

RECORD MIRROR

America's
new heroes
**THE
KNACK**

BUGGLES

This machine
KILLS

**FLEETWOOD
MAC**

Colour
poster

**SPECIALS
MADNESS
SELECTER**

Two tone tonic trip

HOLD THE FRONT PAGE

(Oops! too late)

WHAT A week it has been for world exclusives. It's obviously not just the News of the Screws that gets tales of wild depravity and terrible lust. Although after ploughing my way through the true confessions of Ritchie Blackmore's wife Babs I wondered if I was going to be able to face my typewriter.

Babs, who apparently spent a great deal of her time wearing just a shirt and improving her technique, told the tale of arriving in LA and finding Mr Blackmore in bed with some boiler. The saga continued with Babs shredding the room — I'm surprised she didn't fling him out of the nearest window.

MY FIRST thrilling bit of news is that John Lennon is about to embark on his first album in seven years. So far the only person who will definitely be playing on this super album is Nicky Hopkins on piano. The enigmatic Mr Lennon will probably be distributing it himself rather than become embroiled in the tortures of a big record company. Sounds like one of these new wave types.

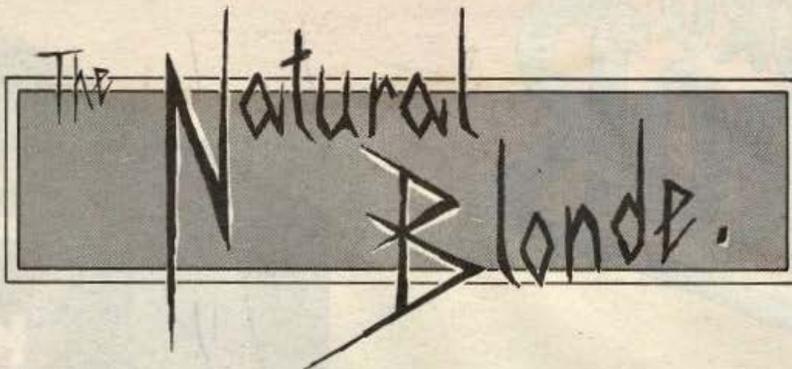
John is also involved in several other projects. One is buying all the flats in his block, including Barbra Streisand's and Lauren Bacall's — the block, you may recall seeing in 'Rosemary's Baby', is a delightful old building (hopefully big enough to store Yoko-poo's collection of bottoms or whatever it is she's interested in now). Their offspring is proving to be more outgoing than his parents. Last week, for his birthday, Daddy rented the Central Park restaurant, the Pavilion, and held a lig for several dozen under tens.

POOR ANNIE Lennox, statuesque singer with the Tourists, has fallen ill with laryngitis and a couple of gigs have been cancelled due to her infirmity. I often get a sore throat if I inhale fumes of peroxide bottles (someone else's of course) so maybe she should bear that in mind.

AT THE party for Paul McCartney, Tory MP Norman St John Stevas stunned several DJs by declaring his devotion to the Peter Powell style of jockeying (I suppose that's how one puts it). Peter, who is better known for his fashion conscious Take Six blousons and his penchant for beauty queens, will now have to strive for higher peaks of broadcasting, knowing he has such distinguished listeners.

I WAS charmed to read Bebe and Stiv Bator's letters to Rank Zero's thrilling rock paper Rolling Stone. Bebe, a curvaceous 10 stone, was declaring she was not a groupie and a man stealer and as she's never stolen mine I'm delighted to believe the poor misunderstood girl, Luckily Bebe has the loyal, if rather toothless, Stiv to defend her honour nowadays.

I AM sure that the delightful Roalding Russell has done everything possible to give a fair account of the Boomtown Rats swimming party — despite the fact she was hiding under a piece of garden furniture for a great deal of the party. So I'm going to add my bit, as I was doing my Amazonian impersonation of Esther Williams, devastating people with my belly flops. So here are my special awards, da natural blonde swimming cups so to speak.



Best Excuse Not To Go In: BP Fallon: "look man it's heavy contact lens vibe. I mean they are special ones that disintegrate in water", or the ravishing Caroline Coon declaring that her hair might turn green in the chlorine.

The Marks And Sparks Underwear Award: went hands down to Chrissie Hynde.

Most Things To Do With A Lilo: Paul Gambaccini who did a water ballet all on his own.

Nothing Was Revealed Award: Phil Lynott, whose image ran rather badly (all that fake tan.) as he flew through the air in his leathers and then proceeded to swim around in his boots.

Chicken-poo's Award: Fachtna O'Kelly, Juan Nartyn and Pete Briquette and devastating red head Moira Bellas who hid behind the lockers for two hours.

"I'm Only Here For The Swim": Alf Martin, and his chest.

Arnold Schwarzenegger Award For Physique: musi go to a Mr B Geldof who kept his T-shirt on rather than show up the other boys present.

DAVID BOWIE may be doing an album with Bette Midler, the comedienne who has recently made a film about the life of Janis Joplin entitled 'Rose'. The petite young lady, who at times has been known to resemble a toucan, should be more than capable of holding her own with Mr Bowie. So no doubt her numerous fans in New York will be avidly awaiting the thrilling results of this union.

THE ENDLESS odyssey of Judas Priest through America continues without anymore tales of roller skating or any incredible shrinking whatnot stories that I've been treated to in the last two weeks. Their gig in Santa Monica drew a rather motley bunch of backstage liggers in the shape of the unbearably precocious Amy Carter, daughter of peanut farmer and President, Mr Carter (a man of many talents long distance running not being one of them). Also present were Governor Jerry Brown and the chubby Linda Rondstadt, who for once wasn't rolled into her shorts. Linda was informing all that she now doesn't look at a man unless he's wearing shorts which narrows the field down a little.

Then there was Ryan O'Neal obviously taking a quick rest from being Hollywood's most overworked stud.

If I was any of these people I'd keep shmutzi about being at a Judas Priest gig.

THIS WEEK you'll all be delighted to hear that in order to satisfy promoter John Curd's stunning girlfriend's romantic inclinations, I am returning to the tormented emotions of 'Cold Wind Over Clapham', the story that makes Barbara Cartland forget her vitamins.

This week heralds the return of the dastardly manager Fergal O'Neill from Japan, where he has been getting Roberto a swashbuckling tour of Tokyo where he is known as Roberto the Samurai. Anyway, Fergal races to the hacienda of Clapham and sweeps Clarissa into his manly arms crying "be my truest love" or some other slogan he's just read on a love heart sherbet.

(Unfortunately, just at this moment Roberto comes wading in in his thigh boots and hits Fergal on the

arm with his sword holder which trips him up and he falls on to Clarissa (who is reposing on the sofa after such a surfeit of manly arms).

Clarissa thinks at last! at last! Roberto is going to take me, but she remembers she cannot let Roberto have his way until they are at least engaged or she has the milk coat all's after.

This leaves 'Cold Wind', as usual, on a thrilling cliff hanger. What will Roberto do to get his way? Will Fergal have a bruise? Will Clarissa get cramp lying under Roberto on the sofa?

JOAN JETT was in New York this weekend where she is still recovering from her multitude of diseases. Joan, who apparently is now positively garden gnome sized after her diet and illness, has given up drinking and is being healthy, which will disappoint many boys. My source in NY, a handsome green eyed type, was telling me that poor Joan is pining slowly away filled with desperate longing for — wait for it — Steve Jones, the man who turned his flab into solid muscle and leather trousers in two weeks with Zsa Zsa. Could this be true romance I ask myself dewy eyed.

ELTON JOHN was upset to hear of the rumours that he'd died on Friday. These rumours which covered the papers (not that I saw them, but I'm in partial hibernation). Anyway the cuddly star came on stage in New York, amidst thunderous applause, and informed the crowd he was alive. Despite having been rather ill, Eltipeep is continuing his 30 date tour of the States and is certainly giving his fans more than their money's worth with a three hour gig and a 45 minute encore. Perhaps theatres could hand out lotion for those members of the audience who get numb bottoms.

DEBBIE HARRY could be caught out raving around at Studio 54 the other night, at a party thrown by Lorna Luft, the daughter of Judy Garland, and also the unfortunate possessor of the married name Hooker.

As for the rest, Blondie groupette Jimmy Destri has built an eight track studio in his flat and is now living off beans. The young Italian American, whose earliest ambitions were for a religious life, says that if he wanted to, when he gets up in the morning (joke) he has enough equipment to record 'Sergeant Pepper'.

Clem Burke and Jimmy also have done a couple of gigs with a group called the Know led by the original Blondie bass player Gary Valentine. They did lots of funny tunes and covers like 'Touched By Your Presence' and The Who's 'Anyhow Anywhere' which gave Clem an opportunity to do his celebrated imitation of his idol Keith Moon.

ON THE final gig by Boston, the crew got their revenge on leader Tom Shultz during his hugely dramatic organ solo. They pinned a couple of L plates onto the back of his Dracula style cape. Then, in typically nauseating American style Tom laughed it off and gave the crew a huge tin (7-Ed) of champagne.

NO DOUBT you're all going to race off to the record shop to purchase your copy of Britt Ekland's single, no doubt designed with those intriguing photos (what is that red hot ball she's holding over her naughty bits) to become something of a collector's item.

I'LL LEAVE you with the delightful thought of Bryan Ferry leaping from under his mosquito nets. . . . I was talking to a chum of his who had been in Jamaica with the devastating Mr Ferry, who is not keen on creepy crawlies (not only does he have a nice hairdo he's got sense). Every night before Bryan went to bed, his chum was sent on the bug patrol of the bedding for any poeey creatures that had lurked in, hoping for a glimpse of Bryan's drawers.

Anyway, one night the patrol failed and a huge "helicopter thing" flew under the net, almost giving La Ferrari heart failure. Apparently his leap from the bed was a sight remembered by the natives for months afterwards.



BOB GELDOF: in training to walk on the water

Until next week, love Paula XXX

POORHANA

THE FINE art of surfacing was much in evidence at the Boomtown Rats' party at Putney Swimming Baths on Thursday night. The fine art of sinking like a lead balloon was also in evidence, as numerous reluctant swimmers met their Waterloo at the apres-gig bash.

Course, all the sensible revellers brought their cozzies and went in voluntarily — like bronzed, handsome Alf Martin (Gold Medalist, 1956, Leyton Baths) and Chris Hill (wearing a natty, transparent two piece) and our very own Paula Yates (the Esther Williams Ballet Award, St Clares, 1976). While they sported in the water with a formation of lady water ballet dancers who looked like an aquatic Pans People, the more timid nervously toured the edges of the pool, clinging on with their toenails.

While attempts were obviously made to keep most of the party fairly sober (somewhat stingy measures of drink) this ploy did not work for long. I glued myself to the wall and watched as debonair Phil Lynott went down... and came up again smelling sweetly of Nuit De Putney. Whatever he keeps in his pockets must have been totally ruined, poor thing. I hope it wasn't anything expensive. Does anyone know how long it takes to dry out leather? I wouldn't like to be in the legs of his trousers this morning, I can tell you. And it must be said, he didn't look very elegant being dragged out of the pool by rangy Bob Geldof (small trunks and wet-look T-shirt) who undoubtedly saved his life. It was a night of bravery all round.

swimming with his shades on; Protex discovered their black T-shirts didn't run in the wash and Captain Sensible looked terribly dashing in his bow tie and shirt which turned out to be see-through in water. And I wonder if Lizzy's Scott Gorham can still detect the Eau De Chlorine lingering in his long silky hair?

No quarter was given, no excuses accepted as those who were already wet cast around for victims who still possessed dry clothing. Midge Ure's cowboy outfit didn't look so chic when damp and PR lady Magenta had some difficulty in swimming towards her beret which had floated off, as her, er, stunning red dress proved to inhibit her breast stroke. However, there were lots of other people whose breast stroke wasn't inhibited at all. And Paula was surprised at how Billy Idol (remember him?) kept popping up underneath her immaculate freestyle.

Fleeing from her delighted photographers, Paula changed back into her new, and very expensive, silk taffeta dress (an unusual custom built outfit, with a wired butterfly bow affair on the bum, which made sitting down almost impossible, and a free standing cleverly engineered bust). Minutes later, Paula was hurtled into the 12ft fins end, clutching her diamante earrings.

"My dress has shrunk and my shoes are ruined," wailed the Outraged One later... also bemoaning the fact that the front of the dress had considerably deflated. Her subsequent appearance in Bob's baggy trousers didn't do a lot for her usually sexy image. Paula will recover, but Putney Swimming Baths may never be the same again.

Johnny Fingers tested his pyjamas for waterproofing and found they cling seductively in all the wrong places; Gerry Cott insisted on



BOB AND Paula Lilo as Jaws tries to work out who the feet belong to

THE FIRST ANNUAL WATER RATS AWARD 1979

- | | | |
|---|--|---|
| BEST LEGS WINNER: Alf Martin (Record Mirror) | MOST INDECENT SWIMMING TRUNKS: Chris Hill (see-through) | BEST CRAWLER: Mike Nicholls |
| RUNNER UP: Phil Lynott's trousers | RUNNER UP: Billy Idol (more off than on) | BEST WET PHOTOGRAPHER: Denis O'Regan |
| LIFESAVER OF THE NIGHT: Bob Geldof (Boomtown Rats) for hauling out PR man Tony Brainsby who not only couldn't swim, but couldn't see through his secs which had misted up. | MOST ROOTS SHOWING WHEN WET: Billy Idol | MOST COWARDLY OF THE NIGHT: Fergal O'Bunkup, tying jointly with Steve Cook (Pistols), Pete Briquette (Boomtown Rats) and Tony James (Gen X). |
| | BEST BREAST STROKER: Billy Idol (again) | ROSALIND RUSSELL |

RATS RATS RATS RATS

JAH WAR

NEW SINGLE OUT NOW VS298 FROM THE CHART ALBUM 'THE CRACK' V2132



NEWS

News Editor: JOHN SHEARLAW

XMAS GIG ORGY

QUEEN WILL be playing a special string of dates in London and the South East this Christmas — including one at Purley Tiffanys.

Queen's 'Crazy Tour Of London' kicks off at the London Lyceum on December 13, followed by gigs at the Rainbow 14, Purley Tiffanys 17, Tottenham Mayfair 19, Lewisham Odeon 20, Alexandra Palace 22.

Tickets for the Lyceum gig, priced at £4.75, go on sale at the box office on November 9. Rainbow tickets priced £5 and £4 will be on sale shortly at the box office priced £5 and £4. Tickets for Purley Tiffanys priced £4.75 will be available this Friday from Bonaparte's Record Shop, 101 George Street, Croydon, from 8 pm till 11 pm.

Tickets for the Tottenham Mayfair gig priced £4.75 will be on sale from November 9 and so will tickets for the Lewisham Odeon, priced at £5 and £4.

Tickets for the Alexandra Palace gig priced £5 are available by postal application from Harvey Goldsmith Entertainments PO Box 47L, London W1A 4TL. Send postal orders only (adding 45 pence for booking fee) made out to Harvey Goldsmith Entertainments and don't forget to enclose an SAE. Tickets for this gig can also be purchased now from the Ticket Machine, the Virgin Megastore, 14 Oxford Street, London W1.

THE STRANGLERS, who release a special EP on November 9, are lining up a special Christmas gig.

They plan to hold the gig the weekend before Christmas at an as yet unnamed venue. They want to invite a number of special guests and keep the show running all night.

The Strangers' EP features 'Don't Bring Harry' featured on their recent 'Raven' album, 'Wired' featured on Hugh Cornwell's forthcoming solo album, a live version of 'In The Shadows' recorded at the Hope And Anchor in 1977 and a live version of Jean Jacques Burnel's 'Crabs', recorded recently at the Hamlet Hempstead Pavilion.



MERTON PARKAS

FREEBIE BY PARKAS

THE MERTON Parkas have announced a free concert to make up for their many cancelled and re-arranged gigs.

The free date was slotted in as soon as was possible and will be at the London Chelsea College of Art, November 16.

Meanwhile, the band have added some other dates to their schedule; London Crystal Palace Hotel, November 2, Liverpool Eric's 3, London Marquee December 7.8.

The band release a new single 'Give It To Me' on November 23.

EE-I-ADIO DEL 2

FIRST SINGLE



HAZEL O'CONNER



AC/DC BURN-UP

A FIRE in the basement of the Newcastle Mayfair forced AC/DC and Del Leppard to cancel their gig there last Thursday.

The fire broke out shortly before the soundcheck. The gig went ahead the following night, but the place was so saturated with water, conditions were less than perfect. The cancelled gig will be rescheduled for later in the tour.

LIZZY AIRWAYS FLETT PLAN

THIN LIZZY will be playing two shows in December — still using their temporary guitarist.

Lizzy will be playing Manchester Apollo on December 16 as revealed in RECORD MIRROR last week and they'll also be playing Stafford Bingley Hall on December 18. Joining them on stage will be temporary guitarist Dave Flett and keyboard player Midge Ure. An announcement about their new permanent guitarist has yet to be made but a band spokesman said today that he is "someone from a leading group."

The shows are to make up for the band cancelling Reading this year. Tickets for the Apollo gig will be available at the box office from November 3, priced at £4 and £3.50. There will be a limit of four tickets per person. Tickets for the Bingley Hall gig are available now, priced £4 (enclose an SAE) from Adrian Hopkins Promotions, 77 Barton Road, Oxford.

ATF DRUMMER ILL

AFTER THE Fire drummer Ivor Twiddle (22) collapsed over his drum kit while playing at Edinburgh Tiffany's last week.

Ivor was unconscious for 25 minutes before being rushed to hospital, where it was discovered he'd had a heart attack.

Ivor has been ordered to rest but the band will continue with Nick Brotherhood (formerly with Mighty Flyers) standing in. The band are currently on tour — it finishes at the London Rainbow on November 17.

NO-GO ROADSHOW

PROBLEMS HAVE already hit BBC1's 'Disco Roadshow', the first late night programme aimed at teenagers.

The show has been heavily criticised by the Press and last week, one newspaper reported an inside TV source as saying: "The kids can recognise a pat on the head when they feel it."

Now the latest blow to the series comes with the departure of award-winning dancer Grant Santino and his Family dance team.

Although the group was due to appear in all 12 programmes of the current series, changes in the programme's editorial policy has meant that their services will no longer be required.

A spokesman for the BBC said: "With the experience of the first few programmes behind us it is necessary to make a major shift in its content. The decision not to include Grant in the remaining programmes does not in any way reflect on the quality of the group's work."

Meanwhile Grant Santino and the Family are touring clubs and discos to promote their new single, 'LOVE'.

VIDEO AGE

IN LESS than two years time record buyers will be able to stage their own 'Top Of The Pops' at home — using "video discs" and their own TV screen.

That's the confident prediction of Donald MacLean, head of EMI Audio Visual Services, who says: "Every record company is going to come to a decision to provide visual images with every record. It's a change that is as inevitable as the change from mono to stereo."

MacLean's predictions are backed up with the rapidly advancing technology that will bring video discs — and the equipment needed to play them — within the price range of an ordinary stereo.

And many groups like the Boomtown Rats and Gary Numan, already with an eye on the eighties, are looking forward to the time when each of their records will be accompanied by "visual images".

Says Rats' leader Bob Geldof: "It's an exciting change, and one that we're ready for. It's a natural extension of the promo film, but one that will affect the way that people buy records."

Video discs work by what is called the "optical laser system", where a tiny laser beam picks up on a record spinning at an incredible 1500 rpm! As you listen the band will appear on your TV screen, and any track on the disc can be located within seconds.

The system is currently being developed by the giant Philips and Sony electrical firms, and they predict that the machine could cost as little as £300 by 1981.

A video disc will cost anything up to £10, but each will give a full two hours playing and viewing time. And when discs and tapes are linked with the infamous silicon chip you'll be able to store a whole library of all your favourite music — alongside all your TV programmes!

It may sound complicated, but we can leave it in the hands of the electronics boffins. By the time the video disc system is test-marketed next year it will be as easy to operate as a colour TV.

NASHVILLE STAYS OPEN

BOTH THE management and the booking agents at the Nashville, in London's West Kensington, are "confident" that the pub will continue to flourish as a live rock venue.

Their optimism follows a week where the running of the pub's live music was heavily criticised by a local magistrate, Mr Eric Crowther, and local police stopped two concerts after hearing claims that many of the clientele were under age.

The police action prompted cancellation of a special two-night 'Pursey's Package' showcase last week, but threats of further police action against the pub's parent company now seem to have been exaggerated.

The Nashville has responded by increasing the audience's minimum age from 18 to 20, after what they describe as "recent instances of audience misbehaviour", although it's not yet clear whether proof of age will be required for admission.

And the pub have also announced plans for a special pre-Christmas festival, featuring the return of many well-known bands who first made an impact at the Nashville. Following the pattern of the Hope And Anchor festival of a couple of years ago it will be known as 'More Front Row Festivities' and run from December 9 to 22.

The full line-up hasn't yet been settled but it's known that Joe Jackson, Sniff 'n' the Tears and XTC will definitely be appearing.

QUADS STAY FREE

BIRMINGHAM-based band The Quads are staying independent 'A' for the moment at least.

The group, whose 'There Must Be Thousands' single on Big Bear Records, not only attracted saturation airplay on Radio 1, but also widespread interest from major record labels.

But they've decided to wait a while before moving, and will be releasing their follow-up, 'There's Never Been A Night', on Big Bear this week.

"We're in no hurry, and we're happier to have a single out while we make up our minds," the band's spokesman claimed this week.

RECORD MIRROR

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RELEASES

STREETS AHEAD Records, the Manchester based label releases Pure Products' 'Rejection' single and Fast Cars' 'The Kids Just Wanna Dance' this week. Both singles are available at £1 including post and packing from Streets Ahead at 42 Lloyd Street, Altrincham, Cheshire. The label are also looking for new talent and invite anybody interested to send in demo tapes to the same address.

THE MARC BOLAN AND T REX LP 'Live At Wolverhampton 1971' is being planned for release next year. The double LP includes 'Jeepster', 'Jewel Girl', 'Rip Off' and 'Deborah'. Tony Visconti who produced Marc Bolan, is behind the plan to find a record company to release it. A 12 inch single, containing four tracks including 'Find A Little Wood' is still available by mail order (Priced £1.65 including postage and packing) from Pat and Andy, Marc Bolan Fan Club, 2 Swinford Gardens, Brixton, London SW9.

GRAHAM FELLOWS (better known as Jilted John) will be releasing a single 'Men Of Oats And Creosotes' under his own name on November 2.

SIRE RECORDS have signed Australian band the Sports and they'll be releasing a single 'Who Listens To The Radio' on November 16 and an album 'Don't Throw Stones' on November 23.

WARNER BROTHERS rush release the New Monty Python album on November 9. It's the soundtrack from their forthcoming film 'Life Of Brian' which is released on November 6.

EMMYLOU HARRIS releases her Christmas album 'Light Of The Stable' on November 2. The album includes many traditional Christmas songs including 'Silent Night'.

FRONT LINE releases the Gladiators' new album 'Sweet So Till' on November 2.

THE TEENBEATS release their new single 'Strength To The Nation' on November 9. It's the follow up to 'I Can't Control Myself'.

IN BRIEF

WANNA BUY an album and get your hair cut at the same time?

Then come to Virgin record shop in Kensington High Street between 9am and 2pm on Saturday November 3.

Anybody buying a copy of the new **Madness LP** will be able to have their free hair cut — done in the short style worn by the band. Two barbers will be on hand to administer the cut and anaesthetic!

THE TOURISTS were forced to cancel their gigs at Wolverhampton Polytechnic and Blackpool Tiffanys last week when Annie Lennox went down with laryngitis. The gigs will be re-scheduled later.

THE POLICE can be seen in concert on 'Rock Goes To College' on BBC 2 at 6.30pm on November 8.

THE DICKIES will be supporting the Stranglers on their European tour. They're also hoping to arrange a UK tour of their own and meanwhile they release a new single 'Nanny Mo And Jack' on November 9.

SHAM 69 Will be playing six major venues in America this winter. They'll be appearing at Clubs in New York and Los Angeles.

STIFF RECORDS have signed the Duplicates. Their first release this week will be 'I Want To Make You Very Happy'.

RACHEL SWEET will be supporting Ian Hunter and Mick Ronson at the Hammersmith Odeon on November 22. She'll be appearing with a new band following the departure of Fingerprintz and she'll be releasing her new single 'Baby Let's Play House' on November 16.

SONY UK have presented Buggles with two video recording machines in honour of their single reaching the Number One spot. Buggles say that they want to donate the machines to the children's wards at Guys and Charing Cross hospitals.

WARSAW PAKT'S mail order cassette 'See You In Court' is available priced £1.75 plus 20p postage from Stiff Central 64 Notting Hill Gate, W11 and NOT Stiff Central as previously reported.

THE PSYCHEDELIC FURS, who play at the London Electric Ballroom on November 10, have signed a long-term recording deal with Epic after what they describe as a "deluge of offers".

ECLECTIC ELECTRIC

WITH THE Electric Ballroom now fully re-opened as a major London venue promoter John Curd is now planning a series of Christmas surprise gigs featuring "major American artists".

No details are yet available, due to contracts not having been exchanged, but in the meantime there's plenty of good music at the Ballroom in November.

among the acts lined up for this month are: Revillos (2), Penetration, the last gig with the old line-up (3), Chelsea (9), Madness (16 and 17) and Gang of Four (23 and 24).

* Latest additions to the 'Live at the Venue' list are: Charlie Dore's Back Pocket November 8, Rocket 88 featuring Ian Stewart, Charlie Watts and others 9, Roger Chapman & Shortlist 10, Steel Pulse 12, 13, 14, Maddy Prior 15, Andrew Mathias 16, Bill Haley & the Comets 17, 20, Maria Muldaur 21, 22.

BETHNAL

BETHNAL: Newport Village November 9, Leeds Florde Green Hotel 11, Uppminster New Windmill Hall 14, Blackpool Norbeck Castle 15, Bristol Granary 22, Nottingham Sandpiper 23, London Imperial College 24, the Marquee 25, 26, Penzance Demetzas 29.

THE JAM

THE JAM have added some more dates to their tour, which now opens at the Poole Art Centre on November 15. They are: Southampton Gaumont 23, Lancaster University 30, Bath Pavilion December 21.



ALVIN LEE

ALVIN LEE

ALVIN LEE will play five major venues with Ten Years Later, making up for their previously cancelled dates. They'll be appearing on the Old Grey Whistle Test on November 20 and the tour kicks off at the Birmingham Odeon on 26, continuing at Leicester De Montfort Hall 27, Hammersmith Odeon 28, Newcastle City Hall 29, Bristol Colston Hall 30.

GORDON GILTRAP

GORDON GILTRAP: Cwmbran Congress Theatre November 2, Street Strobe Theatre 3, Hatfield Forum 10, Worthing Assembly Hall 11, Basildon Towngate Theatre 12, Leicester Haymarket Theatre 18, Swindon Wyvern Theatre 24, Rochdale Gracie Fields Theatre 25, Inverness Eden Court Theatre 27, Irvine Magnum Theatre 29, London North Peckham Civic Theatre December 2, Stinchley the Studios 8, Derby The Playhouse 9, Croydon Fairfield Halls January 10, Brighton Gardner Centre 25, Reading Hexagon Theatre 30.

MATUMBI

MATUMBI: The London Music Machine November 15, Birmingham Regal Club 16.

MARIA MULDAUR

MARIA MULDAUR: London, The Venue November 21, 22, Southport Theatre 23.

THE FALL

THE FALL: Bradford Palm Cove Club November 1, Newport Village 2, Dudley JB's 3, Middlesbrough Rock Garden 4, London School of Economics 7, Liverpool Eric's 8, Stockport venue to be announced 9, Blackpool Norbeck Castle Hotel 10, Preston Polytechnic 12, Norwich Cromwells 13, Shrewsbury Cascade Club 14, East Retford Porterhouse 16, Brighton Polytechnic 17, Marquee 20.

To coincide with the tour their second album, 'Dagnet', was released last week.

TOURS

STEEL PULSE

STEEL PULSE: London the venue, November 12, 13, and 14.

THE MISDEMEANORS

THE MISDEMEANORS: London Music Machine November 2, Canning Town Bridgehouse 3, Fulham Greyhound 4, London Dingwalls 7. The band's debut single 'She Doesn't Love You Anymore' was released last week.

PHILIP RAMBOW

PHILIP RAMBOW: Bristol University November 2, London Nashville 4, Sheffield Limit Club 8, London Nashville 11, London Dingwalls 14, Nashville 18. Rambow and his band are to support Dr Feelgood on their tour but will not be appearing on the two Irish dates.

WIRE

WIRE ARE to perform three presentations of 'People In A Room' in conjunction with students at the Central School of Art at the Jeanetta Cochran Theatre on November 9, 10, 12. Doors open at 7.15 pm each evening and the performance starts at 8.00 pm. All tickets are priced £2.50 and are available only from the theatre box office, at Southampton Row, Holborn, London WC2. Tel: 242 7040.

SLAUGHTER & THE DOGS

SLAUGHTER & THE DOGS have now arranged dates to coincide with the release of the first single 'You're Ready Now'. They are: Electric Ballroom November 9, Scarborough Penthouse 23, Dudley JB's 24, Nottingham Sandpiper 30, Port Talbot Sandman December 6, London Marquee 9, 10, Newport the Village 14, Retford Porterhouse 21.

THE CARPETTES

THE CARPETTES will be supporting the Lurkers at the London Marquee on November 7, 14, 21, 28, and at the Nashville on November 8. They also play the Hope & Anchor on November 15.

ANDREW MATHESON

ANDREW MATHESON and the Twentieth Century Saints: Brunel University November 2, Reading Bulmershe College 3, Leeds Polytechnic 6, Manchester University 7, Middlesbrough Rock Garden 8, Edinburgh Herriot Watt University 9, Reading University 10, Nottingham University 14, Warwick University 15, The Venue 16.

PINPOINT

PINPOINT: North East London Polytechnic November 3, Music Machine 10, Hope & Anchor 12, Marquee 17, Central London Polytechnic 24.

TAMMY WYNETTE

TAMMY WYNETTE: Ipswich Gaumont Theatre November 8, Peterborough ABC Theatre 10, Norwich Theatre Royal 11, Liverpool Empire Theatre 13, Middlesbrough Town Hall 14, Glasgow Apollo 15, Portsmouth Guildhall 17, Theatre Royal Drury Lane 18, Slough Thames Hall 21, Paignton Festival Theatre 23, Oxford New Theatre 24, Bournemouth Winter Gardens 25.

ORCHESTRAL MANOEUVRES

ORCHESTRAL MANOEUVRES IN THE DARK: Plymouth Clones November 1, London Queen Mary's College 2, Electric Ballroom 3.

BRUCE WOOLEY

BRUCE WOOLEY: Taunton Camelot November 1, Exeter Routes 2, Torquay Pelican 3, 4, Totnes Civic Hall 4, Bristol Granary 5, Bradford University 7, Blackpool Norbeck Castle Hotel 8, Manchester Mayflower 10, Sheffield Limit 13, Shrewsbury Cascade Club 14, Middlesbrough Rock Garden 16, Liverpool Oscars 17, Leeds Ford Green Hotel 18, Swansea Circles 19, Swindon Brunel 20, Glasgow Apollo 29.

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24 CARAT PLASTIC MEN

Buggles said it. TIM LOTT agrees with them

THERE IS A hairy dog called Buggles and a chart topping duo called Buggles. This is a story of both of them.

Buggles the dog has four legs, a tail that wags and all the usual canine equipment. He was not, as romantic legend would have it, the source of the duo's identical name. The dog was named after its masters. That is all there is to know about Buggles the dog.

Buggles the duo also have four legs, and a tale, but there the resemblance ends.

Buggles the duo have two very imaginative, very commercial brains that tick tick 24 hours a day. Those brains created a debut single that cost £30,000, endless ounces of sweat and long hours over a shiny console. It paid dividends; 'Video Killed The Radio Star' struck gold, as anyone who heard it knew it had to.

The Buggles are Geoffrey Downes and Trevor Horn. Geoffrey is suave, tacit and possessed of a dry wit, whereas Trevor wears spectacles, very nice ones.

We faced each other over coffee at a place in Covent Garden where spectacles like Trevor's are common. He flashed them at me and bit into his croissant. Geoffrey looked wry, as he had every right to do.

Trevor and Geoffrey met each other some years ago up north, when they both worked as musicians.

"I was trying to be an accountant," reflects Trevor. "I had to crib my exams because I spent most of my time in the bogs reading music papers."

Trevor decided he wouldn't make a very good accountant and tucked away his ledgers permanently. He then filled the gaps in his time building his own studio and playing in dance bands.

"I dropped some acid one week. I gave dance bands up after that," Trevor blew his mind, and Geoffrey minded his quavers, studying at the Leeds College of Music and gaining a degree. Despite a taste of European classical music, he decided the ancients weren't his style.

The Buggles - to be met at a band audition. Geoffrey scraped by making money through a variety of menial jobs, while Trevor had not rekindled his interest in accountancy.

Together, they decided to try their luck in London as producers, making use of tricks picked up in Trevor's home made studio. This was some five years ago.

In London, they weren't madly successful. Which is understating the case rather.

"We became 'track repair men'," says Geoffrey. "Doing stuff for every young hopeful who couldn't get a record deal. We didn't seem to help that much. None of them went on to get hits."

They filled in the gaps in the bank balance with jingles work and survived as best they could. It wasn't until 1979 that those elusive 'things' started to happen. And it didn't rain but it poured.

Firstly, with 'Back Of My Hand', the Jags - to - riches story that the Buggles produced. The Jags did, and do, intensely dislike the

production of their single, a fact that the Buggles find hard to stomach since it is as a result of their feel for the commercial that anyone is giving The Jags a chance to voice those opinions.

Then, the Buggles decided to strike out as artists with 'Video Killed The Radio Star' which is an excellent title for people who get paid by the word. Not as good as 'If I Said You Had A Beautiful Body Would You Hold It Against Me', but good.

"We decided to work on it as one great big cheap gimmick from beginning to end," says Trevor. "That doesn't mean we're a silly band like, say The Flying Lizards - no disrespect intended."

"We're just out to make music fun again."

"We even chose the worst possible name, the most horrific name that we could conceivably call ourselves. The Buggles is terrible, but it's better than all these posy names. It couldn't fail."

And of course, it didn't.

'Video Killed The Radio Star' is stage one in The Buggles plan for 'world domination by 1980.'

"As a first stage it's looking fairly healthy," says Geoffrey. "Now we've got to follow up with a good album. It's going to be called 'The Age Of Plastic' which is what we're all about."

We are synthetic, 24 carat plastic, and not afraid to own up to it. Someone wrote that we sounded like Ymura. I loved that, because it's exactly what we're meant to sound like. Our music is futuristic.

'The Age Of Plastic' will be a concept album, or a "conceptual" album as The Buggles would have it.

"It will feature a number of different characters," says Trevor. "Video" itself features a character, a chap called Harry Hacker who is the radio star. Another track on the album will feature a First World War private, and another, a robot.

None of the songs will be about anything silly, like love."

Trevor considers himself more of an actor than a singer, and that theatrical aspect will be reflected in the Buggles live show, which is stage three of the master plan. It will feature members of the band completely uncased in Perspex Cosmic.

There is something of the comic book about The Buggles, slightly corny and nicely quaint, but they have their serious side. Geoffrey, for instance, cites Wagner and Debussy as major influences on the single. He was not, I think, being flippant.

There are crumbs on the edge of Trevor's mouth, which wobble when he tells me of their profound intent.

"Lyrics are also very important to us. We want to write intelligent words, words that will bear scrutiny. I wouldn't write a record with lyrics like 'My Sharona', banal stuff like that. We want to be different from everybody else."

Geoffrey puffs knowingly on his cigarette. Trevor drinks his coffee and glances wryly at Geoffrey. I look in my tea leaves and see they resemble the sign of the pound, a fat brown £.

With this portent, I leave the table pondering whether I have just interviewed a gimmick.

I decided in favour of 'pop virtuoso' and empty my head of the whole affair.



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SINGLES

Reviewed by DANIELA SOAVE

THREE-D TOURISTS



TOURIST ATTRACTION

SINGLES OF THE WEEK

The following are all rare and braw and you'd better buy them all.

TOURISTS: 'Only Want To Be With You' (Logo)

This definitely grows on you. When I first heard it I didn't think it was anything special, but now I'm driving everyone in here bonkers by playing it all the time. Run out and buy it all of you so it becomes a fat juicy hit. Annie Lennox has the same deep mellow tones that Dusty Springfield displayed when she sang the same song, but it is saved from being a carbon - cover version by the instrumentation - handclaps, vicious guitar, chugging bass, that sort of thing. So where's my Dusty Springfield dress with the big sleeves I had when I was five? Where's the hairspray? Where's my eyeliner?

CLIFF RICHARD: 'Hot Shot' (EMI)

A big brassy sound, classically produced. For some reason it reminds me of something he might have done a few years ago, but I don't mean it sounds dated. Cliff's ol' vocal chords are in great shape as usual... when he sings a song he really SINGS it, doesn't he? Yet another hit, without a doubt.

QUEEN: 'Crazy Little Thing Called Love' (EMI)

Well done Queen. Every year as the Christmas season approaches you bring out Bohemian Rhapsody Mark 500 and I think how unadventurous and mercenary you've become in your old age. Well, thank you for proving me wrong this time. It's totally unlike any other singles you've released, and therefore a winner. A real old rock n roll feel to it, it's slick, smooth, fingersnapping and Freddie's voice suits it down to the ground. A well deserved hit.

ROCKY BURNETTE: 'Tired of Toelin' The Line' (EMI)

You've probably heard this on the tranny by now and I'm sure you'll agree

it's really something. This guy's like a singing hyena (honest, Rocky, that's meant as a compliment) and could probably shatter glass five miles away. Anyway, he's hit on the same formula that Rockpile use - drums well to the front, a jangly guitar hiding in the background and plenty of high vocal harmonies. And how can you fail?

BONNIE TYLER: 'I Believe In Your Sweet Love' (RCA)

Well I never thought I'd see the day when I'd have a Bonnie Tyler disc in my favourite records of the week, but I think I can be excused for this one. I'm a sucker for anything with a jangling guitar, and this has plenty of that. In fact, it sounds like the intro to a spaghetti western from the cowboy's side. I bet this would sound great cruising down the dust track on your trusty steed. It'd have to be an awfully long dusty track though, as this song should be severely trimmed.

SONGS TO MAKE YOU CRINGE

THE SHADOWS: 'Rodrigos Guitar Concerto' (EMI)

Oh, good grief. Yet another slow echoey guitar instrumental from the glistening glasses, the shimmering ssex of Hank Marvin and co. Much along the same lines as Argentina and Theme From The Deerhunter, it does absolutely nothing for me. Some groups - such as Abba and Status Quo - can get away with using the same formula for years yet it still sounds fresh and vibrant. But the Shadows do not fall into this category... they just sound boring and repetitive. What really makes me grim is it's most probably be another smasher.

UK SUBS: 'CID' (City Records)

I expect this is meant to be really clever. What better than tuneless chants of CID in the background to give it a bit of street credibility? I

suppose if you sing about

"in" things, it makes up for a naff song, eh lads?

AMERICA: 'All My Life' (Capitol)

It's a sloshy song this one. What makes it worse is that it's a boring sloshy song. Listen boys, nobody can sing a sloshy song like Barry Manilow so why don't you leave it to him and forget it? A song for wimps sung by wimps.

NOVELTY FACTOR SONGS

NEW YORK BLONDES FEATURING MADAME X: 'Little GTO' (Bomp Records)

According to another blonde, the delectable Miss P Yates, Madame X is none other than Debbie Harry. Well, it certainly sounds like her. It's a real sixties record with plenty of papa - ooh - mous - mous and wonderful ooooo - eeee - ooh - eeh - ooh - eeee - ooooohs innit. A fun record but you probably wouldn't give it two listens if you didn't think it was of Debbs. She's not on the other side, by the way.

MARTHA AND THE MUFFINS: 'Cheesies and Gum/ Insect Love' (Din Disc)

Another one which grows on you. Lots of swirling warbling sax reminiscent of early Roxy Music days, but why the only words of the song are cheesies and gum beats me. What IS cheesies and gum for gawdsakes? Could be a fad hit, it's quirky enough. By the way, they were the first Canadian band to play Hurrah Club in Noo' York for what it's worth.

RECORDS TO THRUST YOUR PELVIS'S TO

HOT GOSSIP: 'Love Clone' (Atlantic)

Come on, get your leotards out boys and girls. Usual intro of squeaky space - age noises followed by the strings and disco drums treatment with smooth vocals on top. It's their formula for seduction. Well, it fails - it's a real nothing record.

SARAH BRIGHTMAN: 'Love In A UFO' (Ariola Hansa)

Well, first I had better say that poor old Sarah looks like a monster from outer space on the cover of this offering. My God, it's enough to give you a coronary when you catch sight of the dreaded thing. Well Sarah, a word of advice - sack your make - up artist. The actual song is slightly better than Hot Gossips' but ten times more ludicrous as far as the lyrics go. Listen to this: 'Oh what a trip, it was so cosmically orgasmic/ I'd no idea this android was made from plastic.' Well! And to think she went to convent school!

BLONDE ON BLONDE: 'The Letter' (Pye)

Actually, the only reason this disc is the best out of a bad bunch is because the song is so good it refuses to be murdered even by old Jill and Whatsername. Right, you can take off your leotards now. Go and have a cold shower.

OTHER ODDS AND ENDS

LINDA LEWIS: 'Jamaica Highway' (Ariola)

She's got a really nice voice, has Linda. What she needs is a song to match it. What's the point of having such an impressive range if she can't let rip with it? No song has done her justice since 'It's In His Kiss'. She just sounds like another singer here - a sad pity.

MIKE BATT AND FRIENDS: 'Lady Of The Dawn' (Epic)

There's this notice board behind the record player, see, and every time a boring record comes on I sit and stare at the rude pictures the boys have put on it. Like the men in kilts with nothing underneath, or the Indian in Village People with nothing on save a head-dress.

VILLAGE PEOPLE: 'Sleazy' (Mercury)

This is live and therefore doesn't sound so clean (if that's the right word to describe them!). It

doesn't have the same old smack (oops, sorry) or fun and charm of their other hits. It hasn't got the Village People feel to it. Don't think it'll be a hit.

AMIL STEWART: 'Jealousy' (Atlantic)

What a voice this woman has. It's smooth, sultry and velvety all at once. If you listen carefully you'll hear what sounds like Rolf Harris playing a funky diggerdoo or however you spell it. Unfortunately the song ain't up to much, so I don't think this'll be a hit either.

THE DOLL: 'Cinderella With A Husky Voice' (Beggars Banquet)

I don't see the significance but never mind. She looks like a Kate Bush clone on the sleeve. Still, she sings it well, pity it isn't a good song. Reminds me of something a heavy rock band with classical leanings might do way back at the beginning of the seventies.

MARIANNE FAITHFUL: 'Ballad Of Lucy Jordan' (Island)

This old Dr Hook song has certainly been given a new treatment here. The vocals are still fairly countryish but the instrumentation isn't. It's synthesised and choppy. And yet the song still sounds smooth. Her voice though is not as smooth as it used to be... the years have taken their toll and funnily it does the song good.

ANITA WARD: 'Don't Drop My Love' (TK)

Why do half the records this week sound familiar to me? This one's full of cliches such as take me higher and higher - eugh, meaningless. It's not a patch on Ring My Bell - Anita resembles a terrified fieldmouse here. Goes on for hours, too.

BLUE OYSTER CULT: 'In Thee' (CBS)

Maybe I'll see you again, and maybe I won't! Maybe you've bought your ticket back to Detroit. Ah, such inspired lyrics. I don't know why but the beginning reminds me of Simon and Garfunkel. Apart from that it's just another record

WILSON PICKETT: 'Groove City' (UA)

I seem to have been listening to this for ages. He's a fine singer so why is this practically an instrumental? Might get a lot of exposure from trendy American hamburger joints or roller discos but definitely not on the radio.

BILLY JO SPEARS: 'Country Classic EP' (UA)

Just what it says, just what it says.

TAMMY WYNETTE: 'Sweet Music Man' (Epic)

Sweet it ain't. Boring it is.

DEE D JACKSON: 'Fireball' (Arista)

The dreadful woman in the silver spacesuit bursting at the seams reappears. Apart from that, the record is so bad that I can't think of words to describe it.

JESSE LYNN-DEAN: 'Do It' (Creole)

This boy sounds as though he has hiccups. So does the song.

ADVERTS: 'Cast Of Thousands' (RCA)

I still don't understand why 'My Place' never made it - it was a classic single. This isn't anywhere near as instant and the beginning is a non - starter, but it does build up to a whirling crescendo. Will it be a hit? I very much doubt it.

BELLAMY BROTHERS: 'Wet T Shirt' (Warner Brothers)

OK you smelly Americans, it might still be nice and warm in your rotten country but if you tried jouncing in our sea you'd freeze before you could say ice. Anyway, this is about a boy watching a girl come out of the sea with her T-shirt clinging to the contours of her body. Sort of country rock. Not a hit.

ZERO PASS SEVEN: 'Worry' (Virgin)

This to me is like a singer who has been squeezed through a wringer. I hate this sounding songs - they've no guts to them. Not a hit.

DUGGIE CAMPBELL: 'Enough To Make You Mine' (DinDisc)

If I am correct Duggie is the same Duggie who went out with Susan who used to live across the road from me in Bonnie

Scotland when I was a nipper and used to write songs even then. If it isn't I've made a fool of myself. Anyway, whoever he is this is a pleasant little ditty with a reggaeish beat to it. I like the B-side better. It's called 'Steaming' (drunken Scots cantation?) but it's a synthesiser and really lovely. Kind of like a happy John Cale if you think back to his early days.

VIVABEAT: 'Man From China' (Charisma)

Reads like something out of the Maltese Falcon. Sounds like the German new music. I David Bowie I Gary Numan cloning to me. Not totally unpleasant though.

GLADIATORS: 'Holiday Ride' (Virgin)

Snarl, as I look out of the window here in Covent Garden at the cold wet October grey noon, the last thing I want is to hear about a sunny relaxing toon about holidays. This song is OK but not spectacular. And about four months too late, too.

MISSPENT YOUTH: 'Betcha Won't Dance' (Big Bear Records)

There was this group of the same name living near me up north but this isn't them. Not only that but they're not so good. A double disappointment. The other side is equally bad, a thing called Birmingham Boys. I suppose in 10 years time teachers will stop giving geography lessons and make them listen to group anthems of their home towns instead.

DETROIT SPINNERS: 'Body Language' (Atlantic)

Quelle charming vocals! 'Wah, look at the way you're rocking your hips girl/ I love the way you're parting you lips'.

JOE EGAN: 'The Last Farewell' (Ariola)

I kind of like this. Just the feeling about it, the sound of his voice. Not a particularly gripping song, won't be a hit but it's good all the same.

HAZEL O'CONNOR

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A VISIT TO THE DOCTOR



DR HOOK: (L to R) Jance Garfat, Bill Francis, Rik Elswit, Bob "Willard" Henke, Ray Sawyer, John Wolters, Dennis Locorriere.

They don't flush people down the toilet or spit at secretaries but they do sing some mean toons.

ROSALIND RUSSELL gets to meet Sylvia's mother.

THE FACT that Dr Hook have survived against the odds is as much a surprise to them as it is to anyone else. Financial disaster,

new wave and personnel changes have rocked the boat a little, but they've always managed to cruise back as if none of it happened. When

bankruptcy stared them in the face, they spent the rest of their money recording the 'Bankrupt' album — it was a hit and brought them

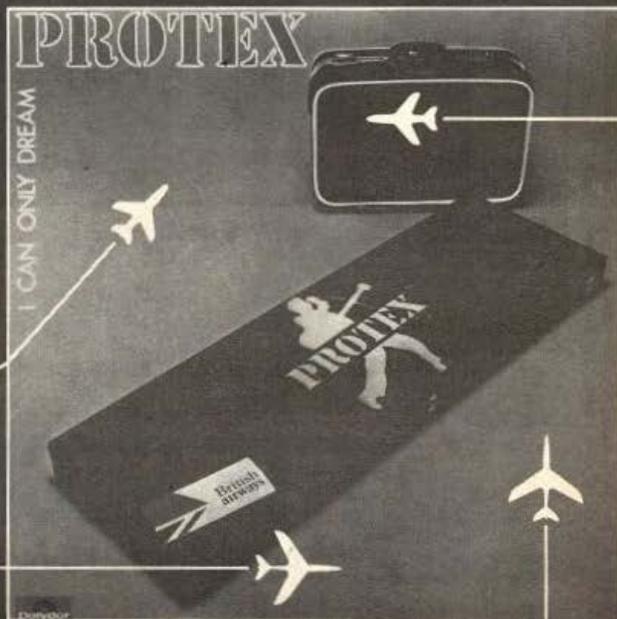
enough money to carry on.

But money has never been a prime mover in the plans of Dr Hook. The fact that the single 'When You're In Love With A Beautiful Woman' is a hit makes them happy

PROTEX

I CAN ONLY DREAM

NEW SINGLE
ON TOUR WITH
THE BOOMTOWN RATS
Appearing at
the London Rainbow
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because it means that the UK audiences haven't forgotten them, not necessarily because it's going to make them rich. Anyway, with running costs like theirs, it's not likely that any of them will be rich.

The single's on its second outing, having failed to catch the first time round. The same goes for their album 'Pleasure & Pain' which has gone back into the charts after first flirting with them like a middle-aged spinster. The album was thought to be too MOR at first, and certainly I wasn't mad about it. The record company had almost given up on it and the band started on their next album — titled

'Sometimes You Win' — which is out soon. So it looks as though they could have two albums in the charts at once. And this, after a long time away from the UK.

"About two years ago, when we were always over in Britain, the Americans thought we were a British band," joked Dennis Locorriere, on the phone from Nashville.

THE band were getting ready to leave for Disneyworld Florida, where they had a gig lined up. A gig? In Disneyland?

"Yeah, we're one of the rides," laughed Dennis. "I don't know if they'll let us do 'Freakers' Ball' there though. And we think they might try to keep Jance (the bass player) as the seventh dwarf. You know what Disneyland's

like... fairies and stuff. Like San Francisco."

Dr Hook has never stuck to the straight and narrow as regards their musical career. The title of the new album sums up their attitude totally. Sometimes they win and they don't get too heartbroken if they lose.

"We've always felt adventurous, we've never played it safe. People have asked why we still do a lot of the old songs, but if we didn't do them, people would miss them. We're not the kind of band that goes out and does all the new album, like a 'Pleasure & Pain' tour. When you're trying to bridge 10 years it's hard to know what songs to leave in. If we did them all we'd be playing for four hours. As it is I've noticed our sets are getting longer."

Dennis told me about a letter they'd had from a girl who had seen the band last year and who told them they should record the great song they did — 'Sylvia's Mother'.

"She didn't know it had been a hit," said Dennis. "And that makes us think, well, maybe it's still a good song. And we approach it differently each time, for different audiences. Although we're not different as people. We're exactly the same as we always were. I'd like people in Britain to know that because we're dying to come back. We'll be there to tour in the spring."

"The good thing about the musical climate in Britain is that it changes so rapidly. Like, The Boomtown Rats were really big when I was over there last and now I read

in the papers things like 'the Boomtown Rats are the new Abba'. That's silly, they'll never be like that."

"I've only ever met Gary Roberts, I sat and talked to him for an hour and he really made an impression on me. You know, I'd heard all about this punk thing and I didn't know what to expect, but he didn't try to stab me or anything. I liked him. If you see him tell him 'hello from Dennis'. But who knew what they were going to do. The Sex Pistols kept flushing people down toilets and spitting at secretaries and I didn't know what to expect. And the Boomtown Rats isn't a friendly name."

Before Dr Hook play the UK again, they have a worldwide trek, taking in the Far East Australia and New Zealand.

"We'll just be home long enough to take a deep breath and change our clothes before we're off again," said Dennis.

"The last tour we did in Europe, we did seven countries in 12 days. A Dr Hook 'As Soon As You Know Where You Are, You Ain't Tour.'"

But Britain reserves a special place in the hearts of Dr Hook. Because no matter what their records have been doing, the concert halls have always been full for them. The band is a "constant" in my life. Whatever else happens in music Dr Hook continues in their own eccentric style. And as long as they keep on hanging in there, I will too.



Pic by Peter Vernon

DENNIS AND RAY: "Hey, Ray. The patch is on the wrong eye."

The Angelic Times

ANGELIC UPSTARTS

NEVER 'AD NOTHIN'...

AT 6.45 am
YESTERDAY HE
GOT HIS WISH

HES EIGHTEEN AND HE WANTS TO DIE HE WANTS SOME GLORY BUT THE PRICE IS HIGH HE SEES THE WAY OUT AND WANTS TO TOUCH THE SKY A STAR FOR TODAY AND A CORPSE FOR TOMORROW THE MEDIA LOVE HIM JUST FOR A DAY THATS ALL HE NEEDS TO PAVE HIS WAY HIS HOURS OF GLORY SHOULD HAVE BEEN MADE TO LAST BUT IT ALL ENDED IN JUST ONE BLAST I AINT EVER BEEN NOTHIN I AINT EVER HAD NOTHIN GONNA GO OUT IN A PUFF CF SMOKE I WANNA GO OUT IN A PUFF OF SMOKE I CAN SEE HIM VIVID BANDOLIER SLUNG ROUND HIS CHEST MAKING HIS GRAND FINALE HIS FAREWELL TO US ALL WHY DIDNT HE SEE A FUTURE WHY NO BRIDGES LEFT TO CROSS IS IT ALL THAT EXISTED IN HIS MIND TO BE A STAR FOR JUST



THE NEW SINGLE

Don't Tampa with The Knack

ALF MARTIN visits Florida and comes home Knackered. Pictures by Pete Vernon

WALK ON the vast, soft, white, sandy beaches of Florida at almost any time and you might bump into another person. Go to the hotel swimming pools and you have to zig zag in between the lobster-like flab, dipped in cooking oil. There's bodies everywhere.

Why should they go and get that nasty sand between their toes when everything is at their fingertips by the side of the pool.

After all this lying around, wrinkles, blubber, old age and luxurious senility sets in. Last weekend something came along to slow down this rot. They are Doug Fieger and Berton Averre, on guitars, Prescott Niles on drums and Bruce Gary, bass. They're called The Knack.

In America they are the fastest selling group since The Beatles. 'I Want To Hold Your Hand' in 1964. The worldwide hit single, 'My Sharona', the group's debut, went to No 1 and gold status in under two months. It reached No 6 in Britain. Their first album, 'Get The Knack' went platinum and their follow up single, 'Good Girls Don't' also sold as well as the first.

Big Deal, you might say, what have they got to offer us?

Sex and exciting pop music is my answer. Put them in the order you prefer. I'm still trying to decide.

Let's start this at The Bay Centre in Tampa, Florida. Tickets had sold out an hour of going on sale, as with the next night's gig. The place is overflowing with people of various ages but mainly young nubile.

These are the kids The Knack write their songs for. No messing about, they aim straight for that triangle of hair, you know where, quicker than their singles sell.

The girls are gyrating and screaming as soon as the first chords are struck. It's good and dirty pop music. Only it's not lightweight, it's got all the heaviness and substance you need from classic pop songs.

The band are dressed in black and white. The spotlights and floor are also white. It's not that

the group don't like flashy colours, it's all clear to them. You don't need flash to see good music, it does it on its own.

'Tonight' is announced and the girls are up on the backs of their seats. Pouting, prancing and posing along to the songs. Two girls next to me are miming to The Knack's every syllable. They're both dressed the same, dresses split to the thighs, belts round their waists, small berets on their heads. Boyfriends standing next to them. The girls compete with one another all the time. One jumps into the aisles, the other follows. Teasing the boys all the time. Only the actions aren't really for them, they're for The Knack.

When the band announce, "for a change, this one's for the boys, 'Frustrated'", one of the girls out - does her friend. She takes off her belt, lifts the front of her dress over her head and flashes her tits to the boys, and, of course, who she's aiming for, the band. Her boyfriend doesn't mind, he thinks it's for him.

'Lucinda', from the 'Get The Knack' album, a new one, 'Believe In Me', Buddy Holly's 'Heartbeat' and their current single, 'Good Girls Don't' are next. The girls, legs wide apart, are limbo dancing, crotches pointing to the band. They move nearer and nearer to the stage. Introducing that song, vocalist and guitarist Doug Fieger said: "Let's hear it for just, teenage lust." Those two girls didn't need telling that.

Then came Bruce Springsteen's 'Don't Look Back'. After seeing and jamming with the band at the Troubadour in Los Angeles, Bruce went backstage to say how impressed he was with the band and offered them the song. Tonight they did him proud.

Rolling Stone magazine once said of The Knack: "LA's hottest rookies." I can see why. Not only do they sell records by the truck load, live they are a melodic, fast and furious rock band, full of infectious hooks. We all know how good 'My Sharona' is and the local St Pete's crowd roared along with it.

Encores had to come. They ended with Buddy Holly's 'Rave On'. The two girls returned to their seats, smiles a mile wide on their faces. Their hips have stopped wiggling and swaying. Happy and exhausted they leave with their boyfriends, I bet the four of them got what they wanted that night.

Backstage passes were like gold dust. I'd already been propositioned twice just for a loan of the badge. Of course some girls managed to crash their way in. All they wanted was to be as close as possible to The Knack. Album covers, T-shirts, arms, bodies and paper are autographed.

The furor dies down and it's back to the hotel.



Doug Fieger and Sharona



Doug Fieger



Bruce Gary



Home on wheels

Straight into a Barmitzvah. Within a minute anyone under the age of 25 has left the party to catch The Knack in the hotel lobby. One of the Barmitzvah boy's friends says he sure knows the right guests to invite.

Doug Fieger is introduced to the Barmitzvah boy and greets him with "Mozellav." Whether the Barmitzvah got going again nobody knows.

HOT DAYS and coaches don't go together. This one's a bit different. The next morning we're off to Miami with myself, Bob Harri and a crew for 'Old Grey Whistle Test' (to be shown in a few weeks time and for a special early next year).

Twenty seats, video, kitchen, bedroom, toilet, it's got the lot. But it's hot, even with air conditioning.

No smoking. Doug Fieger is allergic to cigarettes. As Bob Harris and myself smoke like troopers, it puts us on edge thinking of no fags for five hours. 'Blazing Saddles' relieves the tension and nerves when run on the video, then, a run on video. Then, a Document' of Bob Dylan on his visit to London in 1966. It belongs to drummer Bruce Gary.

Filming starts, seats are shifted and Bob does his interview with Doug. Sitting next to him is the lady the single was all about, Sharona. Prescott Niles and Doug Averre are sorting through some tapes to play while engrossed in a game of backgammon. They're playing for money. I ask if the stakes are high as the competition gets fierce at times. "Well, let's put it this way," says Berton, "we've been on tour a couple of weeks and I'm four dollars up at the moment." Big spender these boys.

Prescott picks a tape of 'Mozart's 40th Symphony', played by traditional Japanese musicians and talks about his tastes in music. Although, as with all the band, it includes The Beatles, he loves classical music.

"I was trained as a classical pianist," he says. "When all this is over I'd love to be a concert pianist." Later he picks up a diary and says that he's writing his memoirs. "I don't let anyone see them. I'll lock them up and when I die people will be able to see what a good time we had and how funny it all was."

Although there's food in the kitchen, Sharona wants to eat a McDonald's hamburger. We haven't seen anything for miles but 10 minutes later, the first thing we

come across is the hamburger store.

The servers are young girls, they know who The Knack are. Old men in Bermuda shorts and their blue rinsed wives try to hog the cameras but have to ask who the band are. They thought they were gonna be on TV for a McDonalds advert.

Food consumed, three fags smoked and it's back on the coach. Doug is ready for a sleep and Sharona sits next to me. From being just a girl back home she's now a star herself. The pictures on the sleeve of the single were of her.

Doug obviously didn't trust me, he joins us to talk. Music runs through his veins. His photographic memory of composers and bands is amazing. After almost giving up on a career as a rock musician, Doug got together with the rest of the band and formed The Knack in May 1978.

They played hard and built up a reputation. Early in 1979 they signed to Capitol Records in America and got Mike Chapman to produce them. Amazing as it may seem, from start to finish the 'Get The Knack' album only took 11 days. That's not to say it was rushed, it's just that the band are not new to the game. Bruce Gary once worked with Jack Bruce and Carla Bley and Berton has worked as a session musician.

They start work on the next album in November, again produced by Mike Chapman and, hopefully, as quick, live and fresh as the first. European dates, including Britain will probably be in March.

Doug wrote 'My Sharona' and I ask him about his favourite songwriters. He reels off names that include people like Goffin and King, Bacharach and David, Leiber and Stoller, Phil Spector, the list was endless.

"Those people wrote some great songs," he says. "they gave so much to their generation. Pete Townshend, now he was writing for his own generation."

He believes The Knack are doing the same.

"We write about things that the kids are thinking. Sex, the grown ups get upset talking about. But teenagers are not embarrassed."

Another love of Doug's is the Sex Pistols. He gives and likes to hear anecdotes about them.

"Rotten was a clever guy with his image. Totally showbiz, even though he wouldn't admit it."

"I never saw them but I built up this picture of him and that's what I use on stage. It wasn't just energy that they had, it was a whole new thing. It's the same for us, we have got an image but it's different, kind of showbiz. It's what everyone wants in this business. We live it all the time and the acting is real because that's what we all want, to be in showbiz."

ALF MARTIN

HAZELO'CONNER
FIRST SINGLE
EE-1-AUDIO PEL-2

"Some of our lyrics are much stronger than the Pistols ever wrote."

One criticism from the American Press of The Knack is that their songs aren't serious enough.

"The critics close their eyes, they want to read too deeply into lyrics. They think we're soft because we don't write about politics. But we have a sound the kids want."

"Buddy Holly didn't write about politics but he knew what the kids wanted. Sometimes I believe that we are Buddy Holly and the Crickets on stage."

After a live hour journey, we hit our destination, Miami Beach. The band are going for a soundcheck at the Maurice Gusman Theatre. It's got the same sort of Spanish decor as London's Rainbow Theatre, only with air conditioning. But you wouldn't have known it at that night's gig. It was hotter than a docker's armpit.

The show is being taped for Mike Chapman to start work on the new album. It's even better than the previous night. The kids push to the front. There's a girl sitting on her boyfriend's shoulders, bouncing and



Bruce and Barmitzvah gate-crasher



Berton Averre meets a couple of uglies



Prescott Niles signs for Barmitzvah party



Prescott and Bob Harris

wiggling to every song. I'm surprised his neck wasn't a foot longer by the end of the gig.

Onstage Prescott resembles Marc Bolan. Drummer Bruce Gary is flailing his arms all over the place, he's obviously nicked some of his actions from Keith Moon. But it doesn't stop him pounding his kit for all it's worth.

Just as many girls. One jumped on stage at the end and handed Doug a bunch of flowers. She got what she wanted.

Backstage is the same. Maybe the girls' clothes are tighter. How do they spray those trousers on? They leave nothing to the imagination.

The next day the sunshine and sea beckons. Still no one on the beach. The pool, fruit drinks and the lady beach attendants welcome Prescott, Niles and Bruce. Doug is doing radio interviews.

Young girls stare, the old girls just get more overcooked by the sun.

See. The Knack will change America's way of thinking. It won't all be sun, sea and surfing. They'll probably be at a Knack gig instead or at home listening to their records.

FLYS OWN



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 Nov. 1. HULL University
 Nov. 2. DUNDEE University
 Nov. 3. GLASGOW Strathclyde University
 Nov. 4. DUNFERMLINE Kinema
 Nov. 5. EDINBURGH Tiffany's
 Touring with The Ruts

FLYS OWN ALBUM

EMC 3316



Does this page make you crawl?

ADAM ANT has taken a fair amount of stick in the past.

He and The Ants must have been attacked or written off by the music Press more times than they can remember — a fact they celebrate in the song 'Press Darlings', a gleeful two-fingered musical gesture. And it's not hard to see how Adam's resolutely devi-ant lyrics, together with his early penchant for such stupid publicity stunts as appearing onstage in a black rubber face mask, should have earned the Ants such a nasty reputation.

But they're not really such a bad bunch at all. Their sound ('Ant-music for sex people') is simple, exciting and haunting. They've been refining it since mid-'77, when they first surfaced, and it's a blend of brisk, brusque punk riffs, mischievously hacked up, recycled and filtered through Adam's own uniquely warped pop sensibilities.

The songs are vibrant, full of light and shade, with a sparse, Velvet-esque edge. It's true that some of 'em exploit "sick" subject matter for its sensation value. But most of them also incorporate a strong and decidedly surreal streak of black humour — a saving grace of sorts.

Adam himself seemed particularly pleased when I zeroed in on this aspect of his work: "At last, someone has noticed it! I thought I was the only one who's ever seen the work of Mel Brooks. The so-called 'Nazi element' I was accused of is mostly the result of films like 'The Producers', or hearing some of the interviews done by Brooks in the sixties as 'The 2000-year-old man'. Brooks seems to have taken the ultimate taboo subject, blown it up and reduced it to shreds by ridiculing it, thus showing a possible funny side and revealing our neuroses about it."

A fair enough analogy, I suppose (Brooks' work, like Adam's, has undoubtedly offended lots of people), but I still find myself wondering just how valid Adam's interest in all

these taboo subjects really is. When questioned about specific songs he tends not to give a straight answer: "The material is really just a collection of images, words and historical events that have interested me and motivated me to present them in a musical form. When asked about lyrics, my usual reply is, 'Is it?', or 'I'd never thought of it that way'. Other people's interpretations are as important as my own, aren't they?"

Because of its often risqué lyrical content, some people have chosen to interpret the Ants' music as a kind of mild soft-core porn for the ears. And it's true that at least some of their songs resemble porn inasmuch as they appeal on a very prurient level. I'm not about to try to defend them on that count. All I can

say is that I personally enjoy 'em just the same. Anyway, with this in mind, I asked Adam about his method of writing songs.

"I find songwriting a frightening experience. The next one always has to be better than the last. I carry a diary at all times and jot down ideas as they come — or go! — to me. I have no writing method; sometimes the music comes before the lyric and sometimes vice-versa. I take considerable time over a lyric and even more so over the music to accompany it. My new songs are the best of a solid two years' work."

"I produced the album with an excellent black engineer called Benny King — he recently produced the Olympic Runners. The resulting sound is beyond anything I'd con-

sidered possible, and I've decided to name it 'Dirk Wears White Sox.' (Pause for drum-roll, fanfare etc.) Favourable reviews would be nice but they're not essential. The fact that the songs are at last on vinyl is the most important factor. There has been no compromise; musical or lyrical, in the making of this record. No huge record company machinery; no big name producers; just lots of faith and care."

'Dirk Wears White Sox' is a creditable first attempt. The Ants are: David Barbe, drums; Andrew Warren, bass; and Matthew Ashman, guitar. They provide serviceable, workmanlike backdrops for Adam's outpourings. 'Dirk' doesn't really do them full justice (to appreciate the entire range of their capabilities it's necessary to see them live), but

they still manage to acquit themselves with honour, even if the production does seem to work against their efforts at times. This is only a personal opinion, of course.

Adam seems genuinely pleased with the production, and it's true that it's very smooth 'n' precise. It's just that some of the cuts don't quite come over with sufficient power. Still, songs to listen out for include 'Cleopatra', 'The Day I Met God', 'Never Trust A Man With Egg On His Face', and 'Animals And Men', which contains such strikingly fragmented and amoral lyrics as 'War is the world's only hygiene / Energy and fearlessness / Racing-car, the beauteous beast / Hurl defiance at the stars'.

Best of all, though, is the insidious 'Table Talk', based around a simple but damned effective slow-burning riff. The words are interesting: "Don't like your stare / Don't like you arm in the air / Your style is so brash / And that silly moustache ... Oh what a square / With your diagonal hair ...". At first glance they may seem pretty pedestrian. But look again — do they concern Hitler? The stare, the arm in the air (Nazi salute?), the silly moustache and the diagonal hair all suggest that they do. How 'bout it, Adam?

"No, 'Table Talk' isn't about Hitler. All I can say is that it's autobiographical, about my early career and a personal relationship I once had."

Oh well ... It isn't really my place to speculate here about how well the Ants will fare in the future. Though they've been consistently reviled by the rock media in the past, they've managed to build up a following of fanatical Antlings. With the release of 'Dirk' their popularity can only increase. Personally I'd love to see 'em develop into a truly important and influential band. Time will tell. Antmusic for sex-people: like the badges say. "You may not like it now, but you will." PETE SCOTT



ADAM ANT: surreal black humour



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BACK TO



STEVIE WONDER

THE ROOTS

STEVIE WONDER: 'Stevie Wonder's Journey Through The Secret Life Of Plants' (Motown TMSP 6009)

... AND THE time wears on and on, and after three years the pressure's really on Little Stevie to produce some more songs in the key of success. Uptight? No, everything's alright. The months of deliberation have produced an album of studied depth — a journey indeed.

So why plants? Well, you guess first: much of the music colours a film of the same name, and Stevie clearly feels inspired by the concept. And unlike 'Songs In The Key Of Life', it is a concept album. Whether you are to look for a message I'm not sure, but there's often more depth about these songs, and many of them look more like thought bubbles than pound notes. But people have patiently watched Wonder become more profound down the years, from 'Uptight' to 'Another Star', from 'I Was Made To Love Her' to 'I Wish', and carried on buying the records. That patience will sometimes be tested now, because the journey through the secret life of plants is not yet average tourist outing.

Much of the double album is instrumental, and heavily synthesised at that. The story, or theme at least, is therefore told by the tune titles.

Side one opens with 'Earth's Creation', a suitably imposing, bold landscape with mysterious synth effects and threatening, rumbling drums. You almost expect The Man himself to bellow forth at any moment. There's a natural progression to 'The First Garden', a simple, beautiful place with an unspoilt tune to match and the famous harmonica playing happily. 'Voyage To India' begins with some luscious synth strings, singularly the album's most picturesque moment, and then completes the voyage with Ben Bridges' sitar passage, reminiscent of the intro to 'Love You To', from the Beatles' 'Revolver'.

From here on, time ceases to play an important part, and Stevie sings for the first time on 'Same Old Story', a delicate ballad, has a silly spell on 'Venus' Flytrap And The Bug' ('Hello

flower, boy do you look juicy, and you know just what I'm coming to get, right? Don't eat me, please don't eat me, I'm trapped in your love, save me, don't hurt me'), and rounds off the side with the chant-like 'Ai No, Sono'.

Wonder believes in the identity of plants, and credits them with feelings which humans often fail to show. The lyrics above are an example, and another comes from 'Same Old Story': "For most felt it was mad to conceive that plants thought, felt, and moved quite like we/But with instruments Bose would devise, would take Science itself by surprise."

'Power Flower' has Stevie as Pan ("Fire and air, earth, water I prepare, I am the piper at the gates of dawning") and singing another gentle melody. The instrumental of 'Send

One Your Love' yet again is restrained, and nicely understated, but no kind of preparation for 'Race Babbling', a powerful, eight-minute disco creature. No way custom built disco, but potentially a good dancer, if a little fast, and with some unusual freaky effects, which punctuate the whole record.

'Send One Your Love', with words this time, is heartfelt and sweet and will become a good friend to you if it makes it as the first single. More viable saleswise, though, is the joyful 'Outside My Window', which jogs along contentedly, la-la-ing all the way with an attractive percussive device that sounds as technical as someone pushing a footpump up and down. With Stevie's initiative, it probably is. 'Black Orchid' is another emotional ballad, and 'Ecclesiastes' a reverent and elegant melody. 'Kesse

Ye Lolo De Ye' sounds like a variation on the 'Tusk' percussion them, and Syreeta Wright adds further beauty to the already attractive 'Come Back As A Flower', to which she also wrote the words. Words like "beauty" are cropping up remarkably often here, but this is an intentionally pretty album. Like the flowers and plants it depicts.

'A Seed's A Star and Tree Medley' is more active and lively than many of its colleagues, resembling 'Another Star' to a comfortable extent. It benefits from a vocal contribution, energetic as ever, by Tata Vega, very much a blossoming voice. And Stevie has some fun playing the tree through a vocoder.

The title tack is a rather melancholy celebration (and that is possible) of nature's beauty. 'Tree' is an even more pensive instrumental of dawn freshness. It's too easy to sound over-sentimental, but Wonder really does convey the marvel of our surroundings throughout. 'Finale' acts as a resume of the album's notable melodies, rounding them up and putting them in order ingeniously.

This album conjures pictures... and if it wasn't already a film score, it soon would be. Says Stevie in a message on the sleeve: "Waiting is not what I meant for you, but to share with me the images of life that God has sent me." Three years of inspiration have provided a lot of images. Sharing them will be a pleasure. +++ + 1/2 PAUL SEXTON

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HEADBOYS: the shape of things to come.

COMING UP HEADBOYS

THE HEADBOYS (RSO RSS 13)

AFTER THE feckless, forgettable superficial glamour of 'Grease Fever' etc Mr Stigwood appears to be having a quiet season. But signing The Headboys looks certain to put an end to that since here, quite out of the blue, comes one of the best albums of the year.

Instead of messing around on the exhausting and thankless gig trail, these young Scots have worked on a blueprint many new bands would be advised to follow: perfecting a good set of tunes in the studio, thus enabling them to come up with a debut like this.

The 12 songs display a variety of styles, ranging from the raucous exuberance of 'The Shape Of Things To Come' — a hit if ever there was one — God only knows why it wasn't — to the pure pop of 'My Favourite DJ'. From the melodic beauty of 'Silver Lining' to the contemporary stop-start staccato experimentation of 'Experiments'.

First and foremost The Headboys play commercial pop music, which might explain why they are currently receiving airplay on 98 FM American radio stations. But unlike Stateside outfits The Knack and The Cars, their sophisticated approach seems sincere and uncontrived. Intelligence they have aplenty and keyboard player Calum Malcolm shows no end of inventiveness. His twinkling, tremulous runs on 'Changing With The Times' and 'The Breakout' are particularly effective while on 'Silver Lining' he could be playing in a church, with the others coming on with the perfection of a choir. Some of the song-writing is exclusively in the hands of guitarist Lou Lewis and George Boyter (bass), but the overall impression is that the album is very much a group affair.

'Take It All Down' is the cheery tale of a secretary who manages to give her boss a rise as well as vice-versa (geddit?) while 'Kickin' The Cans' and 'The Breakout' are simple vignettes of scenes from easily-identifiable everyday life.

I could go on for ages singing the praises of this album, but what's the point? Briefly, it's a great, elevating, enjoyable record of imaginative playing and clever songs.

+++ MIKE NICHOLLS



THE TOURISTS: 'Reality Effect' (Logo 1019)

THE TOURISTS irritate me. They are capable of producing likeable singles but a whole album of their wet sophisto-rock is just a worthless strain on the ears.

This album contains the band's new single, a flat uninspiring version of Dusty Springfield's 'I Only Want To Be With You'. I'm sure most of the other tracks here would I will make fine singles but as they all run smoothly into each other they prove to be totally forgettable.

The Tourists overpowering characteristic is the flowing soppy vocals supplied by Annie Lennox and Peet Combes, in perfect unison. The vocals give the band a distinctive trademark but they also tend to make all the songs sound extremely similar.

There are some first class melodies here, 'It Doesn't Have To Be This Way', and 'All Life's Tragedies' are highlights, but a helluva lot of the songs are just throwaway slabs of posey sophistication. And this band are posey, just look at the album cover.

The more I listen to 'Reality Effect' the comparisons to Fleetwood Mac become obvious. Both bands play perfect faceless pop songs. 'Reality Effect' is a superficially enjoyable album which should appeal to classy people who like their music to sound stylish and serious. +++ PHILIP HALL

BILLY PRESTON: 'Late At Night' (Motown SML 12116)

BILLY'S FIRST for a while and he's not been at the top for a long time. He was always the respected sidekick, with the Beatles, Stones and others; not so in the States, where between '72 and '74 he had four top five singles, two of them number ones. Preston will find it hard to log memories now, but 'Late At Night' is a better attempt than I thought on first hearing.

First time around the inevitable disco influence is noticeable, but further study reveals more life. 'Give It Up, Hot', 'Late At Night' and others have plenty of energy, and if they don't quite sparkle, at least there's Preston's full keyboard sound in support.

Possibly the album's best moment though, is the super-fit instrumental 'Sock - It, Rocket'. +++ PAUL SEXTON

TONY BANKS: 'A Curious Feeling' (Charisma CAS 1148)

DOWN IN Genesis hollow, something stirred. Tony Banks wiped the sleep from his eyes, scribbled in his notebook and headed for the recording studio on his first solo outing. Not only does the clever tad play keyboards, but he's featured on guitars, bass and percussion.

EE-I-ADIO DEL 2



HAZEL O'CONNER

Unfortunately, what we have here is an album that sounds like a selection of Genesis rejects. Okay, so his style is unlikely to be light years away from his band, but solo albums should stress ideas and feelings that haven't been used before. This doesn't.

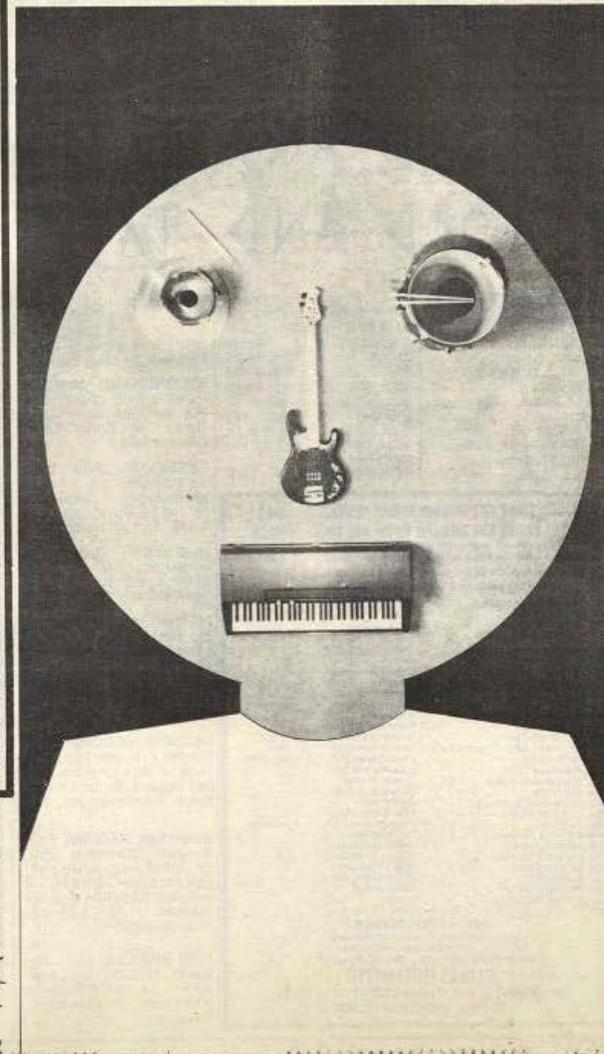
From 'The Undertow' is one of those ethereal Banks passages with Doctor Phibes organ sounds, that has you visualising gothic mansions and smokey staircases. Not bad at all you muse, but then someone called Kim

Beacon is featured pegging away on the vocals during 'Lucky Me'. His mildly sandpapered voice just can't cut it.

From the title track onwards, the album begins to lose its coherence. Banks tries his best flaying a way in the background but the tracks lumber around like a wounded bull elephant. 'Forever Morning' does go on a bit, sounding like the theme from a cheap budget movie, while 'You' merely comes over as the

adolescent romantic meanderings of a schoolboy.

'Somebody Else's Dream' is 'tedious' as Banks bogs himself down in God knows what lyrics about 'Soon I shall be taken drowned in blind ignorance'. 'The Waters Of Lethe' is a turgid instrumental but at least it acts as a break before the monotony of 'For Awhile' and 'In The Dark'. Never mind, there's always the next Genesis album to look forward to. + ROBIN SMITH



BOGEY DOWN

BOGEY BOYS: 'Friday Night' (Chrysalis CHR 1241)

AS THE BRITISH invasion of America continues apace, so too the Irish infiltration of our own fairisle. Latest Celtic rave raves at the likes of the Hope & Anchor appear to be the Bogey Boys, though listening to this I fail to see why.

B Boys (dreadful name) are a Dublin heavy rock trio in the time-honoured tradition of Taste, Skid Row and Lizzy during personnel problems. In fact, guitarist Jimmy Smith was recently offered the gig with Lynott and the boys following Gary Moore's departure, but turned it down.

This is quite inexcusable. He must have been out of his tree; for his occasional solos are the saving grace of this album. And even those are a good 10 years out of date, as indeed is everything about this record. 'Friday Night' could be by The Groundhogs, Savoy Brown or any one of those anonymous boogie combos that proliferated in the wake of Zeppelin at the beginning of the decade.

Most of the playing is competent, but in this day and age of literally hundreds of new bands making their presence felt each month, that is simply not good enough. The

clipped lyrics of 'Gunslinger' are offset by a reasonable piece of awkward, but the laidback vocals are dreary in the extreme, not to say more effective than Mogadon.

Even the token slowie, 'In My Own Time' is deadly dull, despite one or two encouraging guitar breaks and key changes, though 'Closing Time' is practically a pastiche of all the riffs Chuck Berry ever wrote.

Tracks like 'Heartbreaker' and 'I'm Alright, Jack' are as predictably unoriginal as their titles suggest, while 'Hard Times' is indicative of why the music business is going through such a phase at the moment.

Why Chrysalis should have seen fit to acquire this lot amidst such barrier bursting purchases as Blondie and the 2-Tone team is something of an imponderable. Tax loss, perhaps? ++ MIKE NICHOLLS

BOBBY LYLE: 'Night Fire' (Capitol ST-11956)

HEREIN LIES a tale of two album sides. On one side, the disco/deep soul monster beckons Lyle and offers him lots of money if he will only sell his soul to the monster's evil musical desires. Lyle succumbs to temptation, but just in time, sees the error of his ways and dedicates himself to a side two of in-



BOGEY BOYS: more effective than Mogadon.

strumental prowess and flair.

Bobby Lyle is clearly a keyboard player of some dexterity, and with a voice of Isaac Hayes smoothness. It's a little harsh to accuse him of playing straight disco — songs like 'Stop Running Away From Love' and 'Gettin' Into Love' are very Hayes-ish. He goes banal on 'Da-Ya-ance (Body Chanting)', where one syllable does the work of a whole team, but compensates with the more irreverent and more funky 'Space Place', with Stevie Wonder guesting on clarinet.

Side two is entirely instrumental, with some interesting diversification: 'Blues For Scott Joplin' is a fitting ragtime tribute on acoustic piano, which also features on the jazzier 'Rhap-oo-dee', and he rounds off with a pretty freeform interpretation of Cole Porter's 'Just One Of Those Things'. ++ PAUL SEXTON

CABARET VOLTAIRE: 'Mix-Up' (Rough Trade Rough 4)

WHERE THE Human League failed, Cabaret Voltaire foil.

Pasting sounds, tempos and vivid, brutal ideas into unkind contexts, their 'Mix-Up' is as much a fulfillment of their promise as it is a new standard for the field of self-dubbed "experimentalists".

While the multitude of modern rockop songs slide into a pre-patterned, familiar state — a commercially acceptable state — Cabaret Voltaire dump their "songs" into something which complies to neither "pop" nor "rock", yet at times displays more impact, imagination and risk than most things our safe cultural rebellion has to offer.

Cabaret Voltaire are to the musical what Ballard is

to the literary: they mutilate the recognisable, build something of their own from fragments of sound. Natural's not in it.

Their format is still basic: bass, guitar, keyboards, drum machine. It's just the way these are employed which makes their album so urgent and original. Instead of pampering the senses, they attack at angles, guitars running in to a y e r s o f unrecognisable distortion, vocals echoing and slithering like a separate instrument.

'No Escape' could be a perversely focussed love song, the lyrical contents sincere but twisted among the quagmire of electronics.

What people will automatically lambast as 'weird' or 'esoteric' or 'left-field' is actually nothing more than alternative viewpoint, alternative musical practice.

Historically the Cabaret Voltaire was the first exhibition of a movement against the traditions of formula-art. It was the expression of an alternative art form clique; of those who've created their own ideals.

That's the summary... ++ ++ + 1/2 CHRIS WESTWOOD

MICKEY JUPP: 'Long Distance Romancer' (Chrysalis CHR 1261)

JUPP'S the nearest thing we're ever gonna get to having a home-grown cult. He won my admiration by alarmingly turning down touring the States on last year's Stiff tour because he wanted to spend Christmas at home. Splendid stuff. P'haps Michael Palin will do a Rippling Yarn about him.

'Switchboard Susan' is not quite as successful as the Lowe version but 'Make It Fly' is a soft ballad sounding old-fashioned as hell and just as magnificent. Unfortunately the first song 'You Made A Fool Out Of Me' made me suspect the worst. With its tracked backing vocals and swarming guitars it really sounds like 10cc gone out at the deep end and thankfully drowned somewhere. The nagging Diddy rhythm rears its alien head on 'Chevrolet', another all time car song, and what follows is a stand out track 'Barbara', which is simply beautiful and should have McCartney playing that 'white album' acoustic folk-guitar he does so well. I suppose the man's too busy picking up awards nowadays though. In any case it's a classic.

Jupp's words are just perfect. I've heard all the times before but they still sound good. Usually I sliding these records over to my little sister (sometimes she slings them back). We had a light over this one and I got it. +++ JAMES PARADE

GILLAN: 'Mr Universe' (Acrobat ACRO 3)

FOR OPENERS, and please don't take this as insulting, Whitesnake, Rainbow and Gillan are competing with each other to become the new Deep Purple. Having listened to all the aforementioned's latest albums the only question which immediately springs to mind is, who does best? The answer to that is that everybody's answer will be different.

For me the best thing Deep Purple have done in the last five years is split up, because there was, I always thought, too much talent in the band for it to continue. Following that split three bands have emerged, for me the heaviest, and closest to the original is Gillan.

It won't be long before this band will be headlining Wembley Arena and the like, they are a dynamic force in the world of heavy metal.

The album kicks off to a quiet start with some intricacies by Colin Towns on the keyboards but two minutes into the vinyl and the power reaches through and grabs you with the ferocity of a lion hunting out lunch. To sum up: it's strictly for DP freaks and headbangers. ++ ++ STEVE HAWKINS

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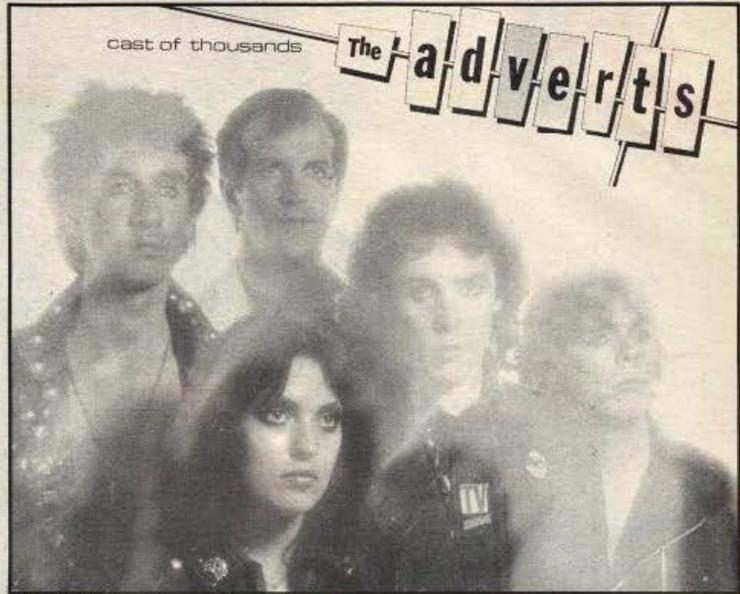
COMMERCIAL BREAK

THE ADVERTS: 'Cast Of Thousands' (RCA PL 25246)

REVIEWING AN Adverts' record isn't just a matter of working out whether or not I like it. Other factors have to be taken into account: like do I have the courage to say what I think and possibly have my face rearranged? You see, the Adverts do not take kindly to criticism. And I do not take to physical violence against my person. Result: dilemma. Oh well, if they have to suffer for their art, so must I. To begin with the plus factor: the playing is a lot cleaner than it was (this is more apparent if you play the album on a good stereo, I've tried it on good and fair). They've improved on record at least — I haven't seen

them live for a while. The arrangements have also come in for a re-think and they've been imaginative with the synthesizers on the title track.

The minus side: it's the songs (again) that have let them down. The twisted cynicism of TV Smith's lyrics throw a dreary pall over much of the album and for that reason I couldn't really say I enjoyed it. There's no relief from TV's ideas — or from his vocals which are often ragged. 'I Looked At The Sun' was just awful. There's nothing that even approaches the clarity of 'Gary Gilmour's Eyes', either lyrically or musically, and as that's the song that attracted me to them in the first place, I think I'm going to finally give up on them. It was too long ago and they haven't come far enough. ++ ROSALIND RUSSELL



THE ADVERTS: haven't come far enough.

BRUCE WOOLEY: 'English Garden' (Epic 83893)

VISUALLY Bruce Wooley is Buddy in brilliant jacket and space boots. He is part-writer of the Buggles' 'Video Killed The Radio Star' which makes him of great interest to the publishing houses of the world and me — if he wrote the tune that is, I'm afraid that if Bruce perpetrated those horrible words then I must excuse myself quite quickly. 'English Garden' reminds me of Sparks' first Island album in that this is a collection of 'piano songs' but played on guitars. Not usually a very good idea. The guitar, which is played with some panache, soars around rocky minor chord/blue structures when it should be swerving in and out of the major scale like they often do on pop songs, see.

Bruce's manager Mike Hurst, the producer of the first part, has almost ruined this collection of songs. If this album had been made by the Buggles team this would be a five-star review. I'm not basing this entirely on the two versions of 'VKTRS' which here sounds like a demo of a stumbling pop group and under Buggles direction is one of the best and most masterly productions ever, but on what I can imagine the songs sounding like a under-different mentor.

'Dancing With The Sporting Boys' is a hit song, so is 'Clean/Clean' and 'You're The Circus (I'm The Clown)' but not as they sound here. The lyrics are unexplained and shallow but never counteract this by being poetically fluent or evocative lyrical. The tunes are on so pop but so derivative too and Bruce's voice doesn't

bring a coal-fire to my heart the way Russell's used to.

It doesn't sound as if I like it, does it? But I do, I really do. I've listened to it loads of times but the songs don't seem to have grown on me as things in a garden usually do. Anyway, Bruce, nice try, not an easy game is it? As the other Bruce would often say. +++ JAMES PARADE

ROD STEWART: 'Greatest Hits' (Riva ROD TV 1)

THE CHOICE of tracks on this album was Rod's own. I understand it was based on the actual numbers of each record sold, but they're not the songs that leap to my mind when I think of greatest hits. But maybe "greatest" isn't synonymous with "favourite". At any rate, they're not what I would have chosen, given the chance.

'Maggie May' is an obvious winner, of course — and it could be that all my other faves are on other compilations. That might explain the inclusion of the newer songs here. Other tracks are: 'First Cut Is The Deepest', 'I Was Only Joking', 'You're In My Heart', 'Tonight's The Night', 'Hot Legs', 'The Killing Of Georgie', 'Do Ya Think I'm Sexy', 'Sailing' and 'I Don't Want To Talk About It'. If you're interested, the last is the highlight for me, as I think it's one of the best songs he's ever recorded. +++ ROSALIND RUSSELL

TRICKSTER: 'Back To Zero' (Jet JETPL 221)

A POP band that doesn't have hits? Sounds unlikely, but that's the position Trickster find themselves in. But the reason they're not up there with the Raceys and Dooleys is probably that, within that pop domain, they take a lot more chances. What comes up is a set of more challenging tunes.

They've recently got their foot in the door with a turntable hit called 'I'm Satisfied', a commercial, sweet but not sickly little thing that deserved to make an incision. The album boasts more freshness and energy

than we ought to expect, too. Trickster's music is somewhere near the respectable end of commerciality, and numbers like 'Tomorrow Belongs To Me', 'Bump In The Night' and 'Back To Zero' (very un-mod) aren't all flab, they have a good deal of meat on them, often in the form of solid guitar wielding.

Trickster aren't doing themselves any favours with their rather gauche name, which doesn't really identify them. The songs here suggest that they could establish a character for themselves, and production line pop this isn't. So names on a postcard please. +++ 1/2 PAUL SEXTON

GALLAGHER AND LYLE: 'Lonesome No More' (Mercury 9109 628)

I HAD nothing but respect for Gallagher and Lyle, until today that is. Y'see, they wrote one of my favourite songs — 'Sparrow' on the B-side of Mary Hopkins' 'Goodbye' — but that was ten years ago. Since then I know that they and Art Garfunkel had big hits with 'Breakaway' and they followed that with 'I Wanna Stay With You' which had a certain something about it too. I saw them live in '76 the very next night after I'd subjected myself to the excesses of the Damned and they were excellent.

God, this record's boring and if you behave I'll tell you why. For a start it's all on one level, it's terribly old-league — and I don't mean that just because there's no revolution and I don't like it — and the whole thing's too damned clichéd and nice. Look, sweetie-pie harmonies are nice but you have to juxtapose them against something a little nastier or you just end up with a sticky dollop of candy floss and we've got too much of that already.

If I was being kind I'd probably say that these songs have negligible tunes but to be honest there isn't a whiff of a melody anywhere. Jimmy Pursey has better tunes.

You only have to glance at the cover to imagine what lies within. Whoever designs these damned

things? It looks like about 20 million other covers and you know that the sleeve is so important to me. We could have saved money on that wordsheet too.

The lyrics are awful. The titles and album title are also unimaginative and so I don't exactly thrill to them. Do Mercury feel they have to release G & L albums because people might want to sing the songs? Well, if they do I'd hate to be the poor chap learning the things. The tunes are about as transitory as my bowl of Snapies in the morning and as mundane as Capital's 'Lost Lovers Theme'. Where have all the young groups gone? When will they every learr? JAMES PARADE

THE PIRATES: 'Happy Birthday' (Cube Hify 33)

ANY REVIEW of The Pirates seems to include the same musical clichés. They are: goodtime rock 'n' roll, sweaty, smoky clubs, old men, and LOUD. The Pirates are all these things and more.

In fact this album surprised me. The Pirates brand of music may be pretty one-dimensional but their well structured songs gives the band a longer lasting quality. The album's opener, 'You Can't Sit Down', perfectly showcases the Pirates limited talents. You get economical driving guitars, gruff vocals, and a thumping repetitive chorus. '1.30 - 2.30' is the albums commercial high-point with its short haired headbanging hookline.

I know it's been said before but I'll say it again. The Pirates are obviously hard to resist after a couple of drinks in a sweaty club but in the comfort of your bedroom, well ... I'll pass.

On the slower songs, 'Hey Mary' and 'Lemonade', The Pirates ooze a rough 'n' ready singalong charm. They write catchy beer swilling ditties which makes them a superior r'n'b band. And if this is how you like your music served up let me point out that you get a free flexi-disc with the album, containing The Pirates first ever recording. Who said big deal? +++ PHILIP HALL

CULTURE: 'International Herb' (Front Line FL1047)

SEVEN SHORT months since their last and here we are faced with yet another Culture album. On 'International Herb' they creep a little closer. The title should be enough

to put you on your guard — and the cover, very Peter Tosh style. The lyrics take the parallels further. The title track, for instance: "It's good for meditation ... even the doctors knows about it too". More than just echoes of Tosh's 'Legalise It'. The instant sales appeal of ganja

glorification — pitifully facile tactics.

Musically things are not quite so bad. Joseph Hill's songwriting abilities are maturing. There's nothing as immediately inspired as the tunes of 'Two Sevens Clash', but the melodious optimism is still here in more complex structures. ++ 1/2 ALEX SKORECKI

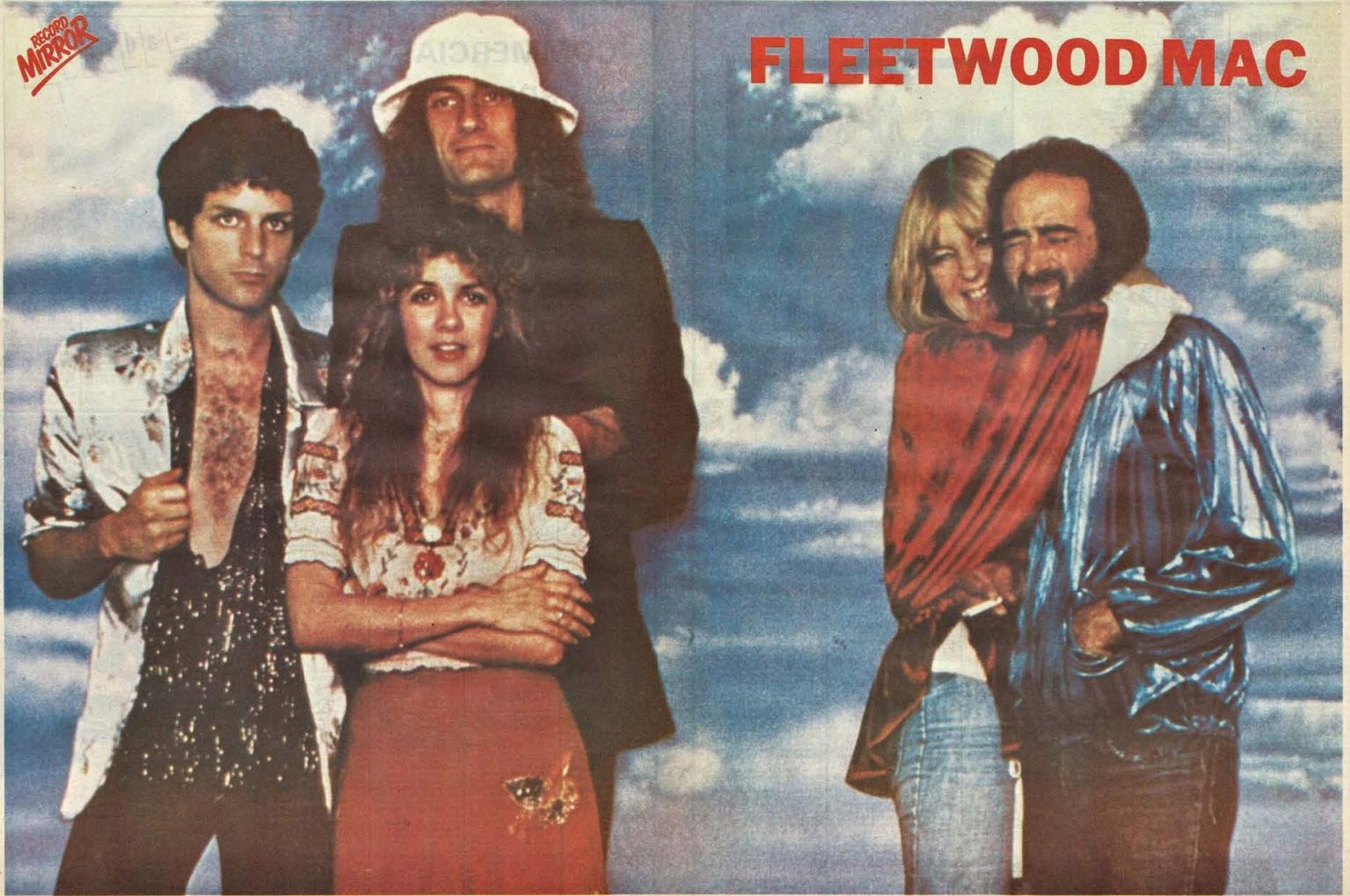
HAZEL O'CONNOR FIRST SINGLE



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IN A SHADY corner of darkest Bournemouth a pistol is stealthily pointed at my left temple. "Are you der guy who wrote us a bad reviews?" asks one of the Specials, his forefinger caressing the trigger. No, not yet, I mumble through an increasingly sickly grin. "Not yet?" he laughs. "Hey, that's very good!"

Glad to be of service, pal. What's even better is the lowering of the weapon. Time once again to relax and enjoy life on the road with the 2-Tone package.

The gun-toting trickster is Neville Staples, joint lead singer with the headlining mob. He uses his piece to give added atmosphere to 'Gangsters', his outfit's first hit single. Ideally, he'd prefer a sub-machine gun, but in any case, Neville's gangster connection is scornfully close to the bone. Because to put it bluntly, he used to be one himself. Give us the lowdown, Neville:

"Well at 17 I was caught driving

toaster, thus sharing a similar background with such top reggae artists as Dillinger and Big Youth. After a brief spell in a slaughterhouse, he soon joined a reggae band himself.

Called Chapter 5, it included Charlie (bass) and Desmond (organ) of The Selecter. Also signed to Chrysalis' 2-Tone label, they are another multi-racial outfit, with the fashionable advantage of being fronted by a female vocalist. Pauline is a feisty, bright-eyed young lady, forever ready with a jibe and a joke.

Determined to steer clear of being ear-marked a sex symbol, she was quite obviously nursing a secret delight at having been smothered with kisses by enthusiastic stage invaders when all three bands jammed together at the end of Sunday's show.

"Just imagine being slobbered over by all those little kids," she grinned. "Everywhere I looked there was a damp tongue darting towards me!"

The following morning was a different story. Tales of rock 'n' roll breakfast tables are legendary, but on this occasion you never saw a more hung-over collection of



Pic by Charlie Davies

THE 2-TONE tour en masse



Pic by Charlie Davies

A SELECTER, a Madness, and a Special

SPECIALLY SELECTED TALES OF MADNESS

Screenplay by MIKE NICHOLLS

the getaway car after me mates did a post office job."

Did you have a licence?
"No, but I was the hottest thing on four wheels!"

That's as maybe, but it didn't stop him getting four months in borstal. Plus another year for "doing houses".

"I got 22 TICs (That's other offences Taken into Consideration, oh law-abiding gentfolk). No, I wasn't guilty of all of them, they just wanted to clear their books in Coventry."

"We used to have big fights with the skinheads," he recalls, amidst the gathering gloom of our rainswept Exeter motel. "There was one black guy the skins were dying to get," he continues, nodding in the direction of the Specials' roadie, Trevor. "So we sent him into their pub and they chased him down the hill where the rest of us were waiting for them. That was the big showdown. Most of the blacks got arrested after that, but not the skins, even though there were about 60 of 'em. Anyway, we got on OK with the skins after that."

JUST as well, really, since the Specials comprise two blacks and five whites, most of whom have noticeably shorn barnets.

When Neville came out of borstal he got a sound system together and for a while was a DJ

wastefully woe-begone faces in your life.

Even old campaigners like Specials manager Rick Rogers and tour operator Frank Murray, who used to roadie for Thin Lizzy, were obliged to hide behind shades as the 2-Tone coach began its west-bound lurch towards Exeter.

The silence on board was such that the 50-strong party could have been mistaken for a morticians' convention, it only being broken by some classic r'n'b sounds emanating from the vehicle's hi-fi: Sam Cooke, James Brown, Booker T., Wilson Pickett, Otis Redding and bluebeat belter Prince Buster.

With reggae not having broken commercially, except for the inevitable Bob Marley, Peter Tosh et al, the revitalised ska of the 2-Tone bands would appear to be the salvation of contemporary black music. Or would it?

MADNESS argue that despite the dervish antics of their compere, Chas Smash, they are not a rude boy bluebeat band at all. "We don't play ska, rocksteady or any of those things," explains drummer Woody, a mischievous youth who takes particular delight in slugging off the Music Press. "It's just our

own music, which is why we call it 'the nutty sound'. Everyone writes their own songs."

Everyone being Mike Barson (keyboards) and Mark Bedford (bass) who produce the tunes and ace saxophonist Lee Thompson and likeable singer Suggsy who come up with the words.

However, they willingly acknowledge certain key influences on their sound, including many of the old Stax and Motown artists as well as Prince Buster and Kilburn & The Highroads. The latter, you may remember, was Ian Dury's old group and all of Madness speak reverently of the proper Cockney cowboy.

It appears that Lee is most responsible for the Dury-ish pub rock/funk direction, his sax playing not being dissimilar to that of The Blockheads' Davey Payne. In fact, anyone listening to the Madness album, 'One Step Beyond', may be surprised by the relative lack of bluebeat, especially on slow numbers like 'My Girl' and 'Night Boat To Cairo'.

On the other hand, Woody cites "The Prince" (Buster, the gent responsible for both their own name and the title of their first single) as an important inspiration, despite his tender age. Barely out of his teens, he claims to have been a young skin circa '69.

"Oh yeah, I might have been too young for the clubs, but I listened to my friends' records and 'ad a pair of all-leather brogues. Only cost a fiver, Suggsy paid the best part of 30 quid for 'is!"

WHEREAS Madness weigh in at an average age of 20, Specials are slightly

older. Contrary to any misleading impression you might have from constantly seeing both bands associated with each other, their styles of music are very different.

For a start, the Specials are much sparser and rockier, with a well-defined edge on their sound that bears the hallmark of a dub mix. This is most distinguishable in the hollow, toppy drums of John "Prince Rimshot" Bradbury.

Approaching his late 20s, he has a cynical, jaundiced view of the record world and most of what I have to say to him, but he does agree that at times the Specials sound like Darts.

This is mainly due to the counterpointing vocals of singers Neville and Terry Hall, whose call and response expertise reaches its peak on the court-room stage epic, 'Stupid Marriage'. Live, Terry's voice is more powerful than on record and absent of that irritating, reedy whine. He reckons it is getting stronger with use and experience, something which also applies to his stage presence.

Amidst the gig hue and cry of Neville, Lynval, the punky Roddy, toothless Jerry Dammers and the gaunt Sir Horace Gentleman, Terry can appear overshadowed and insignificant. In conversation, he is anything but. His sharp, expressive features are accentuated by eyes so dark they appear to be made up,

though needless to say, they are not.

He talks briefly and to the point, his face frequently breaking into an abundance of knowing smiles which are far more Bowie-esque than Gary Numan could ever manage. He is also very intense, takes deep breaths and repeatedly grunts and snorts whilst concentrating. Yep, this chap has natural charisma, but also a modesty which is most becoming.

Like the others and some members of Selecter, he makes a PA (personal appearance) in an Exeter record shop which gets packed choc-a-block with an autograph-hungry collection of West Country punks, mods, skinheads and the downright curious.

As fate would have it, Charlie out of Selecter and myself missed the taxi back to the motel, which left us time for a meaningful discussion of our own. A tall, handsome, dreadlocked Rastafarian, he was pleased to speak about his band's sound. This is far denser than that of the other two outfits, with a continual reggae beat and plenty of sparkling action.

The following morning showed a slightly more conventional breakfast setting, enlivened with the news that all the groups were racing up the charts. The second Specials single, 'Message To You, Rudy', featuring the illustrious trombonist Rico Rodriguez, had bulletted at 41 while Selecter had risen more than 20 places to number 26. Believe it or not, this also happened to be the day of Pauline's — wait for it — 26th birthday.

Not only had the south-west been won. It looked like the rest of the country was following suit.

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HELP

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BEATEN UP—NOW I'M AFRAID

SEVEN YEARS ago, I was attacked by some boys and though I'm 21 now, I still fear males. So much so that I can't even look at one when I'm out any more. I don't go out much at all and have no friends. I do have parents, but no brothers and sisters. I've already seen two doctors and two psychiatrists. This hasn't helped. How can I explain my problems to them when they are men? They never understood. I don't work as I'm usually in ill health and don't eat much. I spend a lot of time in bed. One thing which puzzles me is that I do like one guy. He already has a girlfriend. In fact, I'm crazy about him and see him every day as he passes my

house, although I shake with fear. It's very strange, but natural, I suppose, under the circumstances. Any ideas you have would be much appreciated. Sue, Sheffield

• While it's impossible to erase the memory of such a distasteful and potentially damaging experience from your consciousness, for the sake of your own personal survival there is no point whatsoever in allowing this attack to colour your view of people in general, for the rest of your life. It's a mistake to allow one bad experience, however traumatic, to defeat you. Bridging the fear gap won't be easy, but it won't be impossible either. You like the guy

who passes your house every day, if only because he's already attached and you don't have to meet him—and that's a start.

Trying out a basic course in self-defence, often an art-form in itself, with a women's group might be worthwhile. You'd certainly feel much safer walking around outside. For details of your nearest groups drop a line to the WIRES information service, 32A Parliament Street, York, who can put you in touch with both sympathetic and interesting women in your area. Check out art courses with the local library.

It's also well worth talking to the specialist counsellors at your

nearest Rape Crisis Centre, based at The Peace Centre, 18 Moor Street, Queensway, Birmingham 4. Ring them on the 24-hour emergency number 021 233 2122. They're women. They'll be helpful and friendly, and can also put you in touch with contacts in your area. Alternatively, write to or ring the Centre head office based in London, PO Box 42, London N6 5BU, office hours 01 340 6913 / 24-hour emergency number 01 340 6145.

There are a growing number of Rape Crisis Centres offering legal and medical advice as well as moral support on call throughout the country: Bristol, (Tel: 22760), Monday and Wednesday, 6.00 - 7.00 pm; Edinburgh, (Tel: 031 556 9437), Monday to Friday, 6.00 - 10.00 pm; Saturday, 2.00 pm - 10.00 pm; Glasgow, (Tel: 041 331 2611), Monday to Friday, 6.00 - 10.00 pm; Leeds, (Tel: 40058), Sunday, 2.00 - 8.00 pm; Liverpool, (Tel: 051 709 1938); Newcastle - Upon - Tyne, (Tel: 29858), Weekdays, 10.00 am - 10.00 pm; Nottingham, (Tel: 410440), Monday to Friday 6.00 pm - 10.00 pm, Saturday, 10.00 am - 4.00 pm.

PARENT PROBLEM

MY PROBLEM is that two years ago I got my 14-year-old girlfriend pregnant and when this happened, her parents forbade us to see each other, although we still did secretly. When I asked her mother if we could go back together again, three weeks ago, she said that she wouldn't forgive me for what happened. Then she lost her temper and told my girlfriend she wouldn't allow us to see each other again until she's 18 and then she can leave the house anyway, whether she's with me or not.

My girlfriend says she loves me but thinks we should finish. I don't, because I know its her parents who're spoiling everything. What can we do? I can't bear the idea of taking any other girl out, and everybody knows she

wouldn't touch anybody else. John, Cumberland

• You don't say whether your girlfriend decided to keep the child or not, but, either way, it sounds as if her parents, who stood by her at the time, would rather blot out the past if they could. Your existence is an unwelcome reminder to them, and you haven't exactly boosted her mothers innate suspicion of you by continuing to see her daughter in secret. If you feel any sense of responsibility to this girl, let her decide whether there is any future in continuing your relationship.

She is, after all, the one who has to cope with any parental comeback, hassle and reproaches if you continue to meet.

Taking a break from each other won't necessarily mean the end of your mutual attachment. You could even survive a two year wait. When your girlfriend is 18 she'll be free to leave home, and marry you, without her parents consent, if that's what you both want. From that point on, you'll be free to lead your own lives.

SELF CONSCIOUS

I'VE DEVELOPED two dark and ugly shadows under my eyes which make me look ugly, and I feel very bad and self-conscious. Now I'm terrified they'll keep getting worse and form ugly furrows which I'll never be able to clear. I know that stress and lack of sleep are the cause of these shadows, but, in general, I'm a worrier and usually find it difficult to get off to sleep.

The sleeping pills I've been taking aren't the answer, as they don't give sound sleep. Eye-shadow and make-up seem to help a bit. But will these shadows ever go? Brian, Dublin

• A certain dark shading under the eyes is natural in some people. Like premature loss of hair, the tendency to dark circles may be an inherited trait—because there is very little fatty tissue between the skin of the eyelids and the blood vessels under the skin, this darkness is apparent as the veins show through. Although they won't turn into deep-set "furrows", as you grow older these circles may be accentuated.

Right now, if you're generally pale and tired looking, these shadows will be more noticeable. Drawing-up a scheme for a

generally healthier lifestyle including close encounters with the world of fresh air will help. In summer, cultivating a sun-tan should bring a bit more colour to your face.

I WET THE BED

COULD YOU tell me where I can get some practical information on what seems to be chronic incontinence? I wet the bed at night, and often wet myself during the day too. Sometimes, during the night, I soil the bed as well. doctor can do nothing about it? Where can I get practical information on hygiene? Brian, Belfast

• See another doctor. Everyone aged 16 or over is considered medically adult and is free to register with any GP. If you're unsure of how to go about finding another doctor in your area, ask for a list at your nearest Post Office. If your second source of medical advice seems unhelpful, insist on seeing a specialist.

Involuntary passing of urine or faeces may indicate some injury to the pelvic region, kidney damage, or an infection or disease of the bladder and rectum, although psychological factors can be involved. Most doctors, and any specialist will advise on the range of personal hygiene appliances available, if necessary.

FEEDBACK

QUEEN CONFUSION

FIRST off this week with a tale of woe, from arch Royalist SUSAN JOYCE of HOCKLEY who feels like crowning that line upstanding body of monarchists known as The Queen Fan Club. Reading in the bejewelled organ issued regularly to sycophants and supporters everywhere that members would be allocated a limited slice of the total tickets available on every date of their imminent promenade, Susan sent for details, naming the venue she wanted allocation for, as asked. Like many another Southern Region fan, she indicated an interest in Hammersmith Odeon or The Rainbow. Her mate did the same, requesting info on Wembley. Lo and behold, back came their sae's with a letter describing all venues on the tour except for London area dates, suggesting that fans should "watch the music papers carefully for full dates and venues". What a waste of time, getting us to enquire about tickets when they write back and don't have the details of the London dates, moans Sue.

While Judas Priest, not over until March next year are already taking bookings, why is there such secrecy for Queen?

Regal privilege perhaps? And there really wasn't much that the fan club organisers could do to inform fans at the time as a spokesperson explains: "We have only just received the London dates, and it would have been too late for the provincial fans to stand a chance of buying tickets if we'd left the mail-out until all dates were finalised."

But full dates have been announced this week, and 2,000 tickets for the Alexandra Palace event for example are on sale at the box office to club members only. First come, first served.

Queen Fan Club, 13/14 Cornwall Terrace Mews, Aislop Place, London NW1 4QP. Membership costs £3 a year.



KISS LEAVE IT OUT

ANOTHER GROUSE 'n a hall from Kiss aficionado MARK WOODS of MANCHESTER, who bought a copy of their 'Dynasty' album at a nearby record emporium, and read the blargh on the back of the sleeve to discover mention of "poster photography by..." Quick on the uptake, our Mark deduced from this stunning piece of info that his album should have contained a crucial wall artefact that it clearly didn't—viz, a poster. For £3.27 a throw, he's somewhat narked that the packaging is clearly incomplete. Can we help?

There's no way the 'Feedback' computer can push the red button to arrange speedy delivery of the missing bit as his address wasn't included, but Mark and anyone else who bought 'Dynasty' minus the freebie should write for a copy to Paula Bailey, Pye Records, Western Road, Mitcham, Surrey. Seems like an unknown number of posters were left out somewhere along the production line.

Fan club footnote: anyone who still has outstanding complaints about the American-based Kiss Army, courtesy of Canoga Park, USA, should write to the new British Wing, c/o British Kiss Army, 11 Cross Keys Close, London W1. Your hassles will be speedily resolved.

November HiFi for Pleasure

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MAILMAN

...from 20,000 leagues under the sea

CHUMS! Horror! I have a tale that will blister your barnacles and splice your maintraces neatly in twain. I am writing this from a dark, forbidding cell located somewhere in the bowels of what I believe to be a craft capable of terrible destruction and terror.

If this vital epistle reaches you, 'twill be the efforts of a friendly passing porpoise who waits patiently outside my porthole as I laboriously scratch this message on the back of a small crab. Once I am finished he will speed direct to HQ at Long Acre and deliver the crab to Captain Alf Martin (the well-known salty dog of the sea).

What am I doing here? Why am I being held captive? These questions are bugging in my mind - I fear it will burst with the remorseless tension, but I will tell you all I know. (Twas great fortune, as my cruel captives dragged me away from my desk in the womb - like sanctuary at the great RECORD MIRROR, I managed perchance to grasp a few of your eager notes in the struggle. These, and MM's splendid ripostes, will soon be speeding their way back via porpoisepower.)

I am now sure that I have been taken hostage by the evil Captain Nemo, who is the sadistic brain behind this man o' war, the Nautilus. In my brief interview with the demonic captain, he mentioned that a terrible fate would befall your faithful Mailman if his demands were not met. In short, he will fire a super-atomic bomb at the BBC if Lena Martell (glamorous and attractive pop star) appears on Top Of The Pops again! This must be a devastating blow to our friends at the BBC, but zounds 'tis no idle threat, I can assure you.

I implore you good readers, you must go forthwith, immediately, direct, now and straightway to the gates of the BBC and lobby their king (tall and strong Robin Nash).

Ms Martell must be stopped or your poor Mailman shall meet with a watery end here on the seabed, 20,000 leagues below fresh air, and the BBC will be blasted from the face of the earth... wait a minute... BBC blasted? Methinks this Nemo chappie is not quite the evil bounder for which I first took him.

Nemo to bring him round in the Nautilus (it does 500 miles hour). He's not a bad lad at all, that Nemo. Got his head screwed on.

Fine art of music

Dear Mr Nicholls, do you realise that you got through your review of the new Boomtown Rats album without mentioning the music once? I defy anyone who says that kids listen to music primarily for the lyrics. To prove it, I went round classes in my school and asked 76 people, who said they liked the Rats, whether or not they thought sociological lyrics were important. Not one said they were for them.

John Watson, Harrogate. It's really quite comfortable in this cell, not that dark and dank at all. I think I was overreacting. And that nice Mr Nemo came in with a tasty piece of raw whale's blubber earlier. At least, that's what he said it was. But whales don't live in Manchester do they? He said it was from that area, anyway.

No more duff LPs

I AM fed up with the quality of records these days. All the companies are interested in is money and they don't give a toss about value. The last three albums I bought, 'C'est Chic' by Chic (Atlantic), 'Bad Girls' by Donna Summer (Casablanca) and 'Love Tracks' by Gloria Gaynor (Polydor) have all been badly scratched. That's a pretty poor record in itself, so come on record companies - give us a fair deal.

Michael Robinson, Manchester. Another one for Man-

chester. Wait a minute, I knew that whale was a bit dodgy. Mike Nicholls comes from Manchester and... and that wasn't whale at all. Argghh, the swine! I've been happily munching a Nicholls. Gag. Nemo! Nemo! You bounder, I'll get you! Lena Martell is fab, so there. Let me out of here you animal.

Wet review

DEAR ROSALIND Russell, if you spent more time listening to the tracks on 'Tusk' by Fleetwood Mac than you do worrying about what your mum thought about your hair, you might have felt differently about it. I have come to the conclusion that you belong to the MM brigade (Musical Moron). D Atkinson, Deal. I shall revenge myself on that devilish cad if it's the last thing I ever do. I shall not give up until the last dying gasp shudders from your doomed body.

Burning Bush

I WOULD like to take the defence of a poor, misunderstood little girl. Of course I'm talking about Kate Bush. I mean how would you like to be called a screaming banshee? Anyone with the slightest amount of intelligence would know that her songs can be taken on many different levels. Her performance is totally original, as are her lyrics. Not wanting to overplay

my admiration, I would just say that Kate is the best thing since sliced bread. Gareth Hull, Sutton Coldfield.

I'd rather be called a screaming banshee than Mike Nicholls.

Amazing

I'VE NOTICED over the past few weeks that 'Bad Case Of Loving You' by Robert Palmer and 'Driver's Seat' by Sniff 'n' The Tears have been next to each other in the American singles chart. It just so happens that these records are side by side in my own record collection. An amazing fact I thought I'd bring to your attention. W Kent, Diss.

How dare you take up valuable space on this crab's back when there are far larger, more important issues at hand to be communicated to HQ?

Surf's up

I HAVE come to the conclusion that the combined intellect of the RM staff is barely equal to a camel's bum. Dollar's 'Love's Got A Hold On Me' has not got Carpenters - type vocals on it. Susan Kluth you scabby old cow. Karen Carpenter is the best singer in the cosmos and Richard is the best producer I arrange.

John Rankine, London. If I weren't locked in mortal combat with the entire crew of the Nautilus with the other hand while I type this, I would probably

agree with you about RM staff's intellectual level. By the way young shaver, what does intellect mean?

Fishy

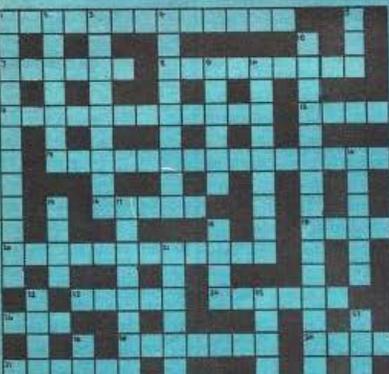
DEAR STEWPOT, I share my name with the famous Sting of the Police and my friends say I look like him too. My favourite feature is the Smurf page.

Tom, Grainthorpe. Tush, Tush. The Nautilus hordes have succeeded in cutting off my left arm and leg, and I am forced to resort to typing with my teeth. Nevertheless, this small distraction shall not prevent me from finishing the job I started. The BBC must learn of their terrible plight and Shearlaw owes me a fiver.

Gargle with Gurr

RONNIE GURR'S review of 'Eat To The Beat' by Blondie was superlative. It was a magnificent piece of prose: funny yet fair. RG always gives a clear, unbiased account which is usually spiced with sarcasm. Many people seem unable to comprehend his talent. Never mind Ronnie, honey, (Tee hee - MM) I understand and that makes it all worthwhile. RG is simply a very good (That's enough of that kind of thing for a start. We'll not have immoral gushing on this page while I'm still in charge - MM). A devastating 18-year-old millionaire. Hmm, that handwriting looks familiar.

XWORD



ACROSS

- Secret Affair hit (4,3,6)
- Bowie's aying guest (6)
- They will Happen (9)
- Chaka Khan hit (2,5,5)
- Hot Chocolate's girl (4)
- 1976 Be - Bop Deluxe hit (5,2,3,5)
- 1967 hit for Simon Dupree (9)
- 3, 20 Across. He took over the singing duties that were vacated by Peter Gabriel (4,7)
- Whose Odis Redding was siltin' (4,2,3,3)
- 21 Across. Elvis's debut LP (2,3,2,4)
- Brothers Greg and Duane (6)
- See 21 Down
- See 19 Across
- Group that wanted to Hold The Line (4)
- See 23 Across

DOWN

- They want to bring back The Prince (7)
- Recent Patti Smith single (9)
- Hammshacked Yes drummer (4,5)
- Group that told us that a Tap Turns On The Water (5,3,3)
- Group that Jimmy Pursey has taken under his wing (7,8)
- Bill Haley's back-up group (6)
- Roxy hit (5,4)
- 1973 Wings hit (2,2,2)
- Keith Emerson's old outfit (4)
- See 25 Down
- Swedish superstarts (4)
- 28 Across. Group formed by Peter Frampton and Steve Marriott in 1968 (6,3)
- American glam rockers (4)
- 17 Down. Bonnie Tyler hit (2,9)
- Nigel's friends (1,1,1)
- Hook or John (7)

LAST WEEK'S SOLUTION

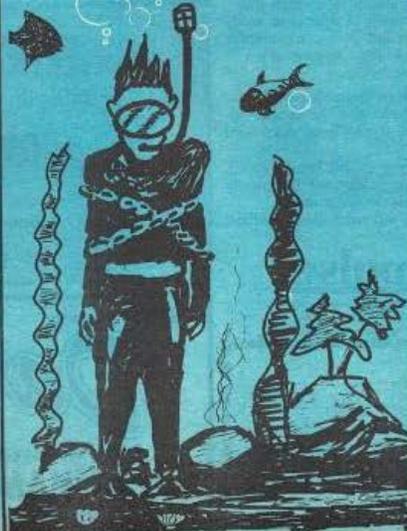
- ACROSS: 1 Judy Tzuke, 7 Death, 8 Ian Hunter, 10 Under My 11 Bob, 12 Disco, 15 Neil Young, 16 Rainbow, 18 Achilles, 20 Elton John, 21 Bleed, 22 Doors, 24 Oboe, 26 Swing, 27 Salt On.

- DOWN: 1 Join Hands, 2 Don't Bring Me Down, 3 Thumb, 4 Up The Junction, 5 Hand, 6 Shame, 8 Rundgren, 13 Sailor, 14 Now I'm Here, 17 Bang Bang, 18 Redding, 21 Bad, 23 Star, 25 Sly.

Sub-aquatic letter o' the week

HAVING JUST finished reading Mailman in the October 20 issue, I saw the advert, hidden between two letters, which read "get stuffed Shearlaw". An offer like this I could not afford to miss. But tragedy, I tried all the local shops to no avail. I even tried Woolworths, only to be met with the usual "If he's not in the Top Two for 10 weeks we don't stock it. I've watched Noel's Swap Shop for the last two weeks in the hope that someone would have tired of their stuffed Shearlaw, but no. Please help me, I am in a terrible state (I even laughed at Blankety Blank).

Terry Cooper, Cannock. LP winner. Would you consider a real, freshly stuffed one? We would pay for post and package. We could even get Captain



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UP FRONT

FRESH FROM the land of the rising sauna, Swedish soopah - doopah starz ABBA, (who else?), bring their unique brand of professionalism to London's Wembley Arena for a five - niter, starting Monday, with only three provincial dates to follow. Don't all rush for tickets though if you don't have 'em already. These dates are sold out. Meanwhile SUPERTRAMP play their farewell dates at Wembley Stadium, till next time around anyway, Thursday and Friday.

More goodbyes coming up - this time for perilous Pauline and PENETRATION, stepping into the neue-wave vortex at London Electric Ballroom, Camden, Saturday, supported by ORCHESTRAL MANOEUVRES IN THE DARK and LOCAL OPERATOR.

Currently mid-tour, Aussie power-drivers AC/DC (picture on this page) plus home grown brain - bashers DEF LEPPARD celebrate four nights at London's Hammersmith Odeon, (Thursday, Friday, Saturday and Sunday) . . . while the multi-tone SPECIALS SELECTER / MADNESS package plays a re - arranged schedule taking in Manchester Apollo, Thursday, Lancaster University, Friday, and Cardiff Top Rank, Wednesday.

And, from the States, BLUE OYSTER CULT bomb over on their winter visit - Brighton Centre, Thursday, Stafford New Bingley Hall, Friday, Leeds Queens Hall, Sunday, and London Hammersmith, Monday, Tuesday, Wednesday.

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

THURSDAY NOVEMBER 1

ABERDEEN, Robert Gordon in-
guitar, Ron Maiden/Solos
BARNSTAPLE, North Devon Col-
lege, Little Bo Bitch
BASILDON, Double Six (20140), The
Trendies
BIRMINGHAM, Barrel Organ,
Digbeth (021 522 1353), Ricky Cool
And The Icebergs

BRADFORD, Palm Cove, The Fall
BRADFORD, St Georges Hall
12513, Whitesnake/Marseilles
BRIGHTON, The Buccaneer
(06080), The Bears
BRIGHTON, New Conference Cen-
tre (023131), Blue Oyster
Cult/Magnum
BRISTOL, The Berkeley Queens
Road, The Desperate Bicycle/
Julian Foote 'n' The Gravel/Art
Obnox
BRISTOL, Colston Hall (291788),
Steve Hackett
BRISTOL, Crown Cellar Bar, The
Dukes
BRISTOL, Stonehouse (behind
Bunch Of Grapes), The Force
Band/SOS
CARDIFF, University (44211),
American Blues Legends
CARDIFF, Market Hall (23441),
Lene Lovich/Jane Aire And The
Belvedere/The Meteors
CHATHAM, Tam O' Shanter (400137),
Mickey More Band
CHESTERFIELD, Fusion (32594),
Psychedelic Furs
COLE, Union Hotel (88305),
Wolfrace
COVENTRY, Lady Godiva (20838),
The Accelerators
COVENTRY, Caled Hall (28729), Leo
Sayer/Malind
DUNSTABLE, Winston Churchil,
Clapham Toad The Wet
Sprocket
EASTLEIGH, Crown Disco
Students
EDINBURGH, Odeon (01 867 1805),
Steve Hillage
GLENROTHES, Rothes Arms
(36701), Sids
GLOUCESTER, Leisure Centre
(36086), Gallagher And Lyle/Judie
Ludie
GUILDFORD, Civic Hall (6724),
Buzcocks
HARLOW, Kings Head Urchin
HOUNSLOW, Red Lion (01 570
3411), Romandix
HULL, University (42431), The
Ruts/Flye
HULL, Wellington Club, Wellington
Street, The UK Subs/Cyanide
KINGSTON, Grove Tavern (01 549
5080), The Mods
LEEDS, Fan Club, Bransford
(52159), Torch/Dangerous Girls
LONDON, Brixton's Camden Lock
(01 267 8907), The Flave
LONDON, Hammersmith Odeon (01
748 4001), AC/DC/Def Leppard
LONDON, Hope And Anchor (1st
Floor) (01 382 4510), The Monitors
LONDON, 101 Club, Oxford Street
(01 638 0933), Black Slate
LONDON, 101 Club, St John's Hill
Clapham (01 223 8000), Reluctant
Stereotypes/Pool Of Sound
LONDON, Kings College, Surrey
Street (01 838 7522), Cowboys In-
ternational/Joe Public
LONDON, Marquee, Wardour
Street (01 437 6033), Original Mir-
rors
LONDON, Moonlight, Railway
Hotel, West Hampstead (01 992
0953), Roaring 80's/Jack Thigps
LONDON, Music Machine, Camden
(01 387 0428), The Regulars/Black
Vols
LONDON, Nashville, Kensington
(01 503 6071), The Photos/The
Deepest
LONDON, Pied Bull, Liverpool
Road, Islington, Second Nature
LONDON, Playhouse Theatres,
Finsbury Park (01 263 3140), The
Stranglers
LONDON, Royalty, Southgate (01
596 0000), Flying Saucers
LONDON, Wembley Stadium (01 902
1234), Supertramp
LONDON, White Swan, Southall
The Injections
MACCLESFIELD, Krumbles (23752),
Zanussi
MANCHESTER, Apollo, Ardwick

(0 6 1 2 7 3 1 1 2 1)
Specials/Madness/Selector
MANCHESTER, Polytechnic (061
273 162), Units 10 Zero
MIDDLESBROUGH, Reflections,
Gonzalez
MANCHESTER, Squat Theatre,
Devas St, Alberto Y Lost Trios
Paranoid
NEWCASTLE-UPON-TYNE,
University (28402), After The Fire
NORWICH, Bogie House (812932),
Low Lewis Reformer
NORWICH, Samson And Hercules
Ballroom, Flitton Rooms
Norwich/Landace
NORWICH, Whites (25539), The
Rackets
NOTTINGHAM, Boat Club (69032),
Ultrasox
NOTTINGHAM, Heart Of The
Midlands (40282), Mary Wilson
OXFORD, Cowley (44761), Cliff
Richard
OXFORD, New Theatre (44944), Cliff
Richard
PAISLEY, Bungalow Bar (041 888
0657), Masque
PORTSMOUTH, Polytechnic
(01911), Squire
PRESTON, Clouds, Harlem Spirit
SHEFFIELD, West Club (73040),
Punishment Of Luxury
STRATFORD ON AVON, Green
Squid (3841 Money)
TAUNTON, Commercial (2295), Bruce
Woolley
WAKEFIELD, Unity (01954), The
Tourists/The Monos
WORTHING, Balmoral (42322), Lynx

DUNDEE, University (23181), The
Ruts/Flye
EXETER, Routes (58615), Bruce
Woolley
GLASGOW, Apollo (041 332 9221),
Steve Hillage
GLENROTHES, Rothes Arms
(73370), Squids
GROVCOCK, Ashton Hotel (2038),
Mosque
HARROW, College Of Higher
Education Tradesman
HATFIELD, Polytechnic (68343),
George Melly
KINGSTON, Grove Tavern,
Brixton/Notics
KIRKLEIGHING, Country Club
Eggleston (20093), The 45's
LANCASTER, University (65021),
The Specials/Madness/Selector
LIVERPOOL, Phoenix Theatre
(35527), Wendy Tunes/New Age
LIVERPOOL, University (051 709
4744), Penetration/Local
Operator
LONDON, Brecknock, Camden
Road (01 482 3072), Urchin
LONDON, City Polytechnic (81 247
1441), Sentinel
LONDON, City University (01 253
4399), Original Mirrors
LONDON, Imperial, Camden Lock
(01 367 4567), Borch/The Un-
touchables
LONDON, Electric Ballroom,
Camden (01 485 9066), The
Revilios/Chaos/Photos
LONDON, Half Moon, Putney, Chris
Sayers
LONDON, Hammersmith Odeon (01
748 4001), AC/DC/Def Leppard
LONDON, Hope And Anchor, Tal-
lington (01 258 4510), The Distrac-
tions
LONDON, 101 Club, St Johns Hill,
Clapham (01 382 4510), Warmats
LONDON, Marquee, Wardour
Street (01 437 6033), John's
Bitch/The Nobs
LONDON, Middlesex Hospital
Medical School, Chas And
Deve/John And Jenkins
LONDON, Moonlight, Railway
Hotel, West Hampstead (01 992
0953), The Daily Scazor/Flye
LONDON, Music Machine, Camden
(01 387 0428), Charlie Amley
LONDON, Nashville, Kensington
(01 503 6071), The Brakes/The
Horses
LONDON, Naitre Dame Hall,
Clapham Square (01 437 5371),
VIP's/The Mods
LONDON, Queen Elizabeth Col-
lege, Camden Hill Road (01 937
374), Six-Prot
LONDON, Queen Mary College,
Hampstead (01 992 4811), The Revilios/Or-
chestral/Manouevres In The Park
LONDON, Panchow, Finsbury Park
(01 263 3140), The Skids/Pink-
printz
LONDON, Royal Albert, Deptford,
Burlingame
LONDON, Southbank Polytechnic
(01 261 1523), Pags/Deal Aids
LONDON, University of London
Union, Malet Street (01 589 9551),
Bad Manners
LONDON, The Venue, Victoria (01
834 5500), Charlie Daniels Band
LONDON, The Wellington,
Camden (01 928 6083), The VIP's
LONDON, Wembley Stadium (01 902
1234), Supertramp
LONDON, White Swan, Ham-
mermith (01 748 1043), First Aid
MALDEN, Labour Hall, The Ac-
cidents/Anorexia
MANCHESTER, Fun Club, Birch
Street, Dangerous Girls
MANCHESTER, Squat Theatre,
Devas Street, Alberto Y Lost
Paranoid
MANCHESTER, Tower Arts Centre,
Marston Schoolgirls
MANCHESTER, U.M.S.T 1061 236
911), After The Fire
MARGATE, Winter Gardens (21348),
Richard And Linda Thompson
MIDDLESBROUGH, Rock Garden
(24195), Vardis
NEWCASTLE, Mayfair (23109), UK
Subs/Cyanide
NEWPORT, Village (81949), The
Fall
NORWICH, Cromwells (81299),
Kandalee
NOTTINGHAM, Heart Of The
Midlands (40282), Mary Wilson
OXFORD, New Theatre (44944), Cliff
Richard
OXFORD, Polytechnic (68789), The
Tourists/The Monos
PETERBOROUGH, Vienna Stadium
(0535), Wild Horse
RETFORD, Portermouse (704681),
Gang Of Four, Au Pairs/Delta
Five/Red Crayola
SALFORD, University (061 736 7811),
Lene Lovich/Jane Aire And The
Belvedere/The Meteors
SHEFFIELD, Limit Club (730940),
Low Lewis Reformer
SLOUGH, Langley College (42203),
Burlingame
STAFFORD, New Bingley Hall
(880 691), Blue Oyster
Cult/Magnum
STAFFORD, North Staffs
Polytechnic (82331), Cowboys In-
ternational
STALYBRIDGE, Commercial Hotel,
Insizor
TAUNTON, Market Hotel,
Siedgeman
TREForest, Polytechnic of Wales
(Pentypidd 405133), Screen
Gems
TRURO, Panchow And Ladie,
Metro Gliders
WATFORD, Mercury Hotel,
Nightmare

FRIDAY NOVEMBER 2

ABERAVON, Nine Quits (Post
1005 9788), Doctor Walcott
ABERDEEN, Spoddy (23449), Leo
Sayer/Malind
BATH, Severely (3228), Caravan
BIRMINGHAM, Aston University
(021 339 6231), The Pirates
BIRMINGHAM, Bourne Mouth Hotel
(021 478 0489), Tyrant
BIRMINGHAM, Debus And Horses,
West Bromwich, Debus
BISHOPS STORTFORD, Tread
Ladder Centre (06333), Small
Hours
BLACKPOOL, Norfolk Castle
(05241), Ron Maiden
BOURNEMOUTH, Stateside,
Rokkto
BOURNEMOUTH, Winter Gardens
(07049), Buzcocks
BRADFORD, College Of Education,
927122, Little Bo Bitch
BRADFORD, St. Georges Hall
(32513), Gallagher And Lyle/Judie
Ludie
BRISTOL, Hermit Club
(27784), Spider
BRISTOL, Trinity College (684472),
Matchbox
BRIMSGROVE, Stars Night Club
(021 267 2285), Orphan
CARDIFF, Grass Roots (31700), The
Injections
CARDIFF, University (396421),
American Blues Legend
CHATHAM, Tam O' Shanter
(400187), Wipe Out
CHELMSFORD, Chancellor Hall
(0204), Caroline Roadshow
CHELTENHAM, Tythe Barn,
Psychedelic Furs
COVENTRY, Coventry Theatre
(2319), Whitesnake/Marseilles
COVENTRY, Warwick University
(27406), Ricky Cool And The
Icebergs
DUDLEY, JB's (53897), Squire
DUNDEE, College Of Technology
(01725), Solos/Cheatsas/Another
Pretty Face

BRADFORD, Palm Cove, The Fall
BRADFORD, St Georges Hall
12513, Whitesnake/Marseilles
BRIGHTON, The Buccaneer
(06080), The Bears
BRIGHTON, New Conference Cen-
tre (023131), Blue Oyster
Cult/Magnum
BRISTOL, The Berkeley Queens
Road, The Desperate Bicycle/
Julian Foote 'n' The Gravel/Art
Obnox
BRISTOL, Colston Hall (291788),
Steve Hackett
BRISTOL, Crown Cellar Bar, The
Dukes
BRISTOL, Stonehouse (behind
Bunch Of Grapes), The Force
Band/SOS
CARDIFF, University (44211),
American Blues Legends
CARDIFF, Market Hall (23441),
Lene Lovich/Jane Aire And The
Belvedere/The Meteors
CHATHAM, Tam O' Shanter (400137),
Mickey More Band
CHESTERFIELD, Fusion (32594),
Psychedelic Furs
COLE, Union Hotel (88305),
Wolfrace
COVENTRY, Lady Godiva (20838),
The Accelerators
COVENTRY, Caled Hall (28729), Leo
Sayer/Malind
DUNSTABLE, Winston Churchil,
Clapham Toad The Wet
Sprocket
EASTLEIGH, Crown Disco
Students
EDINBURGH, Odeon (01 867 1805),
Steve Hillage
GLENROTHES, Rothes Arms
(36701), Sids
GLOUCESTER, Leisure Centre
(36086), Gallagher And Lyle/Judie
Ludie
GUILDFORD, Civic Hall (6724),
Buzcocks
HARLOW, Kings Head Urchin
HOUNSLOW, Red Lion (01 570
3411), Romandix
HULL, University (42431), The
Ruts/Flye
HULL, Wellington Club, Wellington
Street, The UK Subs/Cyanide
KINGSTON, Grove Tavern (01 549
5080), The Mods
LEEDS, Fan Club, Bransford
(52159), Torch/Dangerous Girls
LONDON, Brixton's Camden Lock
(01 267 8907), The Flave
LONDON, Hammersmith Odeon (01
748 4001), AC/DC/Def Leppard
LONDON, Hope And Anchor (1st
Floor) (01 382 4510), The Monitors
LONDON, 101 Club, Oxford Street
(01 638 0933), Black Slate
LONDON, 101 Club, St John's Hill
Clapham (01 223 8000), Reluctant
Stereotypes/Pool Of Sound
LONDON, Kings College, Surrey
Street (01 838 7522), Cowboys In-
ternational/Joe Public
LONDON, Marquee, Wardour
Street (01 437 6033), Original Mir-
rors
LONDON, Moonlight, Railway
Hotel, West Hampstead (01 992
0953), Roaring 80's/Jack Thigps
LONDON, Music Machine, Camden
(01 387 0428), The Regulars/Black
Vols
LONDON, Nashville, Kensington
(01 503 6071), The Photos/The
Deepest
LONDON, Pied Bull, Liverpool
Road, Islington, Second Nature
LONDON, Playhouse Theatres,
Finsbury Park (01 263 3140), The
Stranglers
LONDON, Royalty, Southgate (01
596 0000), Flying Saucers
LONDON, Wembley Stadium (01 902
1234), Supertramp
LONDON, White Swan, Southall
The Injections
MACCLESFIELD, Krumbles (23752),
Zanussi
MANCHESTER, Apollo, Ardwick

(0 6 1 2 7 3 1 1 2 1)
Specials/Madness/Selector
MANCHESTER, Polytechnic (061
273 162), Units 10 Zero
MIDDLESBROUGH, Reflections,
Gonzalez
MANCHESTER, Squat Theatre,
Devas St, Alberto Y Lost Trios
Paranoid
NEWCASTLE-UPON-TYNE,
University (28402), After The Fire
NORWICH, Bogie House (812932),
Low Lewis Reformer
NORWICH, Samson And Hercules
Ballroom, Flitton Rooms
Norwich/Landace
NORWICH, Whites (25539), The
Rackets
NOTTINGHAM, Boat Club (69032),
Ultrasox
NOTTINGHAM, Heart Of The
Midlands (40282), Mary Wilson
OXFORD, Cowley (44761), Cliff
Richard
OXFORD, New Theatre (44944), Cliff
Richard
PAISLEY, Bungalow Bar (041 888
0657), Masque
PORTSMOUTH, Polytechnic
(01911), Squire
PRESTON, Clouds, Harlem Spirit
SHEFFIELD, West Club (73040),
Punishment Of Luxury
STRATFORD ON AVON, Green
Squid (3841 Money)
TAUNTON, Commercial (2295), Bruce
Woolley
WAKEFIELD, Unity (01954), The
Tourists/The Monos
WORTHING, Balmoral (42322), Lynx

DUNDEE, University (23181), The
Ruts/Flye
EXETER, Routes (58615), Bruce
Woolley
GLASGOW, Apollo (041 332 9221),
Steve Hillage
GLENROTHES, Rothes Arms
(73370), Squids
GROVCOCK, Ashton Hotel (2038),
Mosque
HARROW, College Of Higher
Education Tradesman
HATFIELD, Polytechnic (68343),
George Melly
KINGSTON, Grove Tavern,
Brixton/Notics
KIRKLEIGHING, Country Club
Eggleston (20093), The 45's
LANCASTER, University (65021),
The Specials/Madness/Selector
LIVERPOOL, Phoenix Theatre
(35527), Wendy Tunes/New Age
LIVERPOOL, University (051 709
4744), Penetration/Local
Operator
LONDON, Brecknock, Camden
Road (01 482 3072), Urchin
LONDON, City Polytechnic (81 247
1441), Sentinel
LONDON, City University (01 253
4399), Original Mirrors
LONDON, Imperial, Camden Lock
(01 367 4567), Borch/The Un-
touchables
LONDON, Electric Ballroom,
Camden (01 485 9066), The
Revilios/Chaos/Photos
LONDON, Half Moon, Putney, Chris
Sayers
LONDON, Hammersmith Odeon (01
748 4001), AC/DC/Def Leppard
LONDON, Hope And Anchor, Tal-
lington (01 258 4510), The Distrac-
tions
LONDON, 101 Club, St Johns Hill,
Clapham (01 382 4510), Warmats
LONDON, Marquee, Wardour
Street (01 437 6033), John's
Bitch/The Nobs
LONDON, Middlesex Hospital
Medical School, Chas And
Deve/John And Jenkins
LONDON, Moonlight, Railway
Hotel, West Hampstead (01 992
0953), The Daily Scazor/Flye
LONDON, Music Machine, Camden
(01 387 0428), Charlie Amley
LONDON, Nashville, Kensington
(01 503 6071), The Brakes/The
Horses
LONDON, Naitre Dame Hall,
Clapham Square (01 437 5371),
VIP's/The Mods
LONDON, Queen Elizabeth Col-
lege, Camden Hill Road (01 937
374), Six-Prot
LONDON, Queen Mary College,
Hampstead (01 992 4811), The Revilios/Or-
chestral/Manouevres In The Park
LONDON, Panchow, Finsbury Park
(01 263 3140), The Skids/Pink-
printz
LONDON, Royal Albert, Deptford,
Burlingame
LONDON, Southbank Polytechnic
(01 261 1523), Pags/Deal Aids
LONDON, University of London
Union, Malet Street (01 589 9551),
Bad Manners
LONDON, The Venue, Victoria (01
834 5500), Charlie Daniels Band
LONDON, The Wellington,
Camden (01 928 6083), The VIP's
LONDON, Wembley Stadium (01 902
1234), Supertramp
LONDON, White Swan, Ham-
mermith (01 748 1043), First Aid
MALDEN, Labour Hall, The Ac-
cidents/Anorexia
MANCHESTER, Fun Club, Birch
Street, Dangerous Girls
MANCHESTER, Squat Theatre,
Devas Street, Alberto Y Lost
Paranoid
MANCHESTER, Tower Arts Centre,
Marston Schoolgirls
MANCHESTER, U.M.S.T 1061 236
911), After The Fire
MARGATE, Winter Gardens (21348),
Richard And Linda Thompson
MIDDLESBROUGH, Rock Garden
(24195), Vardis
NEWCASTLE, Mayfair (23109), UK
Subs/Cyanide
NEWPORT, Village (81949), The
Fall
NORWICH, Cromwells (81299),
Kandalee
NOTTINGHAM, Heart Of The
Midlands (40282), Mary Wilson
OXFORD, New Theatre (44944), Cliff
Richard
OXFORD, Polytechnic (68789), The
Tourists/The Monos
PETERBOROUGH, Vienna Stadium
(0535), Wild Horse
RETFORD, Portermouse (704681),
Gang Of Four, Au Pairs/Delta
Five/Red Crayola
SALFORD, University (061 736 7811),
Lene Lovich/Jane Aire And The
Belvedere/The Meteors
SHEFFIELD, Limit Club (730940),
Low Lewis Reformer
SLOUGH, Langley College (42203),
Burlingame
STAFFORD, New Bingley Hall
(880 691), Blue Oyster
Cult/Magnum
STAFFORD, North Staffs
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STALYBRIDGE, Commercial Hotel,
Insizor
TAUNTON, Market Hotel,
Siedgeman
TREForest, Polytechnic of Wales
(Pentypidd 405133), Screen
Gems
TRURO, Panchow And Ladie,
Metro Gliders
WATFORD, Mercury Hotel,
Nightmare

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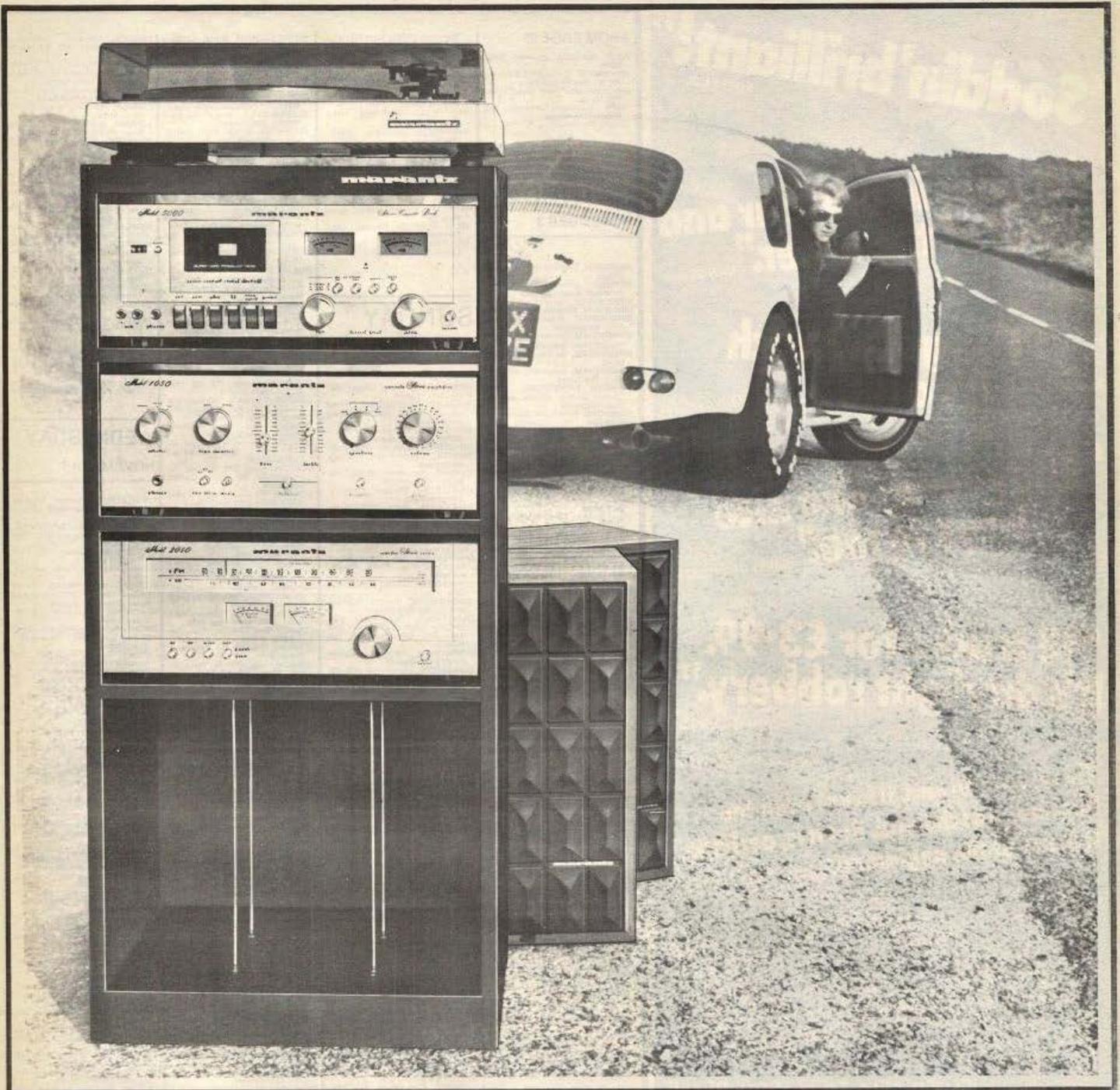
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LEWISHAM ODEON



ROCK GROUP FOR SALE

Leading exponents of 'sound-verité', Marantz - today announced that they are to go on sale in aid of charity.

The asking price of *£369.50 including VAT for the entire group is expected to cause a tidal wave of eager buyers, so the sale will be conducted on a first come first served basis in conjunction with Comet electrical discount stores.

Individual group members can be bought separately. Silver clad group leader Ampli Fier for example can be bought for £79.90.

The charity involved is the Distressed Sound Freaks' Benevolent Society which exists to help victims of silent homes, who lack the means to equip themselves with decent sound systems.

*cartridge and rack extra

marantz, at **COMET**

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ROAD SHOWS

ANOTHER EIGHTY?

THE ONLY ONES
Old Waldorf, San Francisco

THE ONLY ONES are on view on the West Coast for the first time — the problem is, no one knows about it. 'Special View', a compilation of their two British releases has only just hit the stores with the result that tonight they are playing before a meagre crowd of 80 or so. Which is a shame. The Only Ones hover between introspection and rock and roll cool, and what emerges is high charged intensity. Peter Perrett is, along with Pete Shelley, a definitive British romantic, except his romanticism is Gothic, songs of love tinged with dark shades of death, disease and decay. Wasted instead of optimistic, there's no vulnerability in his voice, just a slurring pessimism. The Only Ones are a conven-

tional four piece band but there's something weird around the edges, a touch of the beast, a shine of the serpent. The band ignores the lack of numbers at the Waldorf and begin with 'The Beast' which is a heavy enough beginning. 'Run from the beast, there's darkness in his mind', a suggestion that the beast is, in fact, the band's best friend. Perrett thrashes his guitar while John Perry, a guitar hero in the Ronsor mould, slouches round the stage, eyes half closed, all in black with a silver sheriff's badge. The number builds and builds. And on without let up for an hour, 'Lovers of Today', 'Peter And The Pets' and other greatest hits. There is a dark power in everything they do, Talking Heads, with the funk replaced by slashing guitar. The Only Ones unquestionably have a vision. Space travel's in their blood. How can such pretty rock star types be so intense. All their sisters are called morphine. There's a rush to everything they do — particularly 'Another World, Another Planet', a bonafide classic. As usual the audience is confined to their chairs, but this time they're rivetted. Next time though let's hope the band have had some airplay and are known enough to fill the place.

MARK COOPER



PETER PERRETT counting heads?

ORIGINAL MIRRORS
Nashville, London

HANGING ON in quiet desperation is the English way — except the Original Mirrors are anything but quiet. They are a loud, coruscating, wild bunch of snarling hell-raisers with a stylish ruthlessness at once both brash and artistic. Or should that be autistic? Singer Steve Allen shambles and staggers around in a state of lucid dementia as all around him rhythms crash and explode and keyboards screech and pester with a drastic passion.

His voice is running alive with the kind of quavers Bryan Ferry used to flaunt before he was afraid to break out and is used with great effect on 'Panic In The Night'. Here the stage is cast in an abundance of white light before 'The Boys', where

the rest of the band join in, shouting a terrifying, desperate chorus straight out of William Burroughs. 'Flying' and 'Night Of The Angels' are further examples of single chords suddenly streaming into rich, flowing textures of a s s m b l e d s o u n d augmented by the sterling services of Jonathan Perkins on synthesiser.

The proceedings find to a halt with a manic and torturous 'Heartbreak Hotel', ending with a shattered scrambling of half-forgotten notes.

The Original Mirrors are crude yet creative and play with a fire in their soul unseen since the pop group's early attempts to perfect the first stage of their primal skank. The OMs are the second desperate stage. Breath-taking and bombastic, they are also a positive example of why the battering should never stop. MIKE NICHOLLS



FEARGAL SHARKEY

UNDERTONES
Locarno, Portsmouth

EVER HAD that feeling you've been conned? Like when you go to a gig thinking you've already got the band sussed and then have all those pre-gig impressions thrown back in your face as you check your ticket to make sure you'd come along to see the right band. Recognise the feeling, and you have recognised one of the pitfalls that goes hand in hand with that most dubious of qualities, fame. The Undertones stand testimony not to their unrelentingly 'safe', commercial image that their singles reflect but to their mastery in control of live entertainment.

The Undertones captured far more than just the enthusiasm of this amiable crowd. Images of uncommitted, power-pop chart-riders were quickly dispelled as the live — some resisted the temptation to systematically run through their singles by way of gaining instant admiration from their new customers. They sold themselves instead the hard way, new numbers, unrecognisable sounds, but such is their confidence at the moment, they could do little wrong with their opening choice with 'Rich Kids' underlining some distinctive rhythms as the highlight of the first four tracks.

After the fourth, Sharkey removes his soaking T-shirt. This is no pose — he means it. Breaking formation, an onslaught follows, the O'Neill brothers drive their guitars ruthlessly through some album cuts with Bradley's vibrant bass always dominant. On finishing 'My Favourite Cousin', the stage is overrun and the set has to temporarily end while Sharkey calms down the frenzied crowd. After this, however if it isn't the same 'Get Over You' is followed by the equally obligatory 'You Got My Number' and a rable encore follows. Predictably Teenage Kicks and Here Comes The Summer are among this summary of the rapidly receding Undertones past, an image that is changing for the better — but will it last? DAVE JORDAN

THE TRANSMITTERS
Hope 'n' Anchor, London

THE TRANSMITTER'S gig on Sunday night was a benefit, in aid of the Camden Against Corrie group. It was the culmination of their Week Of Action and followed the mass demonstration, organised by the TUC, earlier in the day, when an estimated 40,000 people marched from Hyde Park to Trafalgar Square to protest against MP John Corrie's proposed amendments to the present Abortion Bill. The Transmitters and the Hope 'n' Anchor gave their services free.

Transmitters are an ecstasy of fumbling, a brash taste of anti-business, open music and unchoreographed chaos.

With the Transmitters, everything might happen

and... does. They crash about the dingy, stodgy Hope & Anchor stage, portray their in-joke words and music with kamikaze risk and relish, drink a lot, smoke a bit, and still exhibit an almost frenetic devotion to their own logical code, their own world and sound.

They're the most throwaway band I ever saw: their sets are trembling, grubby and shambolic, spontaneous kees-ups, humorous and careless. Within this lurks an encyclopaedia of essentially new trails, steps and patterns; music of almost agonising breadth, vehemence and adaptability.

At heart, they're a brilliantly conceived new dance band; rhythms are sexual and persistent, "songs" are inverted and ironic, their un-togetherness is an art form unto itself.

They still take pride in their complacency — a

charm itself — but when they're too lackadaisical they lack vigour. They still verge on the un-saleable, the alienative and the stodgy; I love them for it, but there's a still-unrealised brilliance hiding within.

Transmitters know about their excellence but never overtly push it. They fall about when they could be exerting self-discipline and casting significant influence over our static rock and roll syndrome. They create and discard moments of inspired magnificence like there's no tomorrow; 'I Fear No One But My Friends' is re-vamped into the unrecognisable, 'Free Trade' which blunders into self-destruction, 'Dirty Harry' is a new stroke of beat music genius...

The best thing about the Transmitters is that they care (and they don't care about the fact).

CHRIS WESTWOOD

THE ACT
Nashville, London

I'VE DECIDED THAT all the best new bands sound raw and scrappy and look terrible, which is where The Act come in. Newcomers to the gig circuit, they have that certain unpolished finesse, which guarantees they should be around for some time yet.

Their playing is jagged and uneven, like that of all bands two or three years ago, but they also have a steady control over their instruments. Mark Gilmore makes his guitar swoop and soar, ring and jangle with a flourish reminiscent of the early Byrds, and indeed there is a very subtle 60's influence all-round.

Their version of the Four Tops' 'Don't Walk Away, Rene' was a feast for sore ears while another sounded like it might develop into the Yardbirds' 'Still I'm Sad'. But most of the material is written, as it is sung, by second guitarist Nick Laird-Crowes.

His bitter vocals mean that he occasionally gets infected with the Costello soundalike syndrome, but it appears to be a pitfall he is aware of and when he wants it to, his voice can sound very melodic.

It was unfortunate that The Act were forced to play half their set under the glare of the house lights, for once they were turned off the group showed even greater flair and confidence. MIKE NICHOLLS

BOOMTOWN RATS
Hammersmith Odeon, London

IT'S NEARLY winter and I was expecting the Rats to be hibernating, wrapped in warm crisp £5 notes.

But sweat crept down Geldof's shirt in an ever expanding wet patch, before trickling down his stomach and into the mysterious dark confines of his baggy trousers. The Rats have hit all the right peaks at all the right times. They could afford to relax but they still work hard, retaining the enthusiasm they had when I thought they were just another silly band with just another silly name.

Geldof has all the

elegance of a three legged castrated hyena but the lad has SOMETHING. The audience didn't even get on their feet till he told them to. They sat like patient schoolkids, waiting for their favourite master to tell them a story.

So far, I can't share in the acclaim given to the new album, but live the songs are a different matter. Borne on an atmosphere of pure electricity the Rats dive bombed the audience especially with the camera flash of 'Having My Picture Taken'. Geldof was at his prowling best and strange but true, I found it all a bit frightening. Good grief, there was even a moment of inspired heavy metal posturing, with Pete Briquelette bending his body

like little Angus from AC/DC.

I was expecting 'I Don't Like Mondays' to fall flat on its face, without the palm court orchestra employed on the single. But Geldof merely put his head in his hand looked the audience straight in the eye and sung his little heart out. Gosh, it was so warm and tender.

And then the stage exploded in a mass of illuminated noughts and crosses. The Rats again clambered out of their cages with 'I Never Loved Eva Braun' and all the old faves that won't leave your brain alone. The piped pipers left the audience sated and wearily they began to trickle home in the darkness. ROBIN SMITH

LONDON ZOO
On the back of a truck, London NW1

PLAYING ON the back of a moving truck isn't ideal conditions for a band and Saturday morning shoppers aren't the usual sort of audience. London Zoo goes for, but the whole event had the element of surprise.

Anyone who hadn't noticed the truck (though they'd have to have been dead) had their attention drawn by the police, who

kindly provided an escort. Starting from Camden Town, Zoo's singer Robert Sandall opened the set with 'Crude Emotion'. The portable generator provided enough power for Nick Aldridge (lead guitar), Dave Sinclair (drums) and Ed Shaw (bass) to make a fair bit of noise in the busy traffic. Fortunately, it didn't rain, so weather conditions allowed the sound to be better than expected at an outdoor gig. It also prevented anyone getting electrocuted, which is always a plus.

If you ran alongside, you

were able to appreciate the rest of the set, which included 'Taken For A Ride', 'No Love In A Computer' and 'Motorcycle Messenger'. If you weren't that agile, you would have caught snatches on the way up Kentish Town Road, Haverstock Hill and Chalk Farm.

London Zoo played again at the mass demo against John Corrie's anti-abortion bill on Sunday, but if you missed both these events, they'll be playing regular clubs soon. ROSALIND RUSSELL

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TOYAH Marquee, London.

TOYAH'S LAST London gig for this year (I was nothing short of brilliant) ... a speedy progression from earlier gigs, finds the band niftier than ever, with Toyah sporting her amazing bondage space cadet look, coupled with her incredible shrinking act (at the rate she's shedding weight there soon won't be a Toyah!).

In three months with only the mummies...er, the memories to keep our brains alive, Toyah have perfected their music so that it stands apart from most groups: SPECIAL in other words.

New songs, as good as the standards of today, were previewed, including

THE BOGEY BOYS The Hope & Anchor, London

TO SURVIVE playing R&B is a difficult task when you're up against the latest gimmick. Talent is an essential when there are no tricks and illusions to fall back on. Moreover, The Bogey Boys are a trio, and when there's three you can't pull on the dark glasses and pull out the guitar lead — you have to play — you have to play well.

The Bogey Boys are the latest contestants in the

JETHRO TULL Madison Square Garden, New York

I'M A sucker for Ian Anderson's wild-eyed cowering, grandiose gestures and manic prouettes.

And it seems as though I go through this internal metamorphosis every year: a new Jethro Tull album comes out, ponderous and pretentious as ever.

So it was once again this year, Tull's 'Stormwatch' LP sounded like a tired

JOY DIVISION / THE DISTRACTIONS / A CERTAIN RATIO Electric Ballroom, London

THE ELECTRIC Ballroom played host to three Manchester bands born out of the now defunct Factory, and representing three very different styles of music.

A Certain Ratio played with their backs to the audience, run-of-the-mill version of heads-down, no

amongst them "Insects" on which her imagination ran riot, and the next single "Tribal Look" which at times allowed the bass and drums to find prominence with frantic parts of the Aztec disco shuffle.

They began mysteriously early, and somehow the eternally acrobatic Miss Wilcox kept up the furious pace where more experienced athletes would have wilted. Musically they offer you something different to other bands, a sense of purpose for one thing, doing it because they enjoy it, the traditional striving for commercial success comes low on the list. The music seeps into your senses and stays there, whilst the image takes some beating.

The giant bassist who we shall call Plug leaps

Irish band phenomenon, and have as strong a potential as their successful predecessors. Real R&B with heavy infectious chords whose rhythm eats right inside and forces you to move.

Even if they have no relevance to today, the lyrics are powerful. The inflections of Jimmy Smyth's voice say more than the actual words do. Opening with 'Madison Blues' (Elmore James) the band went on to play what was one of the high-spots of the evening. Their own composition 'Take No Prisoners' with lead, bass and drums perfectly merged in harmony, fast and

resh of all the old themes — musically and lyrically.

Shedding his red cape immediately upon his entrance, Anderson hoisted a series of rope ladders creating the effect of a ship's mast.

Breaking the proverbial umbilical cord — only this time moving from present to past — Anderson later slashed at the ropes with a sword and led the band straight into the long-running concert version of 'Aqualung'.

Worn out as one might expect those chestnuts to be, the band imbued them

nonsense mechanistic music. It's all been seen — and done better — before. I retired, bored.

If there was such a thing as "heavy pop", The Distractions would be a good example of it, though their songs have a more soulful influence and greater lyrical substance than most bands toting the pop label.

My only previous encounter with Joy Division was at the Leeds Sci-Fi Festival when they were the 13th group of 17 on that day. This time, as headliners, they did a longer set, impressive in

around, occasionally helping Toyah on her way with a friendly boot. The drummer, who is the undisputed musical star of the show, pushes through the intensely rhythmic beat that pervades all of the tunes. Joel, ace guitarist, rips out the noise, eyeing his fiancée nervously fearing the impending assault. ... and the keyboardman stands solemn, but safe, behind his machine concocting eerie contributions, and then the lady of the night whether it's dousing her head in drink, swapping tongue recollections with a girl down front or attempting to eat her way through the floor. Toyah moves on, her body in flames, she exhibits her extraordinary facial contortions every few seconds. Suffice to say I find it intoxicating.

MICK MERCER

slow all at once, indescribably bluesy. To attempt J. J. 'Cocaine' would be a gross mistake with lesser professionals, but Donal Nagle's inventive guitar leads and Paul Moran's precise and regular drumming carried it off perfectly.

Finishing up with Muddy Water's 'Can't Be Satisfied', the audience were indeed left unsatisfied. Everyone looked like they could have listened to hours more.

The Bogey Boys may well lead the way to a whole new revival and interest in the R&B scene. GILL PRINGLE

with as much colour and lyricism as they've ever held. David Palmer's synthesiser work was lush without weighing down the ensemble, and Martin Barre was particularly emotive with his guitar solos.

Anderson himself was a little tamer than usual, owing, he announced, to a fall down a flight of steps in Boston.

As a footnote to the night, your not-always-so-humble reporter was ordained upon by one of the group's more demented fans. IRA MAYER

its cohesion and precision. The starkness of Joy Division on record isn't nearly as evident live, with Ian Curtis' funereal vocals submerged in the muted sound produced by a synthesiser, thumping, repetitive bass and hollow drums. But this relentless noise only adds to the haunting effects of the songs. 'She's Lost Control', 'Disorder' and 'Auto Suggestion' all came across with nagging eeriness intact. They're a band that need to be seen several times to get across their full impact. JANE GARCIA

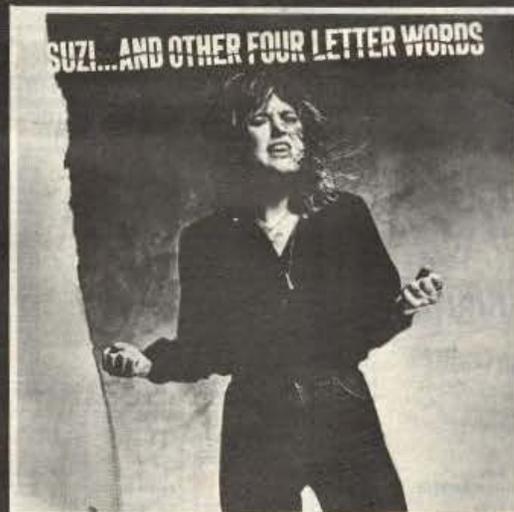
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RAK

THE PURPLE HEARTS The Electric Ballroom, London

THE PURPLE HEARTS certainly like The Who. The bassist has a Townshend problem and the lead vocalist, Bob Manton, jumped off the drum rostrum so often I wondered why he wasn't wearing a blonde wig.

All this can be only taken as criticism. But striving to sound like The Who is quite an ambition, and actually managing to sound a little similar is quite an achievement.

Out of an otherwise uninteresting set, the two singles stuck out like a parka in a roomful of leathers. They were the obvious choices. 'Millions Like Us', which reached the Top 50, and 'Frustration', the latest single. The band themselves were so thrilled about 'Millions Like Us' that they did it twice.

For all of us who can't get to see the real thing, the Purple Hearts are absurdly entertaining. You know they're not original but it's more fun than vinyl. They incite a relaxing buoyant atmosphere as opposed to one of violence. GILL PRINGLE

ELTON JOHN New York Palladium

ELTON JOHN opened an eight - night one - man fireworks display at the Palladium last night, and I am tempted to hit the Thesaurus and bombard you with as many synonyms for "glorious," "joyful," "fun," "accomplished" and "marvellous" as are listed, and "Just as Elton's previous

tours have been steeped in excess — the costumes, the sets, the lighting — so this one too, despite the misleading simplicity of it all, is a marathon event in which one wonders who will endure the longest — Elton or the audience.

In Los Angeles he collapsed mid - concert several times and, having recovered, continued with his show. At the Palladium, in the relative intimacy of a 2,600 - seat hall, he was all energy and bravado.

The stage was simply set, with a hill - like backdrop (lit to be a perfect yellow brick road when appropriate), red piano and yellow electric keyboard. Elton himself was decked out in shiny black suit, white shirt, blue and red tie, and with no glasses.

His entrance was casual and unannounced — strolling out as the house lights were still going down. He bowed, accepted a hearty ovation (and lots of squeals), and immediately began to play the now - classic 'Your Song'.

The first half of the intermission - less three hour programme spanned his career more or less chronologically. Then, after a few more miscellaneous hits, and the introduction of a new song co - written with Tom Robinson, the clam - like backdrop opened to reveal a gargantuan percussion set up, with Ray Cooper slamming madly at the timpany.

Cooper, in dark three - piece suit and spectacles, was Dr Strangelove re - incarnated and possessed of the demon rock and roll. Crashing about, egging the audience on, he provided just the right touch

of madness at a time when the show — the only time all night — had begun to slow down.

'Bennie And The Jets' was thus a rollicking sing-along with extended instrumental breaks for both musicians: 'Crazy Water' served as the last song before the encore, and the encores ran the gamut from a medley of 'Saturday Night's All Right For Fighting' and 'Pinball Wizard' to a trio of oldies to the title song for the tour, 'Back In The USA'.

Elton had been talkative all night, and gracious in carefully picking up the flowers and gifts that were tossed at him, shaking hands and planting kisses on those who stormed the stage. (Three cheers for his security guard, who handled their task with unusual finesse.)

He made only passing mention of the new 'Victim Of Love' LP, and bothered not at all to counter the hoots that greeted the title. But for anyone who has wondered whether Elton John still has the power of rock and roll in his blood, that show stood as living proof that indeed he does. IRA MAYER

WHITESNAKE Birmingham Odeon

JOURNEY to the Black Hole is a physical phenomenon which absorbs and destroys all light, emitting nothing in return. Substitute musical changes for light and you have Birmingham's contribution to musical edification. Zilch.

Saturday night and it's the turn of Whitesnake to visit Heavy Metal City.

I arrived halfway through the first number 'You And Me' and already the majority of the capacity two



PURPLE HEARTS

and a half thousand crowd were on their feet, right hands punching the air. On stage Whitesnake, lit by huge arrays of lights, blast forth an unremitting beat with mechanical efficiency through vast banks of speakers.

Altogether it's an awesome sight. Musically they're very competent — particularly Ian Paice on drums and bassist Neil Murray who together provide the underlying raunch whilst David Coverdale's voice swoops, screams and carries the whole thing to perfection (particularly on 'Walking In The Shadow Of Love').

But ultimately the musical content becomes irrelevant. The show is an occasion for homage, a self - glorification on both sides. For the fans, powerful white lights pick them

HEARTS OF GOLD

guy bemoaning the fact that 'cos a girl's had the audacity to leave him he's been messed around and mistreated.

Finally it's not the lack of challenge or exploration in the music that worries me. After all, Whitesnake do what they do very well and are infinitely more preferable to the dour Judas Priest. It's the reinforcement on stage of the hero worship structure, the macho male stereotype, the sterility of it all.

However a packed house, cries of 'magic!', and a Top 30 album indicate that thousands may think otherwise. CLIVE FARRELL

TEARDROP EXPLODES The Nashville, London

IF SOULFUL means sad, then the Teardrop Explodes are certainly soulful.

The very fact that five minutes after choosing their name the band instantly went off it perhaps sums up what the Teardrops are all about — a band full of emotions and indecisions.

The set opened with 'Second Head' leading up to the excellent 'Brave Boys'. The lyrics mix a kind of hidden wisdom with an unashamed youth

and desperate hopefulness. All this is punctuated by a regular restrained drumbeat from Gary Dwyer with a haunting brainwashing organ from new keyboardist Ged Quinn. The deceptive regularity of drums and organ provide a fine canvas for lead guitarist Michael Finkler and bassist / vocalist Julian Cope to paint licks on.

Cope's voice is superbly fresh with crystal clear articulation.

'Sleeping Gas', their first single, is met with a burst of recognition. The audience don't really move when the Teardrop play — not even towards the bar. They just stare, listening intently and profusely clapping after each number. In return for each applause Julian Cope will politely thank them. They're so charming it's unbelievable.

The set was all too short, and we're at the encore. This was the high spot of the set. Julian Cope's vocals are incredible. You almost think he's going to miss the note, and then he hits it, bang on. Aretha Franklin's 'Save Me' stretches his vocals to the utmost. The coldness of the instruments juxtaposed against the warmth and emotion of this beautiful song took my breath away, leaving me groping for words. GILL PRINGLE

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ODDS 'N' BODS

MCA RECORDS have acquired Atmosfear 'Dancing In Outer Space' for imminent 12in reissue (MCAT 543), to be followed by Sixx Hooper 'Cordon Bleu' (MCAT 536)... Shalamar 'The Second Time Around' 12in has risen in my estimation since discovering it synchs perfectly with Al Hudson's... Robert Zohn last week was misprinted as Robert John in imports... Chris Hill made a cameo appearance in Sunday's 'It'll Be Alright On The Night' TV show, followed on Monday by his 'Roadshow Disco' spot... Southampton University's Friday night Booties soul disco now pulls more than the Saturday rock night and is claimed to shatter the stereotyped image of university students only liking one thing... Dave Middleton, ex-Peaches, has teamed up with the Bletchley Soul Club to run import-oriented funk nights, the first at Bletchley Sycamore Club on Nov 9... Paul Anthony's RGS Records at 37 Litchfield Street, Walsall, seems to be attracting all the jocks who are anyone within the Brum area... Pop 10 this week (titles outside the UK Disco 90) features: 1 (1) Buggles, 2 (2) Blondie, 3 (-) Abba, 4 (10) Dr Hook, 5 (-) Dusty Springfield, 6 (-) Dooleys, 7 (-) Barbra Streisand 'Main Event', 8 (-) Sparks, 9 (-) Police, 10 (3) Specials 'Gangsters'... Chart contributors: please include slowies too if they're popular.

POP TEN

- NEIL DARREN plays a variety of sounds at Canonbury's Midway Tavern in the Balls Pond Road on Fri / Saturdays, and suggests that these great bluebeat / ska oldies mix well with today's material.
- 1 ROCK STEADY, Alton Ellis
 - 2 RUDY A MESSAGE TO YOU, Dandy
 - 3 FAT MAN, Derrick Morgan
 - 4 THE GREAT WUGA WUGA, Sir Lord Comic
 - 5 MAN IN THE STREET, Don Drummond
 - 6 SYNCOPATE, Astronauts
 - 7 PEOPLE FUNNY BOY, Lee Perry
 - 8 WAY OF LIFE, Trojan
 - 9 PRESSURE DROP, Maytals
 - 10 KING WITHOUT A THRONE, Sugar Simone

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 39) with increased support are Anita Ward 'Don't Drop My Love' (TK 12in), Blood Sisters 'Ring My Bell' (Sound City 12in), Gonzalez 'Move It To The Music' (People's Party) (Sidewalk 12in), Ren Woods 'Everybody Get Up' / 'I Love The Way You Do It' (US ARC 12in/LP), Mary Stavin 'Feeling Good Being Bad' (Ariola 12in), Mighty Pope 'Sweet Blindness' / 'In-A-Gadda-Da-Vida' (US RFC 12in/LP), Brass Construction 'Mavin' (UA LP), Kool & The Gang 'Hanging Out' / 'Tonight's The Night' / 'You Feel Like Daniel' / 'Merry Go Round' / 'Chic Feet Keep Dancing' / 'What About Me' (Atlantic LP), Ashford & Simpson 'Stay Free' / 'Nobody Knows' / 'Dance Forever' (Warner Bros LP), Randy Crawford 'Endlessly' / 'I Stand Accused' (Warner Bros LP), Chosen Few 'Boogie Army' (Ariola Hansa 12in), Mary Wilson 'Red Hot' (Motown 12in), Lynyrd Skynyrd 'Keep The Fire Burnin' / 'Match' / 'Mister Dee Jay' (Flamingo 12in), Freda Payne 'Band Of Gold' (Inferno), Isley Brothers 'Shout' (RCA 12in), Destination 'Move On Up' (US Butterfly 12in), Dan-I 'Monkey Chop' (Island), Seventh Extension 'Reasons' (Scope 12in), George McCrae 'Don't You Feet My Feet' / 'Keep On Making Me High' (DUM 12in), Manu 'Walk On The Wild Side' / 'Comin' Home Baby' / 'Yellow Fever' / 'Hey Pocky A-Way' (US Atlantic LP), Dazzle 'You Dazzle Me' (US De-Lite LP), Pleasure 'Glide' / 'The Thing' (US Fantasy 12in), Adrenalin 'Feel The Real' (Hithouse 12in), Patrick Hernandez 'Back To The Boogie' / 'I Give You Rendezvous' (Gem LP), 'Elusion' / 'When The Bell Rings' (US Midsonz 12in), Jean Carn 'What's On Your Mind' / 'Give It Up' (US Phil Int LP), Martin Circus 'Shine Baby Shine' (Pye 12in) Yusef Lateef 'Morocco' (US CTI LP), Uncle Louie 'Full Tilt Boogie' (US TK 12in), Carlos Ponce 'Arriba You' (PVA 12in), Dan Hartman 'Hands Down' (Blue Sky 12in), Love Unlimited 'High Steppin' / 'Hip Dressin' / 'Felicia' (US Unlimited Gold 12in), Shadow 'I Need Love' / 'Enjoy Ya' (US Elektra 12in/LP), Shobizz 'Do It In The Dark' (Capitol/US 12in), Les McCann 'Dance Again' (US A&K LP), Sonny Rollins 'Harlem Boys' (US Milestone LP), Jimmy Castor Bunch 'Don't Do That' (US Cotillion 12in), Prince 'I Wanna Be Your Lover' (US Warner Bros), Touch Of Class 'Let Yourself Go' / 'I Need Action' (US Roadshow LP), Lady B 'To The Beat 'Y' All' (US TEC 12in), Charms 'Do It For Love' / 'Gorby Gorby' (US RCA 12in), Storm 'It's My House' (Soundoff 12in).

DISCO DATES

WEDNESDAY (31) Light Of The World play Mayfair Gullivers; THURSDAY (1) Paul Clark & Neville Spencer, funk East Grinstead Dinning Mill, Mike Allen starts a weekly gig at Erith 2001, Micky Dee funks ill-ford Oscars weekly; FRIDAY (2) Chris Hill and Sean French funk Southgate, Royalty's Weekend Awards fancy-dress party, Rokoto play Bournemouth Stateside Center, Steve Dee does Downley Village Hall; SATURDAY (3) Chris Brown & Froggy funk Southgate, Royalty, Tommy Vance & John Besade do St Albans City, Mike Tony Hewlett & Nick Frangoulis do Funk Bindles, Stuart Robinson funks Leeds Castle Grove, Steve Dee does Beaconsfield Burnham Hall, Stevie Glover gets funky late at Bournemouth's Outlook weekly; SUNDAY (4) Chris Hill and Pete Tong funk Grave-gens, Woodville Halls' (end of term) schoolboys' girls party, Steve Allen with Dave Peters & Mr Al funk Peterborough's new over-18's jazz, funk Slickers at Bretton Cresset Gallery Bar, Steve Wiggins at Barry Rugby Club says get there early to catch Wally's cardboard cartoon, Ernest Priestman & Wayne Nicholls jazz, Funk Whitehaven, Whitehouse weekly; MONDAY (5) Strawberry Disco & Sarsie funk Stratford Zodiac Club in East London; TUESDAY (6) Gary Allan turns 21 at midnight with mooning, custard pies and giant cake at Liverpool McMillans.

By JAMES HAMILTON

UK NEWIES

JUPITER BEYOND: 'The River Drive' (Pye 12P 5012), erratically exciting rattling 126bpm rhythm intro gives way to more smoothly zapping 125bpm melodic chix 'n strings before the import smash 12in builds back through synthesizer to a rattling 126bpm finale.

SHALAMAR: 'Right In The Pocket' (LP 'Big Fun' Solar FL 13479), Monster happily rattling and skittering 123bpm 'rock' sizzler goes beautifully out of so many other disco hits of the moment (and chops on perfectly into Starguard) while 'The Right Time For Us' is a more smoothly 'rocking' 125 bpm. 'The Second Time Around' is the un-remixed 113bpm original version of the now very different 12in. 'I Owe You One' is an attractive 112bpm jigger, and 'Girl' is another 'Shame' - like at 131-130bpm.

BARBRA STREISAND / DONNA SUMMER: 'No More Tears (Enough Is Enough)' (CBS 13-9000), Barbra's anal - paced intro seems short now in comparison with the full 11:44 of this 12in version, which Donna paces at a frantic pop-orientated 136bpm.

THE FORCPS: 'The Dirty Dog' (Phil Int PIR 157928), Bashing long 126bpm intro with Baskerville-type yowling and yapping becomes a Village people-ish 125-126-127-125-126bpm 12in 'rock' romper with a barking final fade. However, hidden on the flip is their far better old import smash, the classic 128 (intro)

124-125-127-125bpm 'Rock You' (zab) which CBS have finally seen fit to release here. What's the belting they put out Lonnie Liston Smith's 'Space Princess' next year? BRICK: 'Dancin' Man' (Bang BANG 1612), Jittery 125bpm 12in strutter with shrill flute meshing into the jiggling guitar whenever the stacca- to chops shut up while 'We'll Love' B-side is a sax-led 95bpm instrumental jazz jigger.

DELORES HALL: 'Snapshot' (Capitol 12CL 16103), Long 132bpm intro builds to a pounding 136bpm 12in galloper with automatic camera sound effects and not enough soul screaming amidst the overall zing.

THE TARNEY SPENCER BAND: 'Guthy's Clown' (A&M AMS 7485), Inspired moodily synthesised and squeakily sung 118bpm 7in pop update of the Everly's 1966 classic deserves to smash.

DISCO SPECTACULAR: 'Aquarius / Let The Sunshine In' (RCA PC 3413), The now generally released 'Hair' movie's bit of it is incorporated on 118-119-120-119bpm 12in into a jittering 'Rock To The Drummer's Beat' framework - which (at my suggestion) has been edited to stand alone the lethally 'Hair'-less rattling 'rock' flip.

CAPTAIN ZORRO: 'Phantasm' (Gem Gem 1211), Biddu-produced slick synthesiser and cooping 133bpm horror movie theme rattles and chimes

along on ghostly bleucchhh! - coloured 12in.

STORM: 'It's My House' (Soundoff SOFD 004), Sweetly cooing 87-88bpm 12in reggae version of the Diana Ross LP tune by some juvenile - sounding girls, now also on Scope 7in/SC 10.

BARRY BIGGS: 'What's Your Sign Girl?' (Dynamic DYN 150), Reggae's one man Stylistics returns with another sweet pop ditty on 83bpm 7in.

MADNESS: 'One Step Beyond' (Stiff BUY 56), Frantic 156bpm 7in revival of the Prince Buster's All Stars ska instrumental that was on the B-side of 'Al Capone'.

MARTIN CIRCUS: 'Shine Baby Shine' (Pye 12P 5009), Chanted singalong, 123bpm 12in Europop galloper like a completely unsubtle white Gibson Brothers.

ENELUX & NANCY DEE: 'Do It In The Dark' (Scope SC 87), Disappointingly trite but quite jolly 126-125-126bpm 12in is pure lighthouse pop this time, with giggling girls, aak and catchy title line build up halfway.

SHOBIZZ: 'Do It In The Dark' (Capitol 12CL 16096), Rupert Holmes - produced / penned 128bpm staccato strutter and Funk-ish intro and rhythm break but gets a bit bland when the 'disco' chix come hustling.

FREEDOM: 'Dance Sing Along' (Pye 12P 5008), 'Who-hoo-hoo, get on down' burbling 125bpm 12in chugger, originally on US TK many months ago.



CHEESECAKE CORNER: the lovely Cory Daye, who was the leading interest here for her double-sided US disco smash, 'Pow Wow' / 'Green Light' (New York International 12in). Maybe this pic will help?

CAISTER CONCLUDED

LAST WEEK'S piece continued... The party atmosphere was everywhere, especially at the children's party hosted by Sean (Rasta jacket) French and Chris ("anyone got a fat?") Brown... Chris Hill, on the opening night, had set the tone with his Max Bygraves "let me tell you a story" routine, where everyone sits on the floor between doing sillies, listening to a particularly moving fairy story. Then there were the anthems 'There'll Always Be A Caister' and a 'Dad's Army' - like 'Who do you think you're kidding, John Travolta; if you think soul music's dead?' - plus the now obligatory 'Shout' chant. After it was all over, a show of hands produced a Caister playlist, topped by Michael Jackson's 'Off The Wall', Kool's 'Ladies Night' and Brass Construction's 'Movin'... By Caister's end everyone felt as if they'd achieved something significant. Till next time, 'rock' on! PS: Southgate Royalty this Friday (2) have a Weekend Awards fancydress party, when prize-winners from both Caister and Cornwall will get their goodies, while next Saturday (10) Sidmouth Winter Garden stars Chris Brown & Sean French for the first Perranporth Reunion fancydress party!

HOT VINYL

MARTIN STARR (Bristol Smiths / Just 4U / etc) reports his Saturday lunchtime Smith 100 jazz - funk session in Prince Street (opposite Unicorn Hotel) is to be the subject of a film documentary, and continues by tipping hot imports Rick James 'Come Into My Life' (US Gordy LP), Yusef Lateef 'Morocco' (US CTI LP), Shadow 'I Need Love' (US Elektra 12in), Charms 'Gorby Gorby' (US RCA 12in), Daddy Dewdrop 'If You Wanna Wanna' (US Inphasion 12in), Southroad Connection (all tracks - US UA LP), Ren Woods 'I Love The Way You Do It' (US ARC LP), Kat Mando 'Djanga Boogie Woogie' (US Martin LP), plus the evidently UK - issued Ed Bentley 'Hot E' (SB 12in).

DADDY DEWDROP: 'If You Wanna Wanna' (US Inphasion 428), Emphatically thudding intro to a fast 135bpm 12in pop pounder, reminiscent of Mitch Ryder's old '60s stormers.

DAVID HUDSON: 'Pump It' (US Aiston 403), Arthur Conley - like rattling 126-126-124bpm old - fashioned soul 'dance craze' 12in.

PEACHES & HERB: 'Roller - Skatin' Mate' (LP 'Twice The Fire' US Polydor PD - 6239), Exciting but overly fast whapping zapping 138bpm romper, about on US promo 12in ahead of UK 7in, the speed restricting it to pop crowds only.

JEANNE SHY: 'Night Dancer' (US RSO RSS 306), Soulfully waivered sparsely backed 125bpm 12in synthesizer pulsator.

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IMPORTS

PRINCE: 'Sexy Dancer' (LP 'Prince' US Warner Bros BSK 3366), Prince's 118bpm 12in totally self-performed and sometimes rather rock influenced set, this dynamite powerful 122bpm backbeat-whapping, jazzy, breathy sucking Emotions-type strutter with jazzy electric piano being even more exciting than the similarly Emotions-like squaky 118-115bpm 'I Wanna Be Your Lover', here in 5:47 form with bass-pushed synthesizer second half. 'I Feel For You' is an 121bpm variation of the 124bpm 'I Wanna Treat Me So Bad' being heavier with searing rock guitar.

SONNY ROLLINS: 'Harlem Boys' (LP 'Don't Ask' US Milestone M-9001), Veteran award-garde tenor saxist, here in the past to wander about bouncing sound off the walls, returns with a joggling 106-106-107-110-109bpm jazz instrumental that while looser than the S.A.M.P.L.E. / Hooper/Crusaders type of thing obviously fits in well with them, and will be on UK 12in soon.

MAXINE NIGHTGALDE: 'Bringing Out The Girl In Me' (US Windsong CD-11730), Following her 'Lead Me On' US smash, this Ray Parker Jr.-permeated jazzy 180bpm 12in jigger with Chic flavor, long intro and pop appeal could now be big here.

CHARME: 'Do It For Love' (US RCA PD-11728), Chix-voiced, jazzy 124bpm 12in jolting 121bpm 12in jigger with obvious Emotions influence, plus Toto's great 'Gorby Gorby' redone as 103bpm flip.

LADY B: 'To The Beat 'Y' All' (US TEC 82), Direct Current's 'Everybody Here Must Party' with a somewhat flat lady doing a DJ rap over the instrumental version to make another 'Rapper's Deight'-type 114bpm 12in.

JEAN CARN: 'My Love Don't Come Easy' (LP 'When I Find You Love' US Phil Int JZ 36196), Short atmospheric slow sax intro to gorgeous steadily tripping 104bpm sen-

suous soul jigger, while 'Was That All It Was' is a synth-over-spiced 115-116bpm soul jigger with Alpert jaccabed, 'Start The Fire' a 96bpm bumpy slow swayer, 'What's On Your Mind' a Ross-style soft starting 120(intro) - 125-128bpm bubbling bass synthesizer - pushed canterer, 'Give It Up' a funky 106bpm jigger like a gentler (old style) Starguard, 'Lonely Girl In A Cold Cold World' a related lush 118bpm swayer, 'All I Really Need Is You' and the title track both being slow groochers.

ROCK JAMES: 'Come Into My Life' (LP 'Fire It Up' US Gordy GE-9900M), Bass-pumped thudding long 7:10 122-123bpm 'rock' stamper builds up excitement with smooth jazzy sax as it progresses. 'Love Gun' being a bass-booming 122bpm chugging funk thumper, the title track heavy 117-115bpm 'Punk' lurcher, 'Lovin' You Is A Pleasure' an exaggeratedly sung 123bpm funk jigger with more melodically flowing passages. 'Love In The Night' a sound effects - introed Beatles-ish 41-43bpm smoocher, and 'When Love Is Gone' a long 7:32 solidly tickling atmospheric slow 37.3 bpm soul meander.

WEBSTER LEWIS: 'You Deserve To Dance' (US Epic 9-50786), Herbie Hancock produced chick-led convoluted jittery 129-131bpm 7in romper with whopping backbeat - brassy blasts and - yes - some Emotions flavour! Pity there's no 12in yet.

FRISKY: 'You've Got Me Dancing In My Sleep' (LP 'Frisky' US Vanguard VSD 79430), Dillard & Joyce - produced classy pure 'disco' four-tracker, this being a syndrom-spiked 123bpm chix - cooped squapper 'Bum Me Up' (With Your Love), a Poussez - type precise slow 115bpm clapper, 'Truly Fruity Booty' a clapping and whistle - introed subdued woz 120bpm jitterer and 'Love At First Sight' a sparsely lush 118bpm smooth story - song jigger.

PATRICE RUSHEN: 'Haven't

You Heard' (LP 'Pizzazz' US Elektra 8E-243), 'Boogie Wonderland' - type 129-126-129-126-127bpm strutter like a mellower version of her Eddie Henderson tracks, 'Call On Me' being another fast 128bpm staccato strutter and 'Let The Music Take Me' an even faster 137bpm.

NATURE'S DIVINE: 'Nature Divine' (LP 'In The Beginning' US Infinity INF 9013), Old fashioned urgent 130bpm organ guitar brass-backed chanting soul chugger with rattling break, the chick-led 'I Never Felt This Way Before' being a relaxed 130bpm smacker and 'I Just Can't Control Myself' (already reviewed on 7in/promo 12in) a sweet 404/81bpm swayer.

MIGHTY POPE: 'In-A-Gadda-Da-Vida' (LP 'Sway' US RFC RFC 12008), Thudding 126-126-127-126(break) - 128bpm disco revival of the Iron Butterfly heavy psychedelic rock classic (it's a way of saying 'In the Garden of Eden') lacks the original's varied textures, but it complements the clipper - clopping 122bpm 'bubler' Blindness 12in.

REN WOODS: 'I Love The Way You Do It' (LP 'Out Of The Woods' US ARC JC 36123), Jittery guitar - introed 121bpm squeaky jigger, along with 'I'm a Gypsy' A 2:5 bpm 'Everybody Get Up' 12in strutter.

SHADOW: 'I Enjoy Ya' (LP 'Love Life' US Elektra 8E-233), EWF-like sparsely staccato 133bpm harmony clapper, plus the similarly staccato snappy 117(intro) - 124-123-121-123-124bpm 'I Need Love' 12in smacker.

MENAGE: 'Alien' (US 20th Century - Fox TCD-100), Simple but good clonking 123bpm 12in disco treatment of the shocker theme, with chix and chucking gruff fella.

FIRE AND ICE: 'Inferno' (Burn Baby Burn) (US Butterfly FLY-13947), Lalo Schiffrin - produced 130-130-132bpm 12in thumper with zingy 'disco' chix.

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ABC music

DISCOS

By PAUL SEXTON

Discom Discomfort

NOT SO much a show and a half, as two separate shows. That was DISCOM '79, which shared the same hall in Paris last week as CISCO '79 — the biggest double bed you've ever seen.

Both exhibitions took place in the Parc Des Expositions, Porte de Versailles in Paris, all last week, and on Wednesday your intrepid tigger hovered over with Steve and Geoff from our ad department to see what was on offer. What we saw was an enormous melting pot, an exhibition that took aggressive stabs at the disco scene but never succeeded in covering it fully or offering a consistent view of it.

CISCO was created in 1975 when cinemas were forming the habit of becoming complexes. The idea was to create a fair to display developments in cinema, theatre, conventional hall equipment and production materials. Then along came disco,

and to quote Bernard Chevry, the Commissaire General: "We could no longer be satisfied, as we were in 1977, with welcoming several manufacturers of equipment for discotheques. Discotheques deserved their own fair. And so we created DISCOM, just as we had created CISCO. And DISCOM had to be created in connection with CISCO, not apart from it, as we are firmly convinced that, in the future, we are moving towards complexes where all forms of entertainment will be grouped together, in a word: leisure activities and entertainment centres." Mmm...

It was an uneasy union. Hall 3 of the Parc des Expositions is quite massive; it had to be to accommodate everyone, but the result was an advanced case of BADEM, with an absolute cacophony of sound, and thus a total absence of concentration. For the most part, the mobile jock (the British

mobile jock, at least) would have been lost here. There was a good deal of club equipment, but not a lot for the mobile man, lots of record companies like EMI, visually selling their artists (you could buy Queen for a few frames). No, the show was open to the public, so there were more than a few videos being shown; and a lot of peripheral bits and pieces like a demonstration or two of roller disco skating, in which the unfortunates demonstrating the craze looked bored out of their minds. I'll quote a few things from the list of services, materials and products in the official guide: amplifiers, architects, drinks (?), fixture equipment, furniture, monitoring and security system, TV projectors and wall covering. It might sound like a comprehensive selection, but the tendency was for DISCOM just to skim the surface. Or perhaps it's just that my French has drifted away.



ABOVE: Champ DJ Jean-Luc "Ago" Bartos

Another Froggy

WHAT'S GOING on in the picture is that Jean-Luc 'Ago' Bartos, is demonstrating the DJ technique which won him the first French national disc jockey championship. It was organised by France's DJ association in conjunction with Comel, who produce the Power range of disco sound equipment, and J Collyns, the lighting company based in Paris.

Comel claim to be Europe's biggest manufacturers of disco mixers, and their operation involves 350 assembly staff and a development team of around 50. Recently they have secured an exclusive representation deal with Jetlite Ltd, who want to hear from distributors and installation companies who are interested in handling the range — and that's speakers as well as mixers.

Jetlite Ltd live at 17 Nelson Road, Greenwich, London SE10. Phone: 01-858 8892.

Uncle Ernie

I'M HAPPY to oblige Dave Simms, of Dave Simms Music Products, by printing this obituary of one of the shop's best-loved characters.

Ernest Vary, better known as "Uncle Ernie" of the Dave Simms Music Centre, died quite peacefully at his home last week. He was 71 years of age.

Although he had been confined to a wheelchair for the past few years, he nevertheless retained a close association with the shop, and had almost a personal fan club of musicians and disc jockeys around the world who kept regularly in touch with this much loved old character.

He was the first person to work for Dave Simms, and apart from his ability

and willingness to fix anything for customers, he was renowned for his great sense of humour, with the "Uncle Ernie" jokes appearing in the shop's Melody Maker advertisement every week for nearly 11 years.

Some idea of the popularity of his "one liners" can be measured by the fact that in 1970, the shop ran an "Uncle Ernie Joke Contest", naturally offering pretty useless joke prizes, and received over 200 entries, including replies from six overseas countries!

He followed closely the careers of John Entwistle, Chas Cronk and Rick Wakeman, whom he affectionately referred to as his local lads, and aficionados of pop lyrics will find mention of Uncle Ernie on several LPs.

He was a real character, to whom the term "generation gap" was totally meaningless, and he will be sadly missed by all those who knew him.



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CHARTS

UK SINGLES

1	ONE DAY AT A TIME, Lena Martell	Pye
2	WHEN YOU'RE IN LOVE, Dr Hook	Capitol
3	EVERY DAY HURTS, Sad Cafe	RCA
4	GIMME GIMME GIMME, Abba	Epic
5	VIDEO KILLED THE RADIO STAR, Buggles	Island
6	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson	Epic
7	CHOSEN FEW, Dooleys	GTO
8	TUSK, Fleetwood Mac	Reprise
9	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills	Ariola/Hansa
10	CRAZY LITTLE THING CALLED LOVE, Queen	EMI
11	OK FRED, Erroll Dunkley	Scope
12	MESSAGE IN A BOTTLE, Police	A&M
13	DREAMING, Blondie	Chrysalis
14	THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band	Epic
15	MY FORBIDDEN LOVER, Chic	Epic
16	STAR, Earth Wind And Fire	CBS
17	QUEEN OF HEARTS, Dave Edmunds	Swan Song
18	RISE, Herb Alpert	Polydor
19	WHAT EVER YOU WANT, Status Quo	Veritgo
20	SHE'S IN LOVE WITH YOU, Suzi Quatro	RAK
21	ON MY RADIO, Selector	2 Tone
22	THE GREAT ROCK AND ROLL SWINDLE, Sex Pistols	Virgin
23	MAKING PLANS FOR NIGEL, XTC	Virgin
24	BACK OF MY HAND, Jags	Island
25	YOU CAN DO IT, Al Hudson	MCA
26	THE SPARROW, Ramblers	Decca
27	LUTON AIRPORT, Cal's UK	WEA
28	MESSAGE TO YOU RUDY/NITE CLUB, Specials	2 Tone
29	ETON RIFLES, Jam	Polydor
30	HE WAS BEAUTIFUL (CAVATINA), Iris Williams	Columbia
31	RISE, Herb Alpert	A&M
32	STILL, Commodores	Motown
33	LADIES NIGHT, Kool And The Gang	Motown
34	YOU'VE GOT MY NUMBER, Undertones	Sire
35	I DON'T WANT TO BE A FREAK, Dynasty	Solar
36	SPIRIT BODY AND SOUL, Nolan Sisters	Epic
37	LET ME KNOW, Gloria Gaynor	Polydor
38	SAD EYES, Robert John	EMI
39	NUCLEAR DEVICE, Stranglers	United Artists
40	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers	Warner Bros
41	SMASH IT UP, Damned	Chiswick
42	KNOCKED IT OFF, B. A. Robertson	Asylum
43	SARAH, Thin Lizzy	Veritgo
44	CARS, Gary Numan	Beggars Banquet
45	TRYOUTS FOR THE HUMAN RACE, Sparks	Virgin
46	BYRD SONG, Lena Lovich	Stiff
47	IF YOU REMEMBER ME, Chris Thompson	Plant
48	SPOOKY, Atlanta Rhythm Section	Polydor
49	HEARTACHE TONIGHT, Eagles	Asylum
50	CAN'T GET ENOUGH OF YOUR LOVE, Darts	Magnet
51	POINT OF VIEW, Matumbi	Matumbi
52	KATE BUSH LIVE ON STAGE, Kate Bush	EMI
53	THE PRINCE, Madness	2 Tone
54	YOU'RE A BETTER MAN THAN I, Sham 69	Polydor
55	THE SHAPE OF THINGS TO COME, Headboys	RSO
56	SO MUCH TROUBLE IN THE WORLD, Bob Marley	Island
57	LOVE'S GOT A HOLD ON ME, Dollar	Carrere
58	FREEDOM'S PRISONER, Steve Harley	EMI
59	GOODYE STRANGER, Supertramp	A&M
60	TIME FOR ACTION, Secret Affair	1 Spys
61	NUNC DIMITTIS (THEME FROM TINKER, TAILOR, SOLDIER, SPY), Paul Phoenix	Different
62	SING A HAPPY SONG, O'Jays	Phil Int.
63	STRAIGHT LINES, New Music	GTO
64	BABY BLUE, Dusty Springfield	Mercury
65	ROCKABILLY REBEL, Matchbox	Magnet
66	JEA LOUSLY, Amii Stewart	Ariola/Hansa
67	CRUEL TO BE KIND, Nick Lowe	Radar
68	BRIGHT SIDE OF THE ROAD, Van Morrison	Mercury
69	CHARADE, Skids	Virgin
70	NEVER AD MOTHIN', Angelic Upstarts	Warner Brothers
71	GLORIA, Jonathan King	Ariola
72	NO MORE TEARS, Donna Summer/Barbra Streisand	Casablanca/CBS
73	HOT SHOT, Cliff Richard	EMI
74	IT'S A DISCO NIGHT (ROCK DON'T STOP), Isley Brothers	Epic
75	FOUND OUT TOO LATE, 999	Radar

OTHER CHART

1	VICTIM OF CHANGES, Judas Priest	CBS
2	THIS PLANET'S ON FIRE, Sammy Hagar	Capitol
3	HEAVY ON YOUR LOVE, Red Speedwagon	Epic
4	HIGHWAY TO HELL, AC/DC	Atlantic
5	ALL NIGHT LONG, Rainbow	Polydor
6	MEDICINE MAN, Whitesnake	UA
7	BACKS TO THE WALL, Saxon	Carrere
8	MAKES NO DIFFERENCE, Pat Travers	Polydor
9	PARADISE, Eyes	McKitty
10	BOOGIE NO MORE, Molly Hatchet	Epic
11	BOMBER, Motorhead	Bronze
12	ALL NIGHT LONG, Scorpions	RCA
13	EDDIE, Styx	A&M
14	WALK ALL OVER YOU, AC/DC	Atlantic
15	ROCK YOU TONIGHT, Marseilles	Mountain

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UK ALBUMS

1	REGGATTA DE BLANC, Police	A&M
2	TUSK, Fleetwood Mac	Warner Brothers
3	EAT TO THE BEAT, Blondie	Chrysalis
4	SPECIALS, Specials	2 Tone
5	LENA'S MUSIC ALBUM, Lena Martell	Pye
6	OFF THE WALL, Michael Jackson	Epic
7	THE FINE ART OF SURFACING, Boomtown Rats	Ensign
8	THE LONG RUN, Eagles	Asylum
9	WHATEVER YOU WANT, Status Quo	Vertigo
10	GREATEST HITS 1972-1978, 10cc	Mercury
11	ROCK 'N' ROLLER DISCO, Various	Ronco
12	BOMBER, Motorhead	Bronze
13	I AM, Earth Wind & Fire	CBS
14	PARALLEL LINES, Blondie	Chrysalis
15	DISCOVERY, Electric Light Orchestra	Jet
16	ONE STEP BEYOND, Madness	SWH
17	OUTLANDOS D'AMOUR, Police	A&M
18	OCEANS OF FANTASY, Boney M	Atlantic/Hansa
19	STRING OF HITS, Shadows	EMI
20	THE PLEASURE PRINCIPLE, Gary Numan	Beggars Banquet
21	MR. UNIVERSE, Gillan	Acrobat
22	BREAKFAST IN AMERICA, Supertramp	A&M
23	THE UNRECORDED JASPER GARROTT, Jasper Carrott	DJM
24	SWY, Arista	Ariola
25	QUADROPHENIA, Oas	Polydor
26	A CURIOUS FEELING, Tony Banks	Charisma
27	ONE VOICE, Barry Manilow	Arista
28	MARATHON, Santana	CBS
29	DOWN TO EARTH, Rainbow	Polydor
30	MIDNIGHT MAGIC, Commodores	Motown
31	SURVIVAL, Bob Marley & The Wailers	Island
32	THE RAVEN, Stranglers	United Artists
33	IN THROUGH THE OUT DOOR, Led Zeppelin	Swan Song
34	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
35	UNDERTONES, Undertones	Sire
36	VOULEZ VOUS, Abba	Epic
37	MANLOW MAGIC, Barry Manilow	Arista
38	BAT OUT OF HELL, Meat Loaf	Epic
39	FACADES, Sad Cafe	RCA
40	ROCK 'N' ROLL JUVENILE, Cliff Richard	Virgin
41	DAYS IN EUROPA, Skids	Virgin
42	LOVE HUNTER, Whitesnake	United Artists
43	SLOW TRAIN COMING, Bob Dylan	CBS
44	THE CRACK, Ruts	Virgin
45	I CAN SEE YOUR HOUSE FROM HERE, Camel	Decca
46	REPLICAS, Tubeway Army	Beggars Banquet
47	PLEASURE & PAIN, Dr Hook	Capitol
48	LIVE AND LEARN, Elkie Brooks	A&M
49	LAST THE WHOLE NIGHT LONG, James Last	Polydor
50	UNLEASHED IN THE EAST, Judas Priest	CBS
51	RUMOURS, Fleetwood Mac	Warner Brothers
52	NOT THAT I AM BIASED, Max Boyce	EMI
53	WELCOME TO THE CRUISE, Judy Tzuke	Rocket
54	VICTIM OF LOVE, Elton John	Rocket
55	LIVE KILLERS, Queen	EMI
56	THE ADVENTURES OF THE HERSHAM BOYS, Sham 69	Polydor
57	THE KICK INSIDE, Kate Bush	EMI
58	RISQUE, Chic	Atlantic
59	NEW HORIZONS, Don Williams	K-Tel
60	REALITY EFFECT, Tourists	Logo
61	ANOTHER KIND OF BLUES, UK Subs	Gem
62	THE CHOSEN FEW, Dooleys	GTO
63	29 GOLDEN GREATS, Mantovani	Warwick
64	THE BEST OF THE DOOLEYS, Dooleys	GTO
65	HOT TRACKS, Various	K-Tel
66	OUT OF THE BLUE, Electric Light Orchestra	Jet
67	THE VERY BEST OF LEO SAYER, Leo Sayer	Chrysalis
68	NIGHT OWL, Gerry Rafferty	United Artists
69	THE BEST DISCO ALBUM IN THE WORLD, Various	WEA
70	MANIFESTO, Roxy Music	Polydor
71	RARITIES, Beatles	Parlophone
72	DRUMS & Wires, XTC	Virgin
73	MATHS MAGIC, Johnny Mathis	CBS
74	CORNER STONE, Styx	A&M
75	MOO'S MAYDAY?, Various	Arista

US SINGLES

1	POP MUZIK, M	Sire
2	HEARTACHE TONIGHT, Eagles	Asylum
3	DIM ALL THE LIGHTS, Donna Summer	Casablanca
4	RISE, Herb Alpert	A&M
5	STILL, Commodores	Motown
6	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson	Epic
7	BABE, Styx	A&M
8	TUSK, Fleetwood Mac	Warner Bros
9	YOU DECORATED MY LIFE, Kenny Rogers	United Artists
10	NO MORE TEARS, Barbra Streisand & Donna Summer	Casablanca
11	PLEASE DON'T GO, KC & The Sunshine Band	TK
12	DIRTY WHITE BOY, Foreigner	Atlantic
13	I'LL NEVER LOVE THIS WAY AGAIN, Dianna Warwick	Arista
14	GOOD GIRLS DON'T, The Knack	Capitol
15	SHIPS, Barry Manilow	Arista
16	LOVIN' TOUCHIN' SQUEEZIN', Journey	Columbia
17	COME TO ME, France Joli	Prelude
18	HOLD ON, Ian Gomm	Stiff/Epic
19	SAIL ON, Commodores	Motown
20	I KNOW A HEARTACHE WHEN I SEE ONE, Jennifer Warnes	Arista
21	BROKEN HEARTED ME, Anne Murray	Capitol
22	THIS NIGHT WON'T LAST FOREVER, Michael Johnson	EMI America
23	SAD EYES, Robert John	EMI
24	GOTTA SERVE SOMEBOOY, Bob Dylan	Columbia
25	IF YOU REMEMBER ME, Chris Thompson & Night	Planet
26	MY SHARONA, The Knack	Capitol
27	YOU'RE ONLY LONELY, J D Souther	Columbia
28	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer	Motown
29	RAINBOW CONNECTION, Kermit The Frog	Atlantic
30	SO GOOD SO RIGHT, Brenda Russell	Horizon
31	TAKE THE LONG WAY HOME, Supertramp	A&M
32	PLEASE DON'T LEAVE, Lauren Wood	Warner Bros
33	DREAM POLICE, Cheap Trick	Epic
34	LONESOME LOSER, Little River Band	Capitol
35	FMS, Jimmy Buffett	MCA
36	VICTIM OF LOVE, Elton John	MCA
37	DREAMING, Blondie	Chrysalis
38	STREET LIFE, Crusaders	MCA
39	HALF THE HEAVEN, Crystal Gayle	Columbia
40	BETTER LOVE NEXT TIME, Dr Hook	Capitol
41	I WANT YOU TONIGHT, Pabeo Cruise	A&M
42	LET ME KNOW I Have A Right, Gloria Gaynor	Polydor
43	MY FORBIDDEN LOVER, Chic	Atlantic
44	I NEEDED A LOVER, John Cougar	Riva
45	515, The Who	WHO
46	WHO LISTENS TO THE RADIO, The Sports	Arista
47	CONFUSION, Electric Light Orchestra	Jet
48	COOL CHANGE, Little River Band	Capitol
49	IF YOU WANT IT, Niteflyte	Ariola
50	DAMNED IF I DO, The Alan Parsons Project	Arista
51	SEND ONE YOUR LOVE, Stevie Wonder	Tamla
52	CRUISE, Smokey Robinson	Tamla
53	IT'S ALL I CAN DO, The Cars	Elektra
54	WHERE WERE YOU WHEN I WAS FALLING IN LOVE, Lobo	MCA/Curb
55	DO THAT TO ME ONE MORE TIME, The Captain & Tennille	Casablanca
56	LADIES NIGHT, Kool & The Gang	De-Lite
57	PRETTY GIRLS, Melissa Manchester	Arista
58	LOVE PAINS, Yvonne Elliman	RSO
59	DON'T TALK ANYMORE, Cliff Richard	EMI America
60	ESCAPE, Rupert Holmes	Infinity
61	SLIP AWAY, Ian Lloyd	Scotti Bros
62	IN THE STONE, Earth Wind & Fire	ARC/Columbia
63	THIS IS IT, Kenny Loggins	Columbia
64	JANE, Jefferson Starship	Gram
65	GET IT UP, Ronnie Milsap	RCA
66	MIDNIGHT WIND, John Stewart	RSO
67	WHAT CAN I DO WITH THIS BROKEN HEART, England Dan & John Ford Coley	Big Tree
68	SPOOKY, Atlanta Rhythm Section	Polydor
69	HIGHWAY TO HELL, AC/DC	Atlantic
70	TRAIN TRAIN, Blackfoot	Alco
71	GET IT RIGHT NEXT TIME, Gerry Rafferty	United Artists
72	DON'T LET GO, Isaac Hayes	Polydor
73	DON'T BRING ME DOWN, Electric Light Orchestra	Jet
74	PETER PIPER, Frank Mills	Polydor
75	FOUND A CURE, Ashford & Simpson	Warner Bros

CHARTFILE

LENA MARTELL'S 'One Day At A Time' has sold over 250,000 in just four weeks. 39-year-old Martell is the first Scottish girl to hit the top since Sally Carr spent five weeks in pole position as lead singer of Middle Of The Road's 'Chirpy Chirpy Chapp Cheep' over eight years ago. Lena is also the oldest chart-topper this year edging out Cliff Richard who celebrated his 39th birthday three weeks ago.

Dusty Springfield's 'Baby Blue' is her first hit for over nine years when 'How Can I Be Sure?' became a minor success, though 'That's The Kind Of Love I've Got For You' had previous excursion into disco — was a near miss a couple of years ago.

Stephen Myers' popular 'Cavatina' makes its third chart excursion in less than a year with a vocal version sung by Iris Williams following 'The Shadows and John Williams'. The Beatles' 'Rarities' album made a very good chart debut last week at Number 95. The splendid 17-track compilation includes German versions of 'She Loves You' and 'I Want To Hold Your Hand' plus the original pre-'Let It Be' version of 'Across The Universe' which moves at a faster pace than the latter version and for which the Beatles dragged in two passing girls to sing background vocals — the first such intrusion permitted by the Fabs. The album retails at a bargain £3.45. Originally scheduled for US release last month the album will not now be issued in America. Announcing the eleventh hour withdrawal of the album Capitol intimated that an alternative Beatles album will be shipped Stateside early next year, though speculation that this will include previously unreleased material is a little optimistic.

Former Miss World Mary Steavin is picking up a fair amount of disco play with her 'Feelin' Good, Being Bad'. Van Morrison's 'Bright Side Of The Road' is surprisingly its first solo hit single here, though his first 45 'Brown Eyed Girl' was a million-selling Number Seven hit in America 12 years ago. Belfast-born Morrison, now 34, had two hits as a member of Them in 1965.

The continuing saga of Led Zeppelin's domination of America's

album charts reached a new high last week when 'Led Zeppelin III' re-entered the chart — the supergroup now have TEN simultaneous hit albums.

Supertramp's 'Breakfast In America' has finally reached Number 1 in Japan — the 17th country to fall to the mega-hit album. Cliff Richard's 'We Don't Talk Anymore' has now clocked up worldwide sales of nearly 2 million and is currently Number One in West Germany in Belgium the Specials' 'Gangsters' keeps Cliff at Number Two. Other Number One hits include 'Born To Be Alive' (Australia), 'Pop Muzik' (Canada), 'Brand New Day' — from the soundtrack of 'The Wiz' (Ireland), 'Ring My Bell' (Spain), 'The Pointer Sisters' 'dele, Fire' (the top in South Africa and in the wake of the Pope's visit to Holland, 'Welcome John Paul II' tops the Irish chart for Jim Tobin.

Abba's new American single following the failure of 'Angel Eyes', 'Voulez Vous' is surprisingly not 'Gimme Gimme Gimme' but 'Chiquitita'.

Former Mott The Hoopla leader Ian Hunter meeting with such success in America, Hunter produced Ellen Foley's well-received 'Nightrun' album and wrote Barry Manilow's current top twenty smash 'Ships'. The Pointer Sisters have covered Mr. Uliar's 'Who Do You Love?', which will be their new single. Former Deep Purple man Ian Gillan is reaping the rewards of Acrobat Records' decision to relist his 'Mr Universe' album at £3. The album debuted at 19 and last week moved up to Number 11. Another company trying out lower prices is Jet; home of ELO. The company has launched a \$10,000 publicity campaign for the new albums by Magnum and Trickster. Simultaneous with the releases they've sent the bands on tour and announced limited editions of the albums at only £3.49. Magnum's 'If' album is the least likely of the two to succeed — Clinch's heavy metal with unmemorable tunes; Trickster's effort is far more satisfying consisting of short pop songs including their new single, a ballad called 'Falling For The Wrong Guy'. The campaign is part of Jet's attempt to break a new group to complement the success of the label's Electric Light Orchestra. Previously Circus, Alan Price, Lindsey De Paul and Violins have all given hits to Jet but none has emerged as a viable long-term hitmaking act. ALAN JONES

US ALBUMS

- | | | | |
|----|----|--|----------------|
| 1 | 2 | THE LONG RUN, Eagles | Asylum |
| 2 | 1 | I'N THROUGH THE OUT DOOR, Led Zeppelin | Swan Song |
| 3 | 3 | MIDNIGHT MAGK, Commodores | Motown |
| 4 | 4 | CORNERSTONES, Styx | A&M |
| 5 | 5 | HEAD GAMES, Foreigner | Atlantic |
| 6 | 6 | DREAM POLICE, Cheap Trick | Epic |
| 7 | — | TUSK, Fleetwood Mac | Warner Bros |
| 8 | 8 | RISE, Herb Alpert | A&M |
| 9 | 9 | OFF THE WALL, Michael Jackson | Epic |
| 10 | 7 | GET THE KNACK, The Knack | Capitol |
| 11 | 10 | SLOW TRAIN COMING, Bob Dylan | Columbia |
| 12 | 17 | ONE VOICE, Barry Manilow | Arista |
| 13 | 15 | KENNY, Kenny Rogers | United Artists |
| 14 | 11 | BREAKFAST IN AMERICA, Supertramp | A&M |
| 15 | 12 | RUST NEVER SLEEPS, Neil Young & Crazy Horse | Reprise |
| 16 | 13 | EYE, The Alan Parsons Project | Arista |
| 17 | 18 | CANDY-O, Cars | Elektra |
| 18 | 20 | HIGHWAY TO HELL, AC/DC | Atlantic |
| 19 | 25 | UNCLE JAM WANTS YOU, Funkadelic | Warner Bros |
| 20 | 21 | DONNE, Dionne Warwick | Arista |
| 21 | 22 | FEAR OF MUSIC, Talking Heads | Sire |
| 22 | 24 | EVOLUTION, Journey | Columbia |
| 23 | 23 | STORMWATCH, Jethro Tull | Chrysalis |
| 24 | 14 | VOLCANO, Jimmy Buffet | MCA |
| 25 | 29 | COMEDY IS NOT PRETTY, Steve Martin | Warner Bros |
| 26 | 28 | FLURIN' WITH DISASTER, Molly Hatchet | Epic |
| 27 | 30 | EAT TO THE BEAT, Blondie | Chrysalis |
| 28 | 26 | BAD GIRLS, Donna Summer | Casablanca |
| 29 | 31 | FRANCE JOLI, France Joli | Prelude |
| 30 | 32 | LADIES NIGHT, Kool & The Gang | De-Lite |
| 31 | 16 | IDENTIFY YOURSELF, O'Jays | P.I.R. |
| 32 | 19 | RISQUE, Chic | Atlantic |
| 33 | 33 | FIRST UNDER THE WIRE, Little River Band | Capitol |
| 34 | 34 | RESTLESS NIGHTS, Karis Bonoff | Columbia |
| 35 | 26 | BOOGIE MOTEL, Foghat | Bearsville |
| 36 | 40 | THE MUPPETS, Soundtrack | Atlantic |
| 37 | 39 | KEEP THE FIRE, Kenny Loggins | Columbia |
| 38 | 38 | STAY FREE, Ashford & Simpson | Warner Bros |
| 39 | 35 | I AM, Earth, Wind & Fire | Arc |
| 40 | 50 | MARATHON, Santana | Columbia |
| 41 | 27 | JOE'S GARAGE, Frank Zappa | Zappa |
| 42 | 46 | THE GLOW, Bonnie Raitt | Warner Bros |
| 43 | 43 | DISCOVERY, Electric Light Orchestra | Jel |
| 44 | 54 | VICTIM OF LOVE, Elton John | MCA |
| 45 | 63 | I'M THE MAN, Joe Jackson | MCA |
| 46 | 55 | LIVE AND SLEAZY, Village People | Casablanca |
| 47 | 48 | STREET LIFE, Crusaders | MCA |
| 48 | 51 | SECRETS, Robert Palmer | Island |
| 49 | 49 | MILLION MILE REFLECTIONS, Charlie Daniels Band | Epic |
| 50 | 60 | \$30, Weather Report | ARC/Columbia |
| 51 | — | WET, Barbra Streisand | Columbia |
| 52 | 45 | INTO THE MUSIC, Van Morrison | Warner Bros |
| 53 | — | ON THE RADIO — GREATEST HITS VOLUMES ONE & TWO, Donna Summer | Casablanca |
| 54 | 57 | QUADROPHENIA, Soundtrack | Polydor |
| 55 | 56 | MINUTE BY MINUTE, Dobie Brothers | Warner Bros |
| 56 | 70 | X-STATIC, Daryl Hall & John Oates | RCA |
| 57 | 89 | MISS THE MISSISSIPPI, Crystal Gayle | Columbia |
| 58 | 59 | MORNING DANCE, Spyro Gyra | Infinity |
| 59 | 37 | THE BOSS, Diana Ross | Motown |
| 60 | 62 | TEDDY, Teddy Pendergrass | P.I.R. |
| 61 | 61 | VOULEZ-VOUS, Abba | Atlantic |
| 62 | 59 | REALITY WHAT A CONCEPT, Robin Williams | Casablanca |
| 63 | — | REGGATA DE BLANC, Police | A&M |
| 64 | 64 | WHAT CHA GONNA DO WITH MY LOVE, Stephanie Mills | 20th Century |
| 65 | 44 | LABOUR OF LUST, Nick Lowe | Columbia |
| 66 | 65 | THINGS AND WHISPERS, Bette Midler | Atlantic |
| 67 | 78 | BRENDA RUSSELL | Horizon |
| 68 | 47 | PICKLE HEART, Sniff 'n' The Tears | Atlantic |
| 69 | 71 | FUTURE NOW, Pleasure | Fantasy |
| 70 | — | FEARLESS, Tim Curry | A&M |
| 71 | 73 | UNLEASHED IN THE EAST, Judas Priest | Columbia |
| 72 | — | I HAVE A RIGHT, Gloria Gaynor | Polydor |
| 73 | — | THE CARS, The Cars | Elektra |
| 74 | — | PRESENT TENSE, Shoes | Elektra |
| 75 | 72 | STREET MACHINE, Sammy Hagar | Capitol |

UK SOUL

- | | | |
|----|--|-------------------|
| 1 | DON'T STOP TIL YOU GET ENOUGH, Michael Jackson | Epic |
| 2 | LADIES NIGHT, Kool and The Gang | Phonogram/Mercury |
| 3 | STAR, Earth Wind and Fire | CBS |
| 4 | DISCO NIGHTS (Rock don't Stop) Isley Brothers | Epic |
| 5 | YOU CAN DO IT, Al Hudson and Partners | MCA |
| 6 | SING A HAPPY SONG, O'Jays | Phil Int |
| 7 | DEJA VU, Paulinho Da Costa | Pablo Today |
| 8 | RISE, Herb Alpert | A&M |
| 9 | MY FORBIDDEN LOVER, Chic | Atlantic |
| 10 | SHAKER SONG, Spyro Gyra | MCA |
| 11 | CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones | Polydor |
| 12 | THIS TIME BABY, Jackie Moore | CBS |
| 13 | FEEL THE REAL, David Beneth | Sidewalk |
| 14 | HOW HIGH, Cognac/Salsoul Orchestra | DJM |
| 15 | STREET LIFE, Crusaders | MCA |
| 16 | I DON'T WANT TO BE A FREAK, Dynasty | RCA |
| 17 | DANCIN' IN OUTER SPACE, Atmosfear | MCA |
| 18 | SAIL ON, Commodores | Motown |
| 19 | STILL, Commodores | Motown |
| 20 | PUT YOUR BODY IN IT, Stephanie Mills | 20th Cent |
- Compiled by: BLES & SOUL, 153 Praed Street, London W2. Tel: 01-402 6887

US SOUL

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|----|----|--|---------------------|
| 1 | 1 | MOVE ON UP, UP, UP/DESTINATION S THEME/NO 1 REQUEST, Oastation | Butterfly |
| 2 | 3 | HARMONY/OOH LA LA, Suzi Lane | Elektra |
| 3 | 7 | BEAT OF THE NIGHT/PUMP IT UP, Fever | Fantasy |
| 4 | 2 | DON'T STOP TIL YOU GET ENOUGH, Michael Jackson | Epic |
| 5 | 4 | POP MUZIK, M | Sire/Warner |
| 6 | 6 | LADIES NIGHT, Kool & The Gang | De-Lite |
| 7 | 10 | E-CM, Giorgio | Casablanca |
| 8 | 14 | DEPUTY OF LOVE, Don Armando's Second Avenue Rhumba Band | ZE |
| 9 | 5 | COME TO ME, France Joli | Prelude |
| 10 | 8 | LOVE INSURANCE, Front Page | Panorama/RCA |
| 11 | 13 | WHEN YOU TOUCH ME/PARADISE EXPRESS, Gardner | West End |
| 12 | 9 | THE BREAK, Kat Mandu | TK |
| 13 | 15 | SADNESS IN MY EYES/BOYS WILL BE BOYS, Duncan Sisters | Earmark |
| 14 | 18 | TAKE A CHANCE, Queen Samantha | TK |
| 15 | — | DON'T LET GO, Isaac Hayes | Polydor |
| 16 | 17 | ANOTHER CHA CHA, Santa Esmeralda | Casablanca |
| 17 | — | WEAR IT OUT, Stargard | Warner |
| 18 | — | THIS IS HOT, Pamela Stanley | EM |
| 19 | 20 | HOLLYWOOD, Freddie James | Warner |
| 20 | — | NO MORE TEARS D Summer/B Strainand | Casablanca/Columbia |

US DISCO

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|----|----|--|----------------|
| 1 | 2 | LADIES NIGHT, Kool & The Gang | De-Lite |
| 2 | 1 | KNEE DEEP, Funkadelic | Warner Bros |
| 3 | 5 | STILL, Commodores | Motown |
| 4 | 8 | CRUISIN', Smokey Robinson | Tamla |
| 5 | 3 | DON'T STOP TIL YOU GET ENOUGH, Michael Jackson | Epic |
| 6 | 4 | RISE, Herb Alpert | A&M |
| 7 | 16 | I WANNA BE YOUR LOVER, Prince | Warner Bros |
| 8 | 10 | I JUST CAN'T CONTROL MYSELF, Nature's Divine | Infinity |
| 9 | 7 | DO LOVE YOU, G. D. | Arista |
| 10 | 9 | BREAK MY HEART, David Ruffin | Warner Bros |
| 11 | 6 | I JUST WANT TO BE, Cameo | Chocolate |
| 12 | — | DO YOU LOVE WHAT YOU FEEL, Rufus And Chaka | MCA |
| 13 | 13 | DIM ALL THE LIGHTS, Donna Summer | Casablanca |
| 14 | 14 | BETWEEN YOU BABY AND ME, Curtiss Mayfield & Linda Clifford | RSO |
| 15 | 17 | SO GOOD, SO RIGHT, Brenda Russell | Horizon |
| 16 | — | I CALL YOUR NAME, Switch | Gordy |
| 17 | — | DON'T LET GO, Isaac Hayes | Polydor |
| 18 | 19 | YOU GET ME HOT, Jimmy "Bo" Horne | Sunshine Sound |
| 19 | — | RAPPER'S DELIGHT, Sugar Hill Gang | Sugar Hill |
| 20 | 11 | FIRECRACKER, Mass Production | Coltillon |

UK DISCO

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|----|----|--|---------------|
| 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 | 5 | LADIES NIGHT/TOO HOT, Kool & The Gang | Mercury 12in |
| 4 | 3 | STRUT YOUR FUNKY STUFF, Frantique | Phil Int 12in |
| 5 | 4 | STREET LIFE, Crusaders | MCA 12in |
| 6 | 8 | STAR, Earth Wind & Fire | CBS |
| 7 | 6 | DEJA VU/LOVE TILL THE END OF TIME, Paulinho da Costa | Pablo 12in |
| 8 | 7 | RISE, Herb Alpert | A&M 12in |
| 9 | 9 | I DON'T WANT TO BE A FREAK, Dynasty | Solar 12in |
| 10 | 17 | MY FORBIDDEN LOVER, Chic | Atlantic 12in |

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|----|----|---|-----------------------|
| 11 | 11 | HOW HIGH, Cognac | Electric 12in |
| 12 | 12 | IT'S A DISCO NIGHT, Isley Brothers | Epic 12in |
| 13 | 10 | DIM ALL THE LIGHTS, Donna Summer | Casablanca 12in |
| 14 | 31 | OFF THE WALL/ROCK WITH YOU/GET ON THE FLOOR/WORKING DAY AND NIGHT/SHE'S OUT OF MY LIFE, Michael Jackson | Epic LP |
| 15 | 24 | CORDON BLEU/RUM OR TEQUILA/7 BRAZOS RIVER BREAKDOWN/LITTLE DRUMMER BOY, Slix Hooper | US MCA LP |
| 16 | 13 | CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones | Polydor 12in |
| 17 | 16 | IT'S CALLED THE ROCK, Edwin Starr | 20th Century-Fox 12in |
| 18 | 28 | MELLOW MELLOW RIGHT ON, Lowrell | US A&M LP |
| 19 | 14 | LOOKIN' FOR LOVE TONIGHT, FLB | Fantasy 12in |
| 20 | 15 | FEEL THE REAL, David Beneth | Sidewalk 12in |

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| 21 | 16 | SEXY CREAM, Slick | Fantasy 12in |
| 22 | 22 | THE HUSTLE (RISMAK), Van McCoy | M&M 12in |
| 23 | 25 | SING A HAPPY SONG, O'Jays | Phil Int |
| 24 | 21 | RIGHT IN THE SCKET/THE RIGHT TIME FOR US, Shalamar | US Solar LP |
| 25 | 27 | OK FRED, Errol Knuckle | Scope 12in |
| 26 | 44 | EXPANSIONS, Lonnie Liston Smith | RCA 12in |
| 27 | 36 | REACHIN' OUT (FOR YOUR LOVE), Lee Morre | Source 12in |
| 28 | 39 | GONNA GET ALONG WITHOUT YOU NOW, Viola Willis | Ariola Hansa |
| 29 | 41 | DANCING IN OUTER SPACE, Atmosfear | Elektra 12in |
| 30 | 34 | THE RIVER DRIVE, Jupiter Beyond | US AZO 12in |

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|----|----|---|---------------------|
| 31 | 32 | GROOVE ME, Fann Kinney | WEA/US TX 12in |
| 32 | 29 | BABY BABA BOOGIE, Gap Band | Mercury 12in |
| 33 | 19 | THIS TIME BABY, Jackie Moore | CBS 12in |
| 34 | 20 | WHEN YOU'RE NUMBER 1, Gene Chandler | Chi-Sound 12in |
| 35 | 35 | WEAR IT OUT, Stargard | US Warner Bros 12in |
| 36 | 30 | POINT OF VIEW, Matumbi | Matumbi 12in |
| 37 | 50 | RAPPER'S DELIGHT, Sugarhill Gang | US Sugarhill 12in |
| 38 | 23 | LOST IN MUSIC, Sister Sledge | Atlantic |
| 39 | 33 | SAIL ON, Commodores | Motown |
| 40 | 45 | LET ME KNOW I HAVE A RIGHT, Gloria Gaynor | Polydor 12in |

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|----|----|--|---------------------|
| 41 | 57 | MUSIC! I AM UNDER YOUR SPELL/COME DANCE WITH ME, One Way/Al Hudson | US MCA LP |
| 42 | 38 | SWEET TALK, Robin Beck | US Mercury 12in |
| 43 | 68 | BOOGIE ON DOWNTOWN, Hudson People | Virgin 12in |
| 44 | 26 | OOH! WHAT A LIFE, Gibson Brothers | Island 12in |
| 45 | 37 | FORMER A CURE, Ashford & Simpson | Warner Bros 12in |
| 46 | 42 | DANCIN' & PRANCIN'/JINGO/THOUSAND FINGER MAN, Candido | Salsoul 12in LP |
| 47 | 43 | GET UP AND BOOGIE, Freddie James | US Warner Bros 12in |
| 48 | 40 | COME ON AND DO IT, Poussez | Vanguard 12in |
| 49 | 48 | THE BREAK, Kat Mandu | US TK 12in |
| 50 | 49 | JUMP THE GUN, Three Degrees | Ariola 12in |

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| 51 | — | THE SECOND TIME AROUND, Shalamar | US Solar 12in |
| 52 | 53 | I'LL TELL YOU, Sergio Mendes Brasil '88 | US Elektra 12in |
| 53 | 80 | SHAKER SONG, Spyro Gyra | Infinity 12in |
| 54 | — | STILL, Commodores | Motown |
| 55 | 58 | PUT YOUR BODY IN IT, Stephanie Mills | 20th Century-Fox 12in |
| 56 | 46 | GONE GONE GONE, Johnny Mathis | CBS 12in |
| 57 | 52 | A SONG FOR THE CHILDREN/NIGHTLIFE/FRUIT MUSIC, Lonnie Liston Smith | US Columbia LP |
| 58 | — | WE GOT THE FUNK, Positive Force | US Turbo 12in |
| 59 | 59 | FIND MY WAY/IT'S SERIOUS, Cameo | Casablanca 12in |
| 60 | 51 | I WANNA DO THE DO, Bobby Rush | Phil Int 12in |

STAR CHOICE



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|----|-------------------|---------------|
| 1 | SUPFRAGETTE CITY | David Bowie |
| 2 | MY KIND OF GIRL | Frank Sinatra |
| 3 | BALLAD OF GEORGIE | Rod Stewart |
| 4 | PRETTY VACANT | Sex Pistols |
| 5 | PURPLE HAZE | Jimi Hendrix |
| 6 | VICIOUS | Lou Reed |
| 7 | POP MUSIC | M |
| 8 | SO LONELY | Police |
| 9 | RUBY | Kenny Rogers |
| 10 | PEACHES | Stranglers |

YESTER YEAR

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|-----------------------------------|---|--------------------------------------|--|
| ONE YEAR AGO (November 4, 1978) | | TEN YEARS AGO (November 1, 1968) | |
| 1 | SUMMER NIGHTS, John Travolta/Olivia Newton-John | 1 | SUGAR SUGAR, The Archies |
| 2 | SANDY, John Travolta | 2 | I'M GONNA MAKE YOU MINE, Lou Christie |
| 3 | RAT TRAP, Boonbrown Rats | 3 | HE AIN'T HEAVY, HE'S MY BROTHER, The Hollies |
| 4 | RASPUTIN, Booney M | 4 | OH WELL, Fleetwood Mac |
| 5 | MacARTHUR PARK, Donna Summer | 5 | SPACE ODDITY, David Bowie |
| 6 | SWEET TALKIN' WOMAN, Electric Light Orchestra | 6 | I'LL NEVER FALL IN LOVE AGAIN, Bobby Gentry |
| 7 | LUCKY STARS, Dean Friedman | 7 | NOBODY'S CHILD, Karen Young |
| 8 | BLAME IT ON THE BOOGIE, Jacksons | 8 | RETURN OF DJANGO DOLLAR IN THE TEETH, The Upstarters |
| 9 | PUBLIC IMAGE, Public Image Ltd | 9 | JE T'AIME, MO'NIE PLUS, Jane Birkin and Serge Gainsbourg |
| 10 | HURRY UP HARRY, Steam 99 | 10 | A BOY NAMED SUE, Johnny Cash |
| FIVE YEARS AGO (November 2, 1974) | | FIFTEEN YEARS AGO (October 31, 1964) | |
| 1 | EVERYTHING I OWN, Ken Boothe | 1 | THERE'S ALWAYS SOMETHING THERE TO REMIND ME, Sandle Shaw |
| 2 | FAR FAR AWAY, David Essex | 2 | OH PRETTY WOMAN, Roy Orbison |
| 3 | GONNA MAKE YOU A STAR, The Bay City Rollers | 3 | THE WEDDING, Julie Rogers |
| 4 | ALL OF ME LOVES ALL OF YOU, Queen | 4 | WHEN YOU WALK IN THE ROOM, The Searchers |
| 5 | KILLER QUEEN, Sweet Sensation | 5 | WHERE DID OUR LOVE GO, The Supremes |
| 6 | SAD SWEET DREAMER, Paul Anka | 6 | WALK A MILE IN MY SHOES, Matt Monro |
| 7 | YOU'RE HAVING MY BABY, The Drifters | 7 | WE'RE THROUGH, The Hollies |
| 8 | DOWN ON THE BEACH TONIGHT, George McCraw | 8 | TWELFTH OF NEVER, Cliff Richard |
| 9 | I CAN'T LEAVE YOU ALONE, The Glitter Band | 9 | ONE WAY LOVE, Cliff Bennett |
| 10 | LET'S GET TOGETHER AGAIN, Herman's Hermits | 10 | I'M INTO SOMETHING GOOD, Herman's Hermits |

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TOUR DATES

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|---------------|---|--------------------------|
| OCTOBER 31st | - | BIRMINGHAM POLY |
| NOVEMBER 1st | - | UNITY HALL WAKEFIELD |
| NOVEMBER 2nd | - | OXFORD POLY |
| NOVEMBER 3rd | - | NORTHAMPTON CRICKET CLUB |
| NOVEMBER 4th | - | LYCEUM LONDON |
| NOVEMBER 5th | - | PLYMOUTH CLONES |
| NOVEMBER 6th | - | EXETER ROUTES |
| NOVEMBER 7th | - | SEAL HAYNE COLLEGE DEVON |
| NOVEMBER 8th | - | PORT TALBOT TROUBADOR |
| NOVEMBER 9th | - | SHEFFIELD POLY |
| NOVEMBER 10th | - | LEICESTER POLY |

