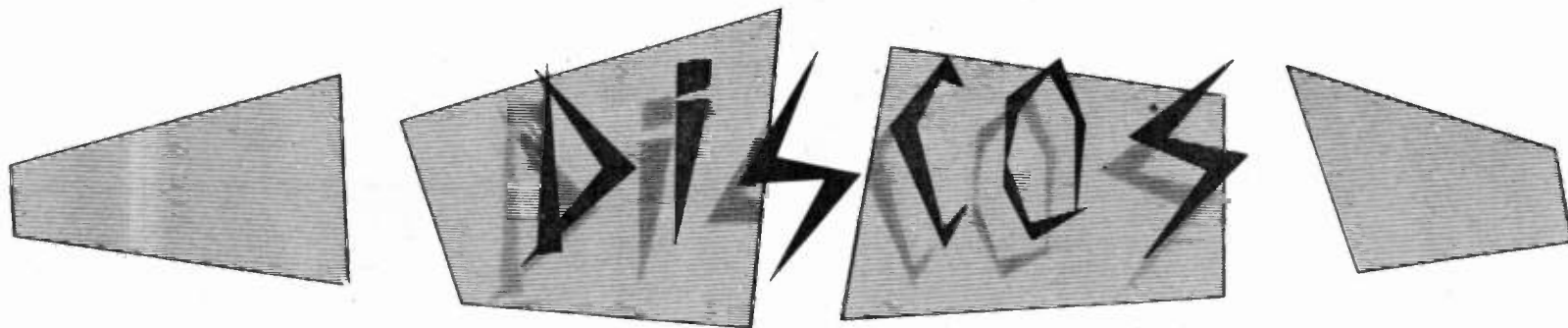
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By JAMES HAMILTON

## ODDS 'N' BODS

EMI MERGE both GRD and LRD Disco Departments under plugger Gof 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 somehow missing last week so my Friday gig at Tony Valence's Leysdown Island club was under-published — 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 into can mix spectacularly through a something else at 120bpm (like 'Whistle Bump'), while other oldies curiously reviving include Dennis Coffey 'Wings Of Fire' (US Westbound 12in) at 123 (intro) - 121 - 120 (break onwards) - 121 (final part) bpm, Crwn Heights Affair 'Far Out' (Do It Your Way) US De-Lite LP) at 123-126bpm, Roy Ayers 'Running Away' US Polydor 12in) at 116bpm... Larry Foster (Ilford Room At The Top / etc), being very droll, wants the BPM for 'March Of The Mods' (ho ho ho!) — it's 144bpm if you use Joe Loss's old 7in (HMV POP 1351)... 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 Lennane to send preliminary audition tapes to Pye first... Steve Wash (London Lyceum / etc) now manages new young black jazz - funk's Earthline Connection, with a record already cut (enquiries on 01-724 1559)... Chris Dennis never stays still down in Devon: he's now solo on Saturdays and Andy Pinney does Tuesdays at funky Sidmouth Winter Garden... Alf 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 (Sleaford) 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 the reissued 'Last Days And Time', their first eponymously-titled solo set being on Warner Bros in 1971... Memo to certain disco pluggers: "B-Boys, whores, pimps, pushers and Arabs" buy records too, and many of them probably have more money to spend than most!

## POP TEN

THOSE POP jocks unable to work out for themselves which of the current pop hits might have dance appeal may care to peruse this listing, which separates out from the Breakers those pop-orientated 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 Hylton                      |                              |
| 7 MESSAGE IN A BOTTLE, Police                          | Ballistic 12in               |
| 8 GHOST DANCER, Addis Brothers                         | A&M                          |
| 9 SHARKS ARE COOL, JETS ARE HOT, The Quick             | Scotti Bros 12in             |
| 10 WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr Hook | Epic 12in<br>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 Blindness' (US RF 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 'Endlessly' / 'I Stand Accused' (Warner Bros LP), Karen Silver 'Hold On I'm 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), Eumir 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 '76' 'Good Times' / 'My Forbidden Lover' / 'No Nos Pararan' (US TK LP), Joe Sample 'There Are Many Stops 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 Stavin 'Feeling Good Being Bad' (Ariola 12in), George McCrae 'Don't You Feel My Love' (TK/US Sunshine Sound 12in), Joe Sample 'Carmel' (MCA 12in), 'Faze-O' 'Breakin' The Funk' (US She LP), Patrick Hernandez 'Back To The Boogie' / 'I Give You Rende vous' (Gem LP), Mary Wilson 'Red Hot' (Motown 12in), Yusuf Lateef 'Morocco' (US CTI LP), David Simmons 'Holdin' Back' (US Fantasy 12in), Uncle Louie 'Full Tilt Boogie' (US TK 12in), Destination 'Move On Up' (US Butterfly 12in), Herbie Mann 'Walk On The Wild Side' / 'Comin' Home Baby' (US Atlantic LP), Elusion 'When The Bell Rings' (US Midsong 12in), Stan Getz 'Hopsotch' / 'You Me And The Spring' (US Columbia LP).

## UK NEWIES

DAN HARTMAN: 'Hands Down' (Blue Sky SKY 13-7896). Gas of a happily romping, stomping and clapping 124bpm 12in reruns his past hit 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 happily jiggling but smoothly stamping 125 - 125bpm brassy 12in sould smacker has a brief rhythm lull and weazling synthesizer between bursts of buoyantly bubbling bass.

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

GEORGE BENSON: 'Hey Girl' (Warner Bros K 17472). Gorgeous 38bpm 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 typical 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 - while evidently 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 136bpm 'Save Me' flip.

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

ISSAC HAYES: 'Fever' (LP 'Don't Let Go' Polydor 2480510). Rattling and thumping intro builds into a good long instrumental preamble to this fast jittery 131bpm Little Willie John revival that's far funkier (for twirlers) than the 136bpm title track.

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

JANET KAY: 'Closer To You' (Arawak 12RIC 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 65/131bpm 12in reggae version with dub last half.

AMII STEWART: 'Jealousy' (Atlantic K 11386). Galloping 130bpm 7in Europop racer with exciting short synthesizer break.

MARY WILSON: 'Red Hot' (Motown PSLP 298). Pantingly squealed gradually accelerating 102 - 108bpm slinky chugger, on promo 12in here but also on confusingly different US 12in remix.

DALTON & DUBARRI: 'I (You) Can Dance All By My (Your) Self' (Hilltak DJR 18007, via DJM). Urgent throbbing 132 - 133bpm 12in disco pounder with gruff guys, 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 AROC 179). Ex-beauty queen phonetically "sings" a lightly tripping 125bpm canter on 12in with outsized label photo of her taking up most of the record surface.

VIVIAN WEATHERS: 'Just A Game' (Island 12WIP 6529). Bass heavy but slowly sung (by a bloke) 73bpm 12in reggae throbber.

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

DELEGATION: 'Put A Little Love On Me' (Ariola AROC 188). Male - sung 'Good Times' rip-off on 12bpm 12in.

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



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

CAISTER CONTINUED  
BEEFCAKE CORNER this week shows debonair drag artistes Robbie Vincent and Chris Hill in matching colour co-ordinated cerise tracksuits while Showstopper Promotions' John Morris points in alarm at approaching hordes of hooligans! 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 — this stunning blonde bird came up to ask for a record and started giving me the old 'chat'. As she was sexily sipping her cocktail, she choked on her glaze cherry and her TEETH fell out! The poor girl was so embarrassed that she ran off to the ladies' loo minus her false teeth, which I sent back to her via a passing barmaid." Ummfff... 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 mix 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 It'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 funk at Erith 2001 in Pier Road, Chris Brown and Robin Nash open Frenchies' new over-21s' Apartment at Farnborough Recreation Centre, Froggy & Radio 1 Roadshow do Barry New Bindles for under-18s, Stuart Hughes Horror Roadshow shocks Southampton Redbridge YC, Al Taylor still has free tickets for St Asaph Stables funk night; FRIDAY (26) Steve Walsh, Ronnie-L and Match funk London Oxford Street's 100 Club all night, Mike Tarbuck does Ribchester Lodestage weekly; SATURDAY (27) Greg Edwards and Froggy funk Southgate Royalty, Eric Hearn funks Liverpool Timepiece all night, Ken Kirby's Storm-bringer Roadshow does Orpington Norman Hall, Jason West wows Bletchley Centre, John DeSade does Charing King Arthur's Court, ARM's WEA-sponsored Under-17s disco dancing competition aids International Year Of The Child at Harrow Leisure Centre (details 01-863 7328); SUNDAY (28) Scottish Soul Society follow last week's Ayr funk all-day with a Northern Soul Alldayer at Perth City Halls; MONDAY (29) Ricky Ryan's weekly Grimsby Tiffanys funk night attempts to convert the masses; TUESDAY (30) Dick Morrissey and Jim Mullen play jazz-funk live at Southend Zero 6; WEDNESDAY (31) Halloween parties see Stuart Hughes shocking Bristol BS14 Club, Keith White and Sarsies Roadshow funk Hackney Haggston YC.

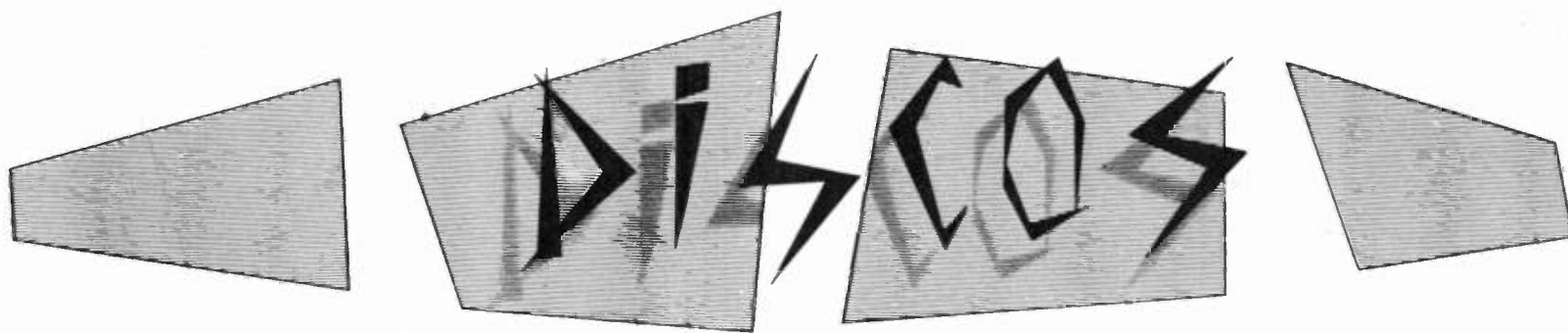
SKA, MODS &amp;

# SKINHEAD MOONSTOMP

MAXI-SINGLE TROJAN TMX 4007 DIST-CBS







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.

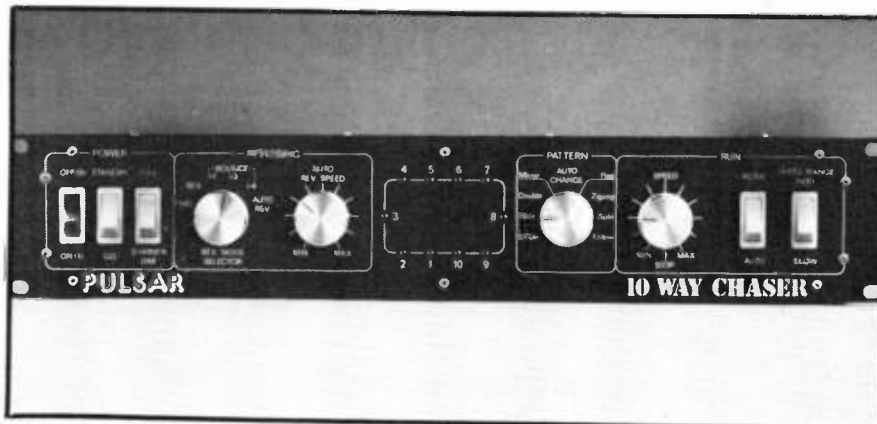
Money was never far from the mind of either man; Paul Mardon had funded his research by hiring out the equipment he made under the banner of "Chameleon Lighting." But when Paul and Ken got together, so did "Chameleon Lighting" and Purple Cucumber Road Show. And this is where the story really starts...

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 road-show 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 was 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 36,000 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.

**LONELY STUDENT**, 18, likes pop and disco would like to write to lonely girl. Box 2135.

**DEAN**, 18, seeks sensible attractive girl, all letters answered. — Dean Philip, 5 Lady Road, Edinburgh. Box 2139.

**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.

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

**VERY LONELY** 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 a 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.

**CONFIDENTIAL INTRODUCTIONS** to suit all ages and interests nationwide. Free details. — Dating Confidential (Dept Rd), 64 Maldon Road, London W3.

**NORTH AMERICAN Club**. For anyone interested in living, working, travel, and

adventure in the USA / 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! Rush letters describing yourself + SAE to Box 2009. Record Mirror (or) — 40 Long Acre, London WC2.

**DOVELINE PENFRIENDS** and partners catalogue. 500 names, 450 photographs, 100 pages. Only £5. Send stamp for illustrated brochure. — Dovelinc A/6, PO Box 100, Haywards Heath, Sussex.

**WORLDWIDE PENFRIEND** service, over 51,660 members, all ages, all interests, stamp for details to: IPCR, 37A Hatherleigh Road, Ruislip Manor, Middlesex.

**JANE SCOTT**, genuine, friends, introductions, opposite sex, with sincerity and thoughtfulness. — Details free, Stamp to: Jane Scott, 3/4M, North Street, Quadrant, Brighton, Sussex, BN1 3GS.

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

**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, BS7 0HL.

**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.

**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.

**LYRIC WRITERS** required by recording company. — Details (SAE): 30 Sneyd Hall Road, Bloxwich, Staffordshire.

**RECORD COMPANY** secretaries. Are you on our books? — MEMO Emp Agt 734 5774-5.

**RESPONSIBLE YOUNG PERSON**, 17-20, REQUIRED AS MOTORBIKE MESSENGER BY LEADING ADVERTISING AGENCY SPECIALISING IN ROCK MUSIC INDUSTRY. FULL LICENCE

REQUIRED. MOTORBIKE SUPPLIED (HONDA SUPERDREAM). — PHONE KATE ON 01-221 5155

### Special Notice

**HOG IS VERY FAT**. ELECTRIC WARRIOR new fanzine issue 1. Marc Bolan — a tribute. In words and pictures. Send 50p and large SAE. "Limited Edition". Electric Warrior, c/o 116 Pendlebury Drive, Knighton Lane, East Leicestershire.

**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 ono. Stereo 200 watt amplifier £95 ono 0741 3346.

**CITRONIC KANSUS** deck and pair WEM speakers plus SL £500 ono. All other equipment to be sold separately — Melksham (0225) 708865.

**DISCOSOUND ROADSTAR** Console featuring built-in (350w) stereo amp — 3-way light unit and Dolby stereo cassette. Ten months old. Immaculate condition £500 — 051 526 9751.

**DISCOTRONICS CASH 'N' CARRY**, free catalogues, keenest prices — Discotronics, 14 Heysham Road, Morecambe, Lancashire.

**DISCOTRONICS BUY** disco equipment too! — Morecambe 420779 / 414880.

**Fan Clubs**

**TONY HANCOCK** — Calling Hancock collectors? — East Cheam Fanatics? (THRM), 2 Newbuildings, Milverton, Somerset.

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

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

**KEITH EMERSON** information wanted — Obscure, commonplace, for possible. Fanlet, SAE for reply Box No 2122.

**BLONDIE 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.

**For Sale**

**THE SPECIALS** — (black on white) T-shirts, S/M/L, £3. — T.I.T.S., 12 Blenheim St, Newcastle on Tyne.

**THE WHO (logo)** T-shirts, S/M/L, £3. — T.I.T.S., 12 Blenheim St, Newcastle on Tyne.

**THIN LIZZY** — BLACK ROSE T-shirts, S/M/L, £3. — T.I.T.S., 12 Blenheim St, Newcastle on Tyne.

**T.I.T.S., T-SHIRTS & SWEATSHIRTS**, our designs on both. Cost Tees — £3. S/shirts, £4.95. For illustrated brochure send SAE to T.I.T.S., 12 Blenheim St, Newcastle on Tyne.

**YOU TELL IT — WE PRINT IT** — your slogan on a Tee or Sweat shirt, S/M/L. State 3 colour prefs. £3 and £4.95. S/shirt. — T.I.T.S., 12 Blenheim St, Newcastle on Tyne.

**FOUR ABBA** concert tickets, Wembley. Offers. — Yeovil 21389.

**MOD BELTS**, £1 ties, £1 + SAE. — Bentsleather (R), 45 Church Lane, Whitwick, Coalville, Leics.

**PUNK TIES**. Black leather grain look, £1. — Bents Leather (R), 45 Church Lane, Whitwick, Coalville, Leics.

**STUDDER BELTS**, black, £1.90, SAE. — Bents Leather (R), 45 Church Lane, Whitwick, Coalville, Leics.

**WRIST BANDS**. Black 3in wide, £1. 6in wide, £1.90 + SAE. — Bents Leather (R), 45 Church Lane, Whitwick, Coalville, Leics.

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# CHARTS

## UK 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	GTO
8	2	MESSAGE IN A BOTTLE	Police	A&M
9	18	TUSK	Fleetwood Mac	Reprise
10	4	DREAMING	Blondie	Chrysalis
11	12	OK FRED	Errill 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	YTC	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	Queen	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	Selector	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	37	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	—	MESSAGE TO YOU RUDY	Specials/Rico	2 Tone
42	44	I DON'T WANT TO BE A FREAK	Dynasty	Solar
43	58	SARAH	Thin 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	STRUT YOUR FUNKY STUFF	Frantique	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	Headboys	RSO
55	71	CAN'T GET ENOUGH OF YOUR LOVE	Darts	Magnet
56	24	TIME FOR ACTION	Secret Affair	ISpy
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	60	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	Slits	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
2	TYPICAL GIRLS	Slits
3	YOU SAY YOU DON'T LOVE ME	Buzzcocks
4	CAN'T SEEM TO MAKE YOU MINE	The Seeds
5	EXPERT	PragVEC
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

Compiled by HONEST JON, 281 Camden High Street, London NW1.  
TEL: 01-267 0123

## UK 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	Polydor
15	10	STRING OF HITS	Shadows	EMI
16	12	PARALLEL LINES	Blondie	Chrysalis
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	15	THE RAVEN	Stranglers	United Artists
21	22	A CURIOUS FEELING	Tony Banks	Chrysalis
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	38	VOULEZ VOUS	Abba	Epic
26	21	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 Zeppelin	Swan Song
32	—	DAYS IN EUROPA	Skids	Virgin
33	61	UNDERTONES	Undertones	Sire
34	29	REPLICAS	Tubeway Army	Beggars Banquet
35	30	FACADES	Sad Cafe	RCA
36	27	NOT THAT I AM BIASED	Max Boyce	EMI
37	43	WELCOME TO THE CRUISE	Judie 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	54	OUT OF THE BLUE	Electric Light Orchestra	Jet
57	—	I CAN 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	WEA
60	56	STREET LIFE	Crusaders	MCA
61	65	BAD GIRLS	Donna Summer	Casablanca
62	68	INTO THE MUSIC	Van Morrison	Vertigo
63	51	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	Epic
71	—	OPEN	Steve Hillage	Virgin
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

## US 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	4	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	HOLD ON	Ian Gomm	Stiff/Epic
19	8	MY SHARONA	The Knack	Capitol
20	35	SHIPS	Barry Manilow	Arista
21	11	HEAVEN 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/Curb
28	28	MIDNIGHT WIND	John Stewart	RSO
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	Kermit The Frog	Atlantic
35	37	YOU'RE ONLY LONELY	J. D. Souther	Columbia
36	38	FINIS	Jimmy Buffett	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	45	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	I NEED A LOVER	John Cougar	Riva
52	62	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	64	IF YOU WANT IT	Nitelyte	Ariola
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	Elektra
63	72	LADIES NIGHT	Kool & The Gang	De-Lite
64	74	PRETTY GIRLS	Melissa Manchester	Arista
65	—	LOVE PAINS	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	Infinity
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 hitette 'If You Don't Want My Love', his only previous British success which reached Number 42 in 1968.

Viola Wells is enjoying her first hit with the old chestnut 'Gonna Get Along Without You Now', a song which has previously charted for Patience 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 Sanctified 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 blockbusting final three months.

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

pressed on clear vinyl and has no flip-side.

Stevie 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 1976 and took 58 weeks of slow climbing before attaining the Number One position — an all-time record. Incidentally, only three albums — Stevie 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' hit 'Woman In Love' started life on Twigg's eponymous 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'. Jonathan has a good-track record for covering continental smashes 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 stiff 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 Shoe' 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  | 2  | THE LONG RUN. Eagles                            | Asylum         |
| 3  | 4  | MIDNIGHT MAGIC. Commodores                      | Motown         |
| 4  | 10 | CORNERSTONE. Styx                               | A&M            |
| 5  | 6  | HEAD GAMES. Foreigner                           | Atlantic       |
| 6  | 7  | DREAM POLICE. Cheap Trick                       | Epic           |
| 7  | 3  | GET THE KNACK. The Knack                        | Capitol        |
| 8  | 14 | RISE. Herb Alpert                               | A&M            |
| 9  | 5  | OFF THE WALL. Michael Jackson                   | Epic           |
| 10 | 8  | SLOW TRAIN COMING. Bob Dylan                    | Columbia       |
| 11 | 9  | BREAKFAST IN AMERICA. Supertramp                | A&M            |
| 12 | 11 | RUST NEVER SLEEPS. Neil Young & Crazy Horse     | Reprise        |
| 13 | 13 | EVE. The Alan Parsons Project                   | Arista         |
| 14 | 15 | VOLCANO. Jimmy Buffett, Volcano                 | MCA            |
| 15 | 18 | KENNY. Kenny Rogers                             | United Artists |
| 16 | 16 | IDENTIFY YOURSELF. O'Jays                       | PIR            |
| 17 | 32 | ONE VOICE. Barry Manilow                        | Arista         |
| 18 | 20 | CANDY-O. Cars                                   | Elektra        |
| 19 | 19 | RISQUE. Chic                                    | Atlantic       |
| 20 | 22 | HIGHWAY TO HELL. AC/DC                          | Atlantic       |
| 21 | 12 | DIONNE. Dionne Warwick                          | Arista         |
| 22 | 24 | FEAR OF MUSIC. Talking Heads                    | Sire           |
| 23 | 25 | STORMWATCH. Jethro Tull                         | Chrysalis      |
| 24 | 26 | EVOLUTION. Journey                              | Columbia       |
| 25 | 39 | UNCLE JAM WANTS YOU. Funkadelic                 | Warner Bros.   |
| 26 | 17 | BAD GIRLS. Donna Summer                         | Casablanca     |
| 27 | 27 | JOE'S GARAGE. Frank Zappa                       | Zappa          |
| 28 | 30 | FLIRTIN' WITH DISASTER. Molly Hatchet           | Epic           |
| 29 | 31 | COMEDY IS NOT PRETTY. Steve Martin              | Warner Bros.   |
| 30 | 51 | EAT TO THE BEAT. Blondie                        | Chrysalis      |
| 31 | 33 | FRANCE JOLI. France Joli                        | Prelude        |
| 32 | 36 | LADIES NIGHT. Kool & The Gang                   | De-Lite        |
| 33 | 29 | FIRST UNDER THE WIRE. Little River Band         | Capitol        |
| 34 | 37 | RESTLESS NIGHTS. Karla Bonoff                   | Columbia       |
| 35 | 23 | I AM. Earth, Wind & Fire                        | Arc            |
| 36 | 40 | BOOGIE MOTEL. Foghat                            | Bearsville     |
| 37 | 21 | THE BOSS. Diana Ross                            | Motown         |
| 38 | 28 | STAY FREE. Ashford & Simpson                    | Warner Bros.   |
| 39 | 55 | KEEP THE FIRE. Kenny Loggins                    | Columbia       |
| 40 | 46 | THE MUPPETS. Soundtrack                         | Atlantic       |
| 41 | 41 | THE RECORDS                                     | Virgin         |
| 42 | 42 | HEARTBEAT. Curtis Mayfield                      | RSO            |
| 43 | 44 | DISCOVERY. Electric Light Orchestra             | Jet            |
| 44 | 34 | LABOUR OF LUST. Nick Lowe                       | Columbia       |
| 45 | 43 | INTO THE MUSIC. Van Morrison                    | Warner Bros.   |
| 46 | 50 | THE GLOW. Bonnie Raitt                          | Warner Bros.   |
| 47 | 35 | FICKLE HEART. Sniff 'n' The Tears               | Atlantic       |
| 48 | 48 | STREET LIFE. Crusaders                          | MCA            |
| 49 | 38 | MILLION MILE REFLECTIONS. Charlie Daniels Band  | Epic           |
| 50 | —  | SANTANA. Marathon                               | Columbia       |
| 51 | 45 | SECRETS. Robert Palmer                          | Island         |
| 52 | 52 | CHEAP TRICK AT BUDOKAN. Cheap Trick             | Epic           |
| 53 | 53 | DISCO NIGHT. G.O.                               | Arista         |
| 54 | —  | VICTIM OF LOVE. Elton John                      | MCA            |
| 55 | 64 | LIVE AND SLEAZY. Village People                 | Casablanca     |
| 56 | 56 | MINUTE BY MINUTE. Doobie Brothers               | Warner Bros.   |
| 57 | 68 | QUADROPHENIA. Soundtrack                        | Polydor        |
| 58 | 58 | MORNING DANCE. Spyro Gyra                       | Infinity       |
| 59 | 54 | REALITY WHAT A CONCEPT. Robin Williams          | Casablanca     |
| 60 | 73 | 8 30. Weather Report                            | ARC/Columbia   |
| 61 | 47 | VOULEZ-VOUS. Abba                               | Atlantic       |
| 62 | 63 | TEDDY. Teddy Pendergrass                        | PIR            |
| 63 | —  | I'M THE MAN. Joe Jackson                        | A&M            |
| 64 | 49 | WHAT CHA GONNA DO WITH MY LOVE. Stephanie Mills | 20th Century   |
| 65 | 66 | THIGHS AND WHISPERS. Bette Midler               | Atlantic       |
| 66 | 57 | RICKIE LEE JONES. Rickie Lee Jones              | Warner Bros.   |
| 67 | 67 | SECRET OMEN. Cameo                              | Chocolate City |
| 68 | 70 | ROBERT JOHN                                     | EMI America    |
| 69 | —  | MISS THE MISSISSIPPI. Crystal Gayle             | Columbia       |
| 70 | —  | X-STATIC. Daryl Hall & John Oates               | RCA            |
| 71 | —  | FUTURE NOW. Pleasure                            | Fantasy        |
| 72 | 71 | STREET MACHINE. Sammy Hagar                     | Capitol        |
| 73 | —  | UNLEASHED IN THE EAST. Judas Priest             | Columbia       |
| 74 | 74 | STUDIO 54. Various Artists                      | Casablanca     |
| 75 | 65 | B-52's  | Warner Bros.   |

## UK SOUL

- |    |    |  |                   |
|----|----|--|-------------------|
| 1  | 1  | DON'T STOP TIL YOU GET ENOUGH. Michael Jackson | Epic              |
| 2  | 2  | YOU CAN DO IT. Al Hudson and Partners          | MCA               |
| 3  | 10 | SING A HAPPY SONG. O'Jays                      | Phil Int          |
| 4  | —  | LADIES NIGHT. Kool and the Gang                | Phonogram-Mercury |
| 5  | 3  | THIS TIME BABY. Jackie Moore                   | CBS               |
| 6  | 16 | STAR. Earth Wind & Fire                        | CBS               |
| 7  | 20 | DEJA VU. Paulinho Da Costa                     | Pablo Today       |
| 8  | 6  | SAIL ON. Commodores                            | Motown            |
| 9  | —  | MY FORBIDDEN LOVER. Chic                       | Atlantic          |
| 10 | 7  | FEEL THE REAL. David Bendeth                   | Sidewalk          |
| 11 | —  | DISCO NIGHTS (Rock don't Stop). Isley Brothers | Epic              |
| 12 | 4  | STREET LIFE. Crusaders                         | MCA               |
| 13 | 14 | CAN'T LIVE WITHOUT YOUR LOVE. Tamiko Jones     | Polydor           |
| 14 | —  | RISE. Herb Alpert                              | A&M               |
| 15 | —  | SHAKER SONG. Spyro Gyra                        | MCA               |
| 16 | 5  | STRUT YOUR FUNKY STUFF. Frantique              | Phil Int.         |
| 17 | 9  | PUT YOUR BODY IN IT. Stephanie Mills           | 20th Cent.        |
| 18 | 13 | DIM ALL THE LIGHTS. Donna Summer               | Casablanca        |
| 19 | 8  | 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.

## 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  | —  | 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              | Infinity       |
| 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 | 19 | SO GOOD. SO RIGHT. Brenda Russell                         | Horizon        |
| 18 | 14 | COME GO WITH ME. Teddy Pendergrass                        | 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-CM. Giorgio   | Casablanca     |
| 11 | 11 | POW WOW/GREEN LIGHT. Cory Daye                          | New York Intl. |
| 12 | 10 | FANTASY. Bruni Pagan                                    | Elektra        |
| 13 | 15 | WHEN YOU TOUCH ME/PARADISE EXPRESS.                     | West End       |
| 14 | 19 | DEPUTY OF LOVE. Don Armando's Second 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 | FOUND A CURE/STAY FREE/NOBODY KNOWS.                    | Warner         |
| 20 | —  | HOLLYWOOD. Freddie James                                | Warner         |

## UK DISCO

- |    |    |  |                 |
|----|----|--|-----------------|
| 1  | 1  | DON'T STOP TIL YOU GET ENOUGH. Michael Jackson       | Epic 12in       |
| 2  | 2  | YOU CAN DO IT. Al Hudson & The Partners              | MCA 12in        |
| 3  | 3  | STRUT YOUR FUNKY STUFF. Frantique                    | Phil Int 12in   |
| 4  | 4  | STREET LIFE. Crusaders                               | MCA 12in        |
| 5  | 8  | LADIES' NIGHT. Kool & The Gang                       | Mercury 12in    |
| 6  | 5  | DEJA VU/LOVE TILL THE END OF TIME. Paulinho da Costa | Pablo 12in      |
| 7  | 7  | RISE/ARANJUEZ (Mon Amour). Herb Alpert               | A&M 12in        |
| 8  | 13 | STAR. Earth Wind & Fire                              | CBS             |
| 9  | 10 | I DON'T WANT TO BE A FREAK. Dynasty                  | Solar 12in      |
| 10 | 15 | DIM ALL THE LIGHTS. Donna Summer                     | Casablanca 12in |

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|----|----|--|--------------|
| 21 | 24 | RIGHT IN THE SOCKET/THE SECOND TIME AROUND/THE RIGHT TIME FOR US. Shalamar | US Solar LP  |
| 22 | 20 | THE HUSTLE (REMIX). Van McCoy  | H&M 12in     |
| 23 | 14 | LOST IN MUSIC. Sister Sledge   | Atlantic     |
| 24 | 32 | CORDON BLEU/RUM OR TEQUILA?/BRAZOS RIVER BREAKDOWN. Stix Hooper            | US MCA LP    |
| 25 | 29 | SING A HAPPY SONG. O'Jays  | Phil Int     |
| 26 | 18 | OOH! WHAT A LIFE. Gibson Brothers  | Island 12in  |
| 27 | 41 | OK FRED. Errol Dunkley   | 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. Matumbi   | Matumbi 12in |

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|----|----|--|---------------------|
| 31 | 35 | OFF THE WALL/ROCK WITH YOU/GET ON THE FLOOR/WORKING DAY AND NIGHT. Michael Jackson | Epic LP             |
| 32 | 43 | GROOVE ME. Fern Kinney   | 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 | 26 | REACHIN' OUT (FOR YOUR LOVE). Lee Moore  | US Source 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                                       | Ariola Hansa        |
| 40 | 37 | COME ON AND DO IT. Poussez   | Vanguard 12in       |

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|----|----|---|---------------------|
| 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 | 86 | LET ME KNOW (I HAVE A RIGHT). Gloria Gaynor | Polydor 12in        |
| 46 | 28 | GONE GONE GONE. Johnny Mathis               | CBS 12in            |
| 47 | 31 | ANGEL EYES. Roxy Music                      | Polydor 12in        |
| 48 | 56 | THE BREAK. Kat Mandu                        | US TK 12in          |
| 49 | 63 | JUMP THE GUN. Three Degrees                 | Ariola 12in         |
| 50 | 79 | RAPPER'S DELIGHT. Sugarhill Gang            | US Sugarhill 12in   |

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|----|----|--|-----------------------|
| 51 | 39 | I WANNA DO THE DO. Bobby Rush  | Phil Int 12in         |
| 52 | 42 | A SONG FOR THE CHILDREN/NIGHTLIFE/STREET FESTIVAL/FRUIT MUSIC. Lonnie Liston Smith     | US Columbia LP        |
| 53 | 59 | I'LL TELL YOU. Sergio Mendes Brasil '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. Eddie Henderson                       | Capitol 12in/Tower LP |
| 56 | 38 | PUT YOUR BODY IN IT/WHAT CHA GONNA DO WITH MY LOVIN'. Stephanie Mills                  | 20th Century-Fox 12in |
| 57 | —  | MUSIC/I 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 SERIOUS. Cameo  | Casablanca 12in       |
| 60 | 61 | SHAKER SONG. Spyro Gyra  | Infinity 12in         |

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|----|----|---|--------------------------|
| 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  | Atlantic 12in            |
| 64 | 64 | UNDERCOVER LOVER. Debbie Jacobs                           | MCA 12in                 |
| 65 | 52 | REGGAE FOR IT NOW. Bill Lovelady                          | Charisma                 |
| 66 | 76 | I SHOULD BE DANCING. Emotions                             | CBS                      |
| 67 | 66 | STRATEGY. Archie Bell & The Drells                        | Phil Int/US 12in         |
| 68 | —  | BOOGIE ON DOWNTOWN. Hudson People                         | Virgin 12in              |
| 69 | 68 | NO ONE HOME. Lalo Schiffrin                               | US Tabu 12in             |
| 70 | 85 | MOVE UP STARSKY. The Mexicano                             | Ice 12in                 |

- |    |    |  |                          |
|----|----|--|--------------------------|
| 71 | 82 | DOIN' THE DOG. Creme D'Cocoa   | US Venture 12in          |
| 72 | —  | (NOT JUST) KNEE DEEP. Funkadelic   | US Warner Bros LP        |
| 73 | —  | THE BIRMINGHAM TRAIN/GET OFF/FREE AT LAST/I'M LONELY TONIGHT. Cleveland 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 FUNKER. Rose Royce | Whitfield LP             |
| 76 | —  | STREET LIFE/ROTATION/1980. Herb Alpert   | US A&M LP                |
| 77 | 72 | ROLL-HER SKATER. Sterling  | Motown 12in              |
| 78 | 58 | CHASE ME. ConFunkShun  | Mercury 12in             |
| 79 | 70 | RASTA FIESTA. Sly Dunbar   | Virgin's Front Line 12in |
| 80 | 73 | THE EVE OF THE WAR. Jeff Wayne   | CBS 12in                 |

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|----|----|--|---------------------------|
| 81 | —  | WEST END DANCER. Jay Hoggard                                     | US Arista GRP LP          |
| 82 | 77 | THERE'S A REASON. Hi-Tension                                     | Island 12in               |
| 83 | 71 | MAKIN' IT. David Naughton  | RSO 12in                  |
| 84 | —  | SH-BOOM. Marvels   | 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. 7th Wonder                                 | US Parachute LP           |
| 88 | —  | STILL/MIDNIGHT 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 GOLD        | Freda Payne               |
| 7  | ALL RIGHT NOW       | Free                      |
| 8  | LAYLA               | Derek and the Dominoes    |
| 9  | PAPER BACK WRITER   | Beatles                   |
| 10 | WOOLY BULLY         | Sam The Sham + The Farohs |

## YESTERYEAR

## 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  | MACARTHUR PARK               | Donna Summer             |
| 6  | SWEET TALKIN' WOMAN          | Electric Light Orchestra |
| 7  | RAT TRAP                     | Boombtown 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 26, 1974)

- |    |                            |                      |
|----|----------------------------|----------------------|
| 1  | EVERYTHING I OWN           | Ken Boothe           |
| 2  | FAR FAR AWAY               | Sade                 |
| 3  | SAD SWEET DREAMER          | Sweet Sensation      |
| 4  | ALL OF ME LOVES ALL OF YOU | The Bay City Rollers |
| 5  | GEE BABY                   | Peter 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'AIME. MOI NON PLUS         | Jane Birkin and Serge Gainsbourg |
| 5  | HE AIN'T HEAVY. HE'S MY BROTHER | The Hollies                      |
| 6  | SPACE ODIDDY                    | David Bowie                      |
| 7  | NOBODY'S CHILD                  | Karen Young                      |
| 8  | OH WELL                         | Fleetwood mac                    |
| 9  | LAY LADY LAY                    | Bob Dylan                        |
| 10 | A BOY NAMED SUE                 | Johnny Cash                      |

## 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 Searchers  |
| 4  | WHERE DID OUR LOVE GO                       | The Supremes   |
| 5  | I'M INTO SOMETHING GOOD                     | Herman Hermits |
| 6  | THE WEDDING                                 | Julie Rogers   |
| 7  | WALK AWAY                                   | Matt Monroe    |
| 8  | WE'RE THROUGH                               | The Hollies    |
| 9  | I'M CRYING                                  | The Animals    |
| 10 | HOW SOON                                    | Henry Mancini  |



# GANG OF

'The Indian smiles, he



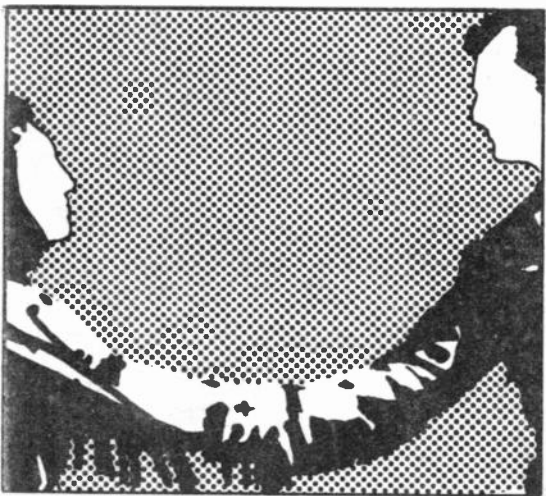
thinks that the cowboy

is his friend.

The cowboy smiles, he is



glad the Indian is fooled.



Now he can exploit

him.

## 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

# FOUR LP