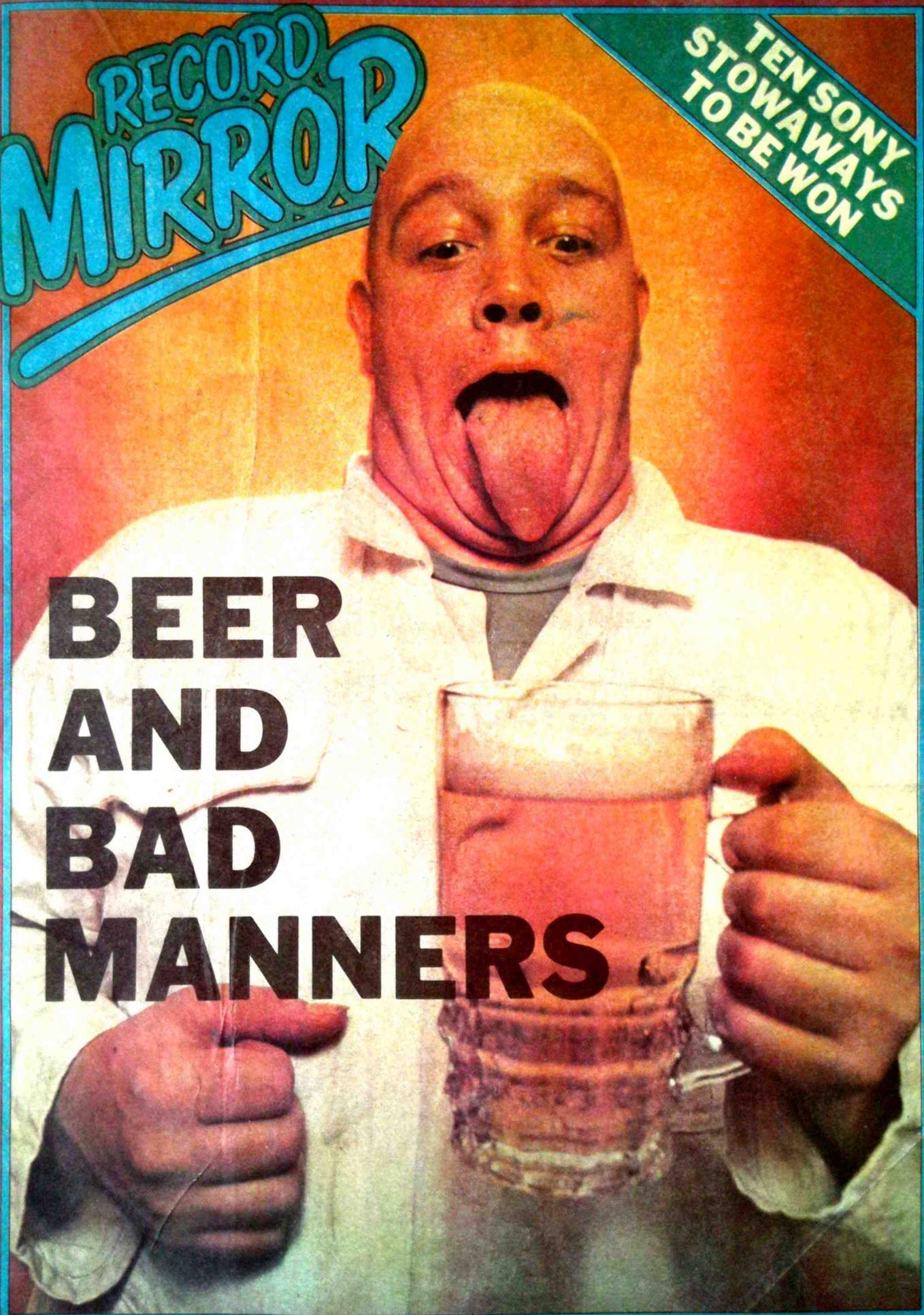


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HOLIDAY FIT FOR KING

STEVIE WONDER is pressing ahead with his efforts to make January 15 a national holiday in America . . . In memory of black civil rights leader, the late Martin Luther King.

Wonder first announced his ambition on stage during his recent concerts at the Wembley Arena. Now, with the track written for King, 'Happy Birthday', scheduled for release as the next single from the 'Hotter Than July' album, he's said he hopes to hold a rally in Washington on January 15, 1981, the date of King's birthday.

"Like no other American Martin Luther King stood for, fought for and died for American democratic principles," said Wonder this week. "The proposed holiday is the best way to reiterate our commitment to these principles."

And he added: "It would also be the first holiday commemorating the enormous contributions of black people to the United States."

SABBAFF TOUR ON

BLACK SABBATH are to play a second tour this year — starting straight after Christmas and running into the New Year.

It will be the first time that Sabbath's British fans will see new drummer Binny Appice, brought in earlier this year as a "temporary replacement" for Bill Ward. Although Ward pulled out of Sabbath's world tour earlier this year due to ill health, it's not yet been confirmed whether Appice will stay with the band, or whether Ward will eventually return.

The tour consists of 12 dates, beginning with a three night stint at the London Hammersmith Odeon on December 27, 28 and 29. There's then a short gap before the tour continues in 1981 at: Bridlington Royal Spa Hall January 2, Leeds Queens Hall 3, Stafford Bingley Hall 4, Cardiff Sophia Gardens 5, St Austell New Cornish Riviera 6, Poole Wessex Hall 7, Southampton Gaumont 9, Crawley Leisure Centre 10, Bristol Colston Hall 11. Tickets will go on sale at box offices and usual agents from Saturday November 8.

A new Black Sabbath single, 'Die Young', will be in the shops on November 21. The B-side will be a live version of 'Heaven And Hell'.

INVASION OF THE ANTS

ADAM AND the Ants, in the limelight with the Top Ten single 'Dog Eat Dog', will be playing a month-long headlining tour — starting with two shows at the Liverpool Royal Court Theatre this Sunday (9).

They'll be on stage at 8pm and 10pm, but the other gigs on the tour will be confined to just one night. The band's debut album, 'King Of The Wild Frontier', is released next week to coincide with the tour.

Full dates are: Liverpool Royal Court Theatre, November 9 (2 shows), Edinburgh Tiffanys 10, Glasgow Tiffanys 11, Durham University 12, Lincoln Drill Hall 13, Hull Queen's Garden 14, West Runton Pavillion 15, Sheffield Top Rank 16, Blackburn King George's Hall 17, Manchester Polytechnic 18, Grimsby Central Hall 19, Leeds Polytechnic 20, Aylesbury Friars 22, London Lyceum 23, Doncaster Rotters 24, Oxford New Theatre 25, Exeter St George's Hall 26, Penzance Demelzas 27, Southampton Gaumont 28, Lewisham Odeon 29, Cardiff Top Rank 30, Brighton Top Rank, December 1, Coventry Tiffanys 2, Stoke Victoria Halls 3, Derby Kings Hall 4, Northampton Roadmender 5, Bristol Locarno 7, Birmingham Odeon 8, Shrewsbury Tiffanys 9, Carlisle Market Hall 10, Newcastle Royalty Theatre 11, Ipswich Gaumont 12, Chelmsford Odeon 13, Taunton Odeon 14.

All tickets are available now.

KANTNER BETTER

JEFFERSON STARSHIP leader Paul Kantner is off the critical list after an emergency operation for a cerebral haemorrhage in Los Angeles last week.

Kantner, who also underwent brain

surgery after a motorcycle crash in 1969, has been told by doctors that he should suffer no after effects from the operation. He's expected to leave hospital in two weeks.

The Jefferson Starship were midway through recording a new album when Kantner was taken to hospital, and will continue working in the studio until he's fit enough to rejoin them.

MARLEY: NO CANCER

BOB MARLEY is "resting and well on the road to recovery" after collapsing from nervous exhaustion in America. He's now left the hospital in New York where he was taken for tests, and all reports that he was suffering from cancer have been fully denied.

However Marley wasn't fit enough to return to Jamaica for the country's elections last week. Michael Manley, leader of the People's National Party who Marley has supported in previous elections, was ousted by Edward Seaga's Labour Party.

RATS GO BANANAS

THE BOOMTOWN RATS' first single since last Spring will be 'Banana Republic', released on November 14. The track was written by Bob Geldof and Pete Briquette while the B side is 'Man At The Top', written by Gerry Cott.

Both tracks are taken from the Rats forthcoming album which should now be released before the end of the year. 'Mondo Bongo' was recorded at the Ibiza Sounds Studios and produced by Tony Visconti. Tracks include 'The Elephants' Graveyard' and 'Another Piece Of Land'.

BOW WOW WOW BACK

BOW WOW Wow, the latest Malcolm McLaren proteges, fronted by 14-year-old Annabel, are to make their live debut this week.

And to keep faithful to McLaren's pledge of "providing entertainment for 12 to 16-year-olds" the gig will take place at one of London's most popular roller skating discos — the Starlight in Hammersmith.

It's billed as 'Chicken' night and customers have been asked to bring their skates and cassettes! The concert runs until midnight this Saturday — November 8 — and the doors will open at 8pm.

ENZ BEGIN

SPLIT ENZ, who made a dramatic return to the British scene with two sell-out London concerts recently, have decided to add another string of dates in November and December.

The band have been touring the States, but will open a new string of one-nighters at Colchester Essex University on November 15. They then play: Norwich University Of East Anglia November 16, Manchester Rotters 17, Hull University 27, Newcastle Polytechnic 28, Edinburgh Nite Club 29, Sheffield Top Rank 30, Nottingham Palais December 2, Birmingham Odeon 3, London Victoria Apollo 4 and 5.

A new single from the band's chart album 'True Colours', entitled 'Nobody Takes Me Seriously', will be released this Friday (7).

NEWS

News Editor JOHN SHEARLAW

OUT! ASH, HL, MAIDEN SHUFFLE

A RESHUFFLE in Iron Maiden's line-up has resulted in 22-year-old Adrian Smith joining the group as lead guitarist.

Smith was drafted in by Maiden's guitarist Dave Murray, as they both once played together in Urchin. He's a replacement for original guitarist Dennis Stratton, who last week left the band after what were described as "musical differences".

The Maiden's touring and recording plans are unaffected by the change.

THE HUMAN LEAGUE have undergone a major change in personnel, with two founder members leaving and the remaining two forming a "New Human League".

Ian Marsh and Marilyn Ware have left to pursue "joint projects", leaving Phil Oakey and visual director Adrian Wright to rehearse and record material for a new single.

Oakey and Wright will be recruiting new members for live shows, and they're likely to be a backing vocalist and another keyboard player. Marsh and Ware meanwhile have formed the British Electric Foundation and they will work with other vocalists as a production and composing team. Their first record will be with new singer Glen Gregory.

AS EXCLUSIVELY rumoured in RECORD MIRROR a month ago, Martin Turner has confirmed that he has left Wishbone Ash. His replacement is bass player John Wetton formerly with a host of bands including, UK King Crimson and Roxy Music.

Wetton who released his solo album 'Caught In The Crossfire' recently leaves for Miami with Wishbone shortly to begin work on a new album produced by Nigel Gray, whose previous credits include working with the Police. Wishbone are also said to be considering the possibility of adding another vocalist to their line up, but nothing further was known at the time of going to press.

Martin Turner who was a founder member of Ash and had been with them for 10 years is working on a number of solo projects including sessions with former Wishbone guitarist Ted Turner and Gene October of Chelsea.

An error at the sleeve printers has resulted in 2,000 copies of Wishbone Ash's 'Live Dates Volume Two' being distributed to shops with the inner sleeve of 'Live Dates Volume One'. Sleeve reprints of both albums were carried out during the same period and this led to the mistake. Anybody purchasing one of these albums will receive the correct sleeve by writing to MCA Records, 1 Great Pultney Street, London W1.

EXTRA RUTS

TWO MORE dates have now been confirmed for the Ruts DC debut tour announced last week — the renamed band's first gigs since the death of Malcolm Owen.

They'll now be playing Wolverhampton Poly on November 22 and Newport Stowaway on November 24. The short tour winds up at the London Marquee on November 25. The band then go to America for some club dates before recording their first album as Ruts DC in December.

BUDGIE ON

BUDGIE, who've just completed a six week tour supporting Ozzy Osbourne's Blizzard Of Ozz, set out on their own headlining tour this week.

The series of dates run right up until Christmas, coinciding with the release of the group's new album 'Power Supply'. Tickets are available now for: Nottingham Boat Club,



JOHN AND YOKO

LENNON LIVE

JOHN LENNON and Yoko Ono's new album 'Double Fantasy' will be released in this country on November 17... and the couple may even be touring to promote it!

The 14-track album is split right down the middle, with seven tracks written by John Lennon and seven by Yoko Ono, and the album was produced by Lennon, Ono and Jack Douglas.

Full track listing is: John Lennon: (Just Like) Starting Over / Cleanup Time / I'm Losing You / Beautiful Boy (Darling Boy) / Watching The Wheels / Woman / Dear Yoko. Yoko Ono: I'm Your Angel / Beautiful Boy / Hard Times Are Over / Every Man Has A Woman Who Loves Him / Give Me Something / I'm Moving On / Kiss Kiss Kiss.

Latest reports from New York, where Lennon signed a deal with David Geffen's new label in September, ending six years of silence, confirm that discussions have already taken place about the possibility of Lennon and Yoko Ono touring, although no definite decision has been reached.

REGGAE X 2

BRITISH REGGAE takes to the road with a vengeance this month, with full tours by Steel Pulse and Black Slate.

Black Slate, collecting well-deserved laurels — at last — with their single 'Amigo', warm up with a gig at the London 100 Club this Thursday (6), before playing dates at: Cardiff Top Rank November 12, Newton Abbot Seale Hayne College 14, Torquay 400 Ballroom 15, Somerton Red Lion 16, Penzance Demelzis 17, Plymouth Fiesta 18, Pontypridd Wales Poly 19, Port Talbot Troubadour 20, Birmingham Top Rank 21, Newcastle University 22, Slough Centre Ballroom 28, Guildford Surrey University 29, Bristol Romeo and Juliet December 1, Derby Romeo and Julieta 2, Sheffield Poly 3, Manchester Poly 4, Brighton Jenkinsons 7.

'Amigo' is also the title of Black Slate's new album, released on the Ensign label on November 7.

Steel Pulse start their first British tour since 1979 next week at Stirling University on November 13, then: Newcastle Poly 14, Leeds University 15, Liverpool University 19, Norwich University of East Anglia 21, Colchester Essex University 22, Brighton Top Rank 24, Sheffield University 25, Manchester University 26, Coventry Warwick University 27, Cardiff University 28, Leicester Poly 29, Plymouth Poly December 3, London Thames Poly 4, Birmingham University 5, Loughborough University 6, St Albans City Hall.

More dates have still to be added.

BPI HIT BACK

CHRIS WRIGHT, the new chairman of the British Phonographic Industry, has pledged "a solid improvement in the chart" by next year and also made clear his intention to improve the public image of the industry as a whole.

Wright, joint chairman of Chrysalis, was elected last Wednesday, following the resignation of John Fruin. And he immediately hit out at allegations that the BPI's Committee of Enquiry report on chart hyping had been a "whitewash".

"The adverse publicity is greatly to the disadvantage of the industry," he said, "and one thing I certainly don't

want is another 'World In Action' report this time next year. But I feel that the BPI's report was a fair assessment of the situation — I have written to all the member companies and a full copy of the report will be made available to them."

The new chairman sees room for "improvements" in the chart by the time the contract is negotiated at the end of this year. While he also intends to press ahead with a new look public relations policy for the BPI.

Said Wright: "This business is a serious industry, not a Mickey Mouse set-up. I would like to improve the PR practice and our image as a whole."

SLADE BAK

SLADE, back and never to be forgotten, celebrate their first chart single for two years with a full tour running right up until Christmas.

Starting at Norwich Cromwells on November 27, they tour the clubs and colleges as follows: Bath University November 28, London Thames Poly 29, Bournemouth Winter Gardens December 1, Canterbury Kent University 2, London Uxbridge Brunel University 3, Wakefield Unity Hall 5, Sunderland Poly 6, Wolverhampton Civic Hall 7, Hardstoft Shoulder Of Mutton 8, Sheffield Poly 12, Hull City Hall 13, Manchester Rotters 15, Colwyn Bay Pavilion 16, Liverpool Brads 18, Ashford Stour Centre 19, Birmingham Odeon 20, Dunstable Queensway Hall 21, Grimsby Central Hall 22.

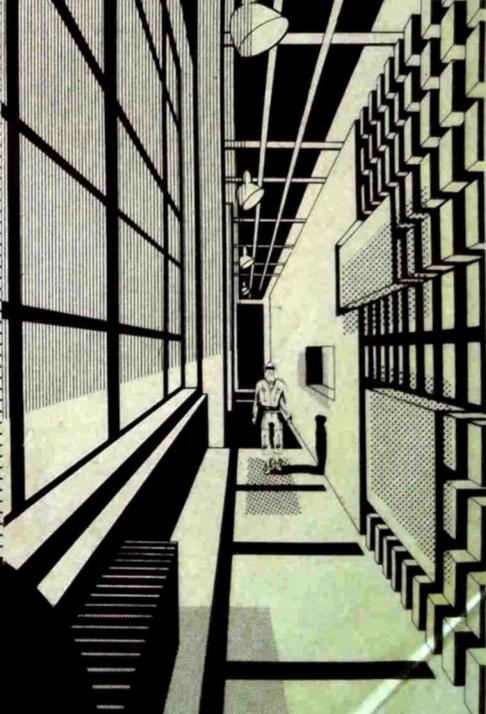
And that's not all! This Friday (7) sees the release of a new Slade "greatest hits" compilation. 'Slade Smashers' contains 20 tracks, including chart toppers such as 'Mama Weer All Crazee Now', 'Coz I Luv You' and 'Merry Xmas Everybody'.

DAMNED DATES

DATES HAVE at last been finalised for the Damned's British tour.

Tickets are available now for all the gigs, which run into December as follows: Newcastle Mayfair November 20, Wakefield Unity Hall 21, West Runton Pavilion 22, Sheffield Top Rank 23, Southampton Gaumont 24, Cardiff Top Rank 25, St Austell New Cornish Riviera 26, Huddersfield Cleopatras 28, Derby Ajanta 29, Bristol Locarno 30, Liverpool Brady's December 1, Birmingham Odeon 2, London Hammersmith Odeon 3, Manchester Apollo 4, Edinburgh Odeon 5, Glasgow Apollo 7, Durham University 8, Blackburn King Georges Hall 9.

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- 7 · EXETER UNIVERSITY
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- 11 · CANTERBURY UNIVERSITY
- 12 · BRADFORD UNIVERSITY
- 13 · LIMIT CLUB · SHEFFIELD
- 14 · TOWN HALL · KIDDERMINSTER
- 15 · BRISTOL POLYTECHNIC
- 18 · READING UNIVERSITY
- 19 · WOLVERHAMPTON POLYTECHNIC
- 20 · BLACKPOOL POLYTECHNIC
- 21 · NITE CLUB · EDINBURGH
- 22 · BRADY'S CLUB · LIVERPOOL
- 26 · MARQUEE · LONDON
- 27 · MARQUEE · LONDON
- 24 · COVENTRY POLYTECHNIC
- 28 · ASTON UNIVERSITY · BIRMINGHAM
- 29 · KEELE UNIVERSITY · STOKE
- 30 · JENKINSON'S · BRIGHTON

**GARY GLITTER**

GARY GLITTER: who releases his new single 'What Your Momma Don't See (Your Momma Don't Know)' on November 14 will be playing the following dates; Norwich Cromwells November 13, Blackpool Norbreck Castle 22, Huddersfield Polytechnic 28, Reading University December 2, Bristol Polytechnic 3, London Goldsmith College 4, Newcastle Polytechnic 5, Bradford University 6,

**GARY GLITTER**

Norwich UEA 7, Treforest Wales Polytechnic 10, Manchester Carusel 11, Glasgow University 12, Nottingham Trent Polytechnic 18, Watford Bailey's December 29-January 3. The first 10,000 copies of Glitter's new single will sell at 75p.

JAPAN

JAPAN: play their only British date of the year at the London Lyceum on November 27. The band recently released their first album for the Virgin label 'Gentlemen Take Polaroids'.

DANCE BAND

DANCE BAND: added dates; London Dingwalls November 12, Stafford Keele University 13, Oxford Westminster College 14, Twickenham Osterly Hotel for West London Institute of Higher Education 28, Cheltenham St Pauls College December 5, London Chelsea College 6, Derby Lonsdale College 9, Manchester University 10, Edinburgh Astoria 11.

BILLY CONNOLLY

BILLY CONNOLLY: added dates; Leicester De Montfort Hall November 27, Bridlington Spa 29, Birmingham Odeon 30, Ipswich Gaumont December 2, Portsmouth Guildhall 3, Poole Arts Centre 4, Bristol Colston Hall 5, Norwich Theatre Royal 8, Hull New Theatre 9, Derby Assembly Rooms 10.

THE GAS

THE GAS: a London based trio who recently signed to Polydor play the following London dates; City University November 8, Rock Garden 12, 101 Club 15, Music Machine 19, Cambridge College of Art 22, Thames Polytechnic 24, Hope And Anchor 27. The band's first single 'It Shows In Your Face' is released this week.

ON THE AIR

ON THE AIR: Twickenham West London Institute of Higher Education November 7, High Wycombe Bucks College of Higher Education 13, London Bedford College 14, Oxford Polytechnic 21, London Greyhound 22, London Acklam Hall. The first 50 people through the door at the Greyhound gig will receive a free copy of the band's maxi single.

BLUE ORCHIDS

BLUE ORCHIDS: who release their debut single 'Disney Boys' next week, play the following London dates; Moonlight Club November 19, Rock Garden 20, Luton Christ Church Civic Centre 22.

THE FIX

THE FIX: following London dates; Dingwalls November 12, Marquee 27, 28.

BRIAN BRAIN

BRIAN BRAIN: London Rock Garden November 19, London Moonlight 21, Birmingham Fighting Cocks 22.

THE DRONES

THE DRONES: Manchester Band on the Wall November 3, 10, Leeds Fan Club 20.

STRAIGHT EIGHT

STRAIGHT EIGHT: London Music Machine November 19, Marquee 28.

NIGHTDOCTOR

NIGHTDOCTOR: the 10 piece reggae rockers band fronted by Ex-Wailers musician Vin Gordon play the following dates; Belfast Queens University November 6, Dublin Trinity College 7, Cork Downtown Campus 8, London Venue 11, Harrow Middlesex and Herts Country Club 12, London 100 Club 13, Stoke North Staffs Polytechnic 14, Bath Technical College 18, Kings Lynn Norfolk College 19, Nottingham Ad Lib Club 20, York Alquin College 21, Glasgow Technical College 22, Edinburgh Nite Club 23, Leeds Warehouse 26, Manchester Polytechnic 27, Relford Porterhouse 28, Southampton University 29, Cheltenham North Gloucester Technical College, Reading Caribbean Club. The band who released their first single 'Music Like Din' recently, are now in the studios working on their debut album scheduled for January release.

TWELFTH NIGHT

TWELFTH NIGHT: Oxford Corn Dolly November 6, Egham Shoreditch College 7, Eton The Christopher 10, London New Merlin's Cave 11, Weybridge National College of Food Technology 13, London Windsor Castle 15, Guildford Surrey University 16, St Albans Horn of Plenty 17, Reading Target 21, Oxford Corn Dolly 22, Bicester Red Lion 23, Slough Studio One 24, St Albans Horn of Plenty 27, Oxford Penny Farthing 28, London Windsor Castle 29, Croydon Crawdad-dy 30.

BOB MARLEY and the Wailers' new single will be 'Redemption Song', which is available in the shops from November 10. It's taken from their latest album 'Uprising'.

THE MECHANICS will be featured on two compilation albums by the 101 label. Tracks include a live version of 'Higher and Higher'.

LIGHT OF The World release their new album 'Round Trip' on November 14. They will be supporting **Aretha Franklin** for six nights at the London Victoria Apollo in late November.

EAST PRODUCT release the following: 'Shake Some Action' by **Fast Electricity**; 'Rain Song' by **Boots For Dancing**; 'From The Top' by **Restricted Code** and 'Cruising Missiles' again by **Drinking Electricity**.

WILLY AND the Poorboys are featured on a compilation album 'Bum Beat - Live At The Barrel Organ' which is currently on release price £4.99.

1/2 JAPANESE from Michigan release a three LP boxed set, booklet and poster, limited to 2000 copies on October 31.

UNDERHAND JONES and The Shops, two Glasgow bands, are featured on

an album entitled 'Jammy But Nice' which is available for £5.00 including p&p from 957 Dumbarton Road, Glasgow G14 9UF.

CLASSIX NOUVEAUX release their first single for Liberty Records 'Nasty Little Green Men', on November 10.

ROCKET RECORDS release an Elton John two single set for the Christmas market on November 14. The package contains 'Dear God' as the main track, with 'Tactics', 'Steal Away Child' and 'Love So Cold'. 'Tactics' is an instrumental, 'Steal Away Child' was written with **Gary Osborne** and 'Love So Cold' was written with **Bernie Taupin**.

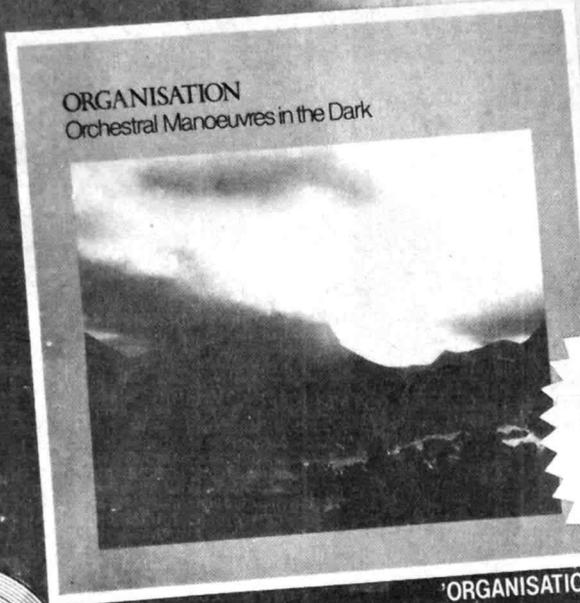
WHITESNAKE release their live 12in single 'Ain't No Love In The Heart Of The City' on November 10. Whitesnakes are currently on their first American tour taking in 31 dates.

DIRE STRAITS: release their new single 'Romeo And Juliet' on November 14. It's taken from their album 'Making Movies', and the single will be available in a picture bag.

DR FEELGOOD releases their new single 'Jumping From Love' this week. The song is taken from the band's album 'A Case Of The Shakes'.

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1	STEVIE WONDER HOTTER THAN JULY	4-29	21	MIKE OLDFIELD QE2	3-99	41	AFTER THE FIRE 80 F	3-89
2	POLICE ZENYATTA MONDATT	3-79	22	SUPERTRAMP PARIS	4-99	42	STEVE FORBERT LITTLE STEVIE ORBIT	3-89
3	BARBRA STREISAND GUILTY	3-99	23	GEORGE BENSON GIVE ME THE NIGHT	3-79	43	VARIOUS I AM WOMAN	3-99
4	BRUCE SPRINGSTEEN THE RIVER	4-49	24	ROCKPILE SECONDS OF PLEASURE	3-79	44	VARDIS 100 MPH	2-99
5	DIRE STRAITS SKAKING MOVIES	4-49	25	THIN LIZZY CHINA TOWN	4-49	45	THE TOURISTS LUMINOUS BASEMENT	3-99
6	EARTH, WIND & FIRE FACES	5-49	26	RANDY CRAWFORD NOW WE MAY BEGIN	3-29	46	XTC BLACK SEA	3-99
7	MADNESS ABSOLUTELY	3-89	27	THE JOE JACKSON BAND BEAT CRAZY	3-89	47	ROBERT PALMER CLUES	3-99
8	RY COODER BORDERLINE	3-79	28	UB 40 SIGNING OFF	3-99	48	JOAN ARMATRADE ME MYSELF I	3-89
9	TALKING HEADS REMAIN IN LIGHT	3-79	29	SAD CAFE	3-99	49	RORY GALLAGHER STAGETRUCK	3-99
10	ORCHESTRAL MANOEUVRES IN THE DARK ORGANISATION	3-99	30	WILTON FELDER INHERIT THE WIND	3-89	50	GEORGE THOROGOOD MORE GEORGE THOROGOOD	3-89
11	STATUS QUO JUST SUPPOSIN'	4-49	31	WISHBONE ASH LIVE DATES VOL 2	3-99	51	DIANA ROSS DIANA	3-99
12	DAVID BOWIE SCARY MONSTERS	4-49	32	ROXY MUSIC FLESH AND BLOOD	4-49	52	DON McLEAN THE VERY BEST OF	4-19
13	KATE BUSH NEVER FOREVER	3-99	33	THE RUTS GRIN AND BEAR IT	3-99	53	THE DOOBIE BROS MORE GEORGE THOROGOOD	3-89
14	ALAN PARSONS THE TURN OF A FRIENDLY CARD	3-99	34	PAULINE MURRAY & THE INVISIBLE GIRLS	3-49	54	THE BEAT I JUST CAN'T STOP IT	3-89
15	THE JACKSONS TRIUMPH	3-99	35	HAZEL O'CONNOR BREAKING GLASS	3-89	55	CHAS JANKEL CHAS JANKEL	3-79
16	THE BLUES BAND READY	3-79	36	JOHN MITCHELL SHADOWS AND LIGHT	5-99	56	THE PLASMATICS NEW HOPE FOR THE WRETCHED	2-99
17	THE SPECIALS MORE SPECIALS	3-89	37	JOHN MARTIN GRACE AND DANGER	3-99	57	THE SKIDS LITE GAME	3-99
18	MONTY PYTHON CONTRACTUAL OBLIGATION ALBUM	3-89	38	THE POLICE REGATTA DE BLANC	3-79	58	MARTHA & THE MUFFINS FRANCE AND DANCE	3-99
19	DONNA SUMMER THE WANDERER	3-79	39	CHEAP TRICK ALL SHOOK UP	3-99	59	L.T.D. SHINE ON	3-89
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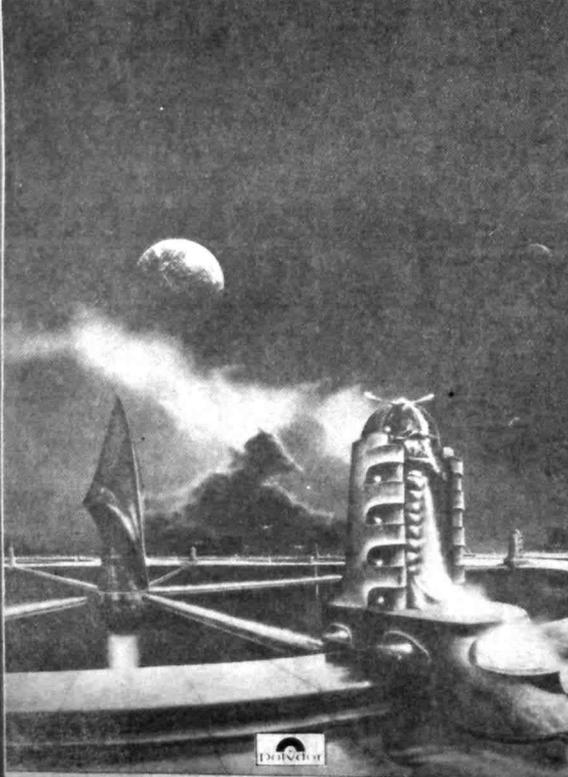
SILENT KNIGHT

“If this album doesn’t crack it for them, the next one will. It’s as simple and inexorable as that—don’t be the last one to realise.”

Paul Suter-Sounds

“.... on this, the third episode in an on-going epic, the band convincingly underline their strong atmospheric connections with the magazine sci-fi hacks of the thirties and forties and continue to manufacture a new genre within the sphere of heavy rock-pulp pomp.” ****

Malcolm Dome, Record Mirror



private highs



FIRST ITEM on the menu of poop and piffle is a moment of silence to commemorate the parting of the ways between the Record Mirror staff and **Ronnie Gurr**, as the travellers on life's highway now take different roads to the final destination . . . (Get on with it — Ed). We would like to thank him for tuition in the noble art of alcohol imbibing, for spreading the sunshine and sparkle of the grizzly snarl, the bloodshot eyes, the dragged through a hedge backwards charm and the chirpy way he greeted us every morning with his lively, "Och, never again!" (Bloody hell he wasn't that nice — Ed).

THE INTREPID Malcolm Allured and **Trevor Oakes** of **Showaddywaddy** swam where no man had swam before off the Florida coastline and had the wonderful experience of seeing a dead body float past them in the opposite direction. Whether the man was suffering from hearing the new Showaddywaddy album or merely forgot that drowning kills isn't known yet.

ARTHUR CADNAM of the **Distractions** claims to be winning the Distractions celibacy contest. After nine weeks of abstinence he claims to have had only two relapses, neither of which were self-induced. (What does that mean? — Ed).

THOSE WHO haven't got anything better to do on Thursday 8th November can watch out for **Toyah Wilcox** in "Minder" on the goggle box. Those who have better things to do will be better off doing them.

SOME THINGS never change. Astral travellers **Hawkwind** lately find it a bit difficult getting about on terra firma. Following last year's feat of writing off their van on tour, they re-enacted the same epic on the M4 last Monday.



Pic by Kilier

SO THIS is what made our country what it is today. "I have seen it and felt it, and it is an experience I shall never forget," expurgated the divine **Miss Thatch**, when asked about **Rick Parfitt's** contributions to the new **Status Bore** album. **Rick**, naturally, was overcome with joy at this and decided to show his appreciation next time she dropped round his publicist's office near **London Bridge**.

Along with injury to a few minions there was the destruction of the far more valuable £2000 worth of equipment.

JUST WHAT is the truth of the tale that the seasoned boozers **Rockpile** threatened to pull their **Queen Mary College** gig because the social secretary had provided them with **Cossack Vodka**

instead of the usual **Smirnoff**? I'm surprised they noticed.

THE POLICE managed to bore their largest audience to date in **Edmonton, Canada**, when 8,200 suckers shelled out their hard earned dollars to support **Andy Summer's** tax exile. **Stewart Copeland's** bid to become the new **Russ Meyer** amid the celluloid and, of course, **Sting's** ego. **SPLIT ENZ** attracted the likes of the **Divine Ms M, Donna Summer** and **Supertramp** to their **Whisky - A - Go - Go** set in **LA**.

MEANWHILE HOLLYWOOD has done the decent thing and honoured **The Jacksons** with a star on the **Hollywood Walk Of Fame**. A record crowd of 5,000 fans and some well-known celebrities celebrated the fact that the **Jacksons** have sold 100 million records, a figure that only **the Beatles** have beaten in terms of groups.

THE SCOTS sense of humour still eludes me but **Simple Minds** played the game beautifully by first carrying the drum kit and drummer of support **Music For Pleasure** off stage mid-set and then putting a massive black box on the hands of the keyboardist pinning him to the instrument. We civilised folk observe that there is life behind **Hadrians Wall**.

YOU WIN some you lose some. **XTC** had the honour of having **Robert Stigwood** stun his staff by actually making an appearance at the **Swindon sizzler's** Ritz set in **New York**. However, the band made an appearance at the premiere of the new film 'Times Square' only to be approached by a photographer who left them bracing themselves for the snaps while he captured **Lou Reed** for posterity instead. **AS IF** the punters haven't had enough to suffer by actually paying cash to experience the **Stiff Tour**, the **Guildford** crowd had to put up with **John Otway** ham his way through 'The **Green Green Grass Of Home**' also.



Pic by Neal Wilson

FOLLOWING the box-office slumps of his previous images — **Dirk Bogarde** and **Peter O'Toole** — schizophrenic **Scot, Skid Richard Jobson** has nixed the possibility of a **Digby the Biggest Dog** in the **World** persona and opted instead for the all-American boy. Pictured here at **The Venue** with someone or other who used to be in the **Sex Pistols** and someone else who we don't recognise, **Jobson** is seen exercising an all-European **Pils** bottle in his right hand and something big and furry under his hat . . . possibly his hair, but that's a wild guess.

"If this image does nae work out," quoth the jovial **Jobbers**, "I'm going back to modelling for the **Captain Gilette** ads." Professional **Steve Jones** unhappily retorted: "It's alright for some. No matter what I try to do people just take me for some worn-out old rock poser. I just can't win."

DOWN LOW HOW

NATURAL BLONDE COLUMN

IT WAS a glorious autumnal morning when Al Clark (Virgin's supposedly Latin press officer), photographer Simon (whose wife is pregnant so he practised his breathing exercises all the way to Berkshire) and I set off for Mike Oldfield's house.

The sun filtered through the russet coloured leaves and I spent a few pleasant minutes deciding which house I'd like. The houses in this particular region all obviously belong to keen leisure enthusiasts as they all have a swimming pool and a golf course in the back garden.

We arrived about three minutes late, as Mike is extremely punctual he was already in the garden sniffing the air in a highly professional manner with a sort of Biggles style jacket on, but sadly no goggles. It was apparent to Oldfield as soon as we arrived that there was fog. This was unfortunately

only apparent to us when we were 700 feet up in the air. All the same, we set out intrepidly for the local airfield which is situated right next door to the local golf course. "It's incredibly hard to get into that club, you have to be recommended by three members who've all been members for more than five years, Cilla Black's husband was furious because he couldn't get in," we were informed in case we planned a quick getaway to the golf club.

We arrived at the airfield and a horrid silence hit me. Al obviously thought I'd died, never having seen me with my mouth shut before. It was 20 minutes of torture... first of all it was rather nippy and I didn't have my coat on, then Mr Oldfield realised he'd left his keys back at the house and trotted off to get them, leaving me with Al to exchanged nervous quips about Buddy Holly as we glared at the 50 multi coloured airplanes that looked like a cross between flying lawn mowers and the sort of planes attached to a string you see geography students in lumpy anoraks flying on the heath.

I flirted mildly, but unwisely, with the aerodrome dog who then made a ferocious dive for my fishnets.

Once inside the plane (an experience in itself, as you have to lean on to the wing and in my case, pray it doesn't collapse under the weight of your eye makeup) — it's like a little car. There are two driving wheels and millions of different clock faces which, Mike explained, were to stop us getting lost. Ha, I thought, as we are only going around the field three times this seems a trifle suspicious to moi, so I put my safety belt on immediately in case the plane



Pic by Simon Fowler

MIKE OLDFIELD searches frantically for the fuel gauge, PAULA prepares to bale out, grimly the cameraman keeps shooting to the last...finally the plane is ready to take off.

tripped over a cow pat on its way to the runway. Of course if you do happen to get lost, Heathrow is but two reservoirs away and you might bump into Concorde (literally).

After about two million different checks we were ready for off. Al and Simon sitting bravely in the back seat, an interesting pale green colour suffusing their chops. Mike checked all the knobs and levers off on a list he has (thank God or he might forget to shut the door). Take off the first time round was a teensy weensy bit hair-raising one might say, in fact judging from the look on Al's face I began to wish we'd taken bets out on who'd have the first accident in his pantie-poops.

"I'm going to put my flaps down now," shouted Mike through my headphones. "Oh my God," I thought bravely to myself as we dropped at least 10 feet and swerved to the left a la the style of an Italian taxi driver. Ten feet in one

of those machines is like a mile in any other machine I decided and God knows what putting one's flaps down meant, but I was willing to try anything at that point.

We then landed and had to go through all the checks again. However, I was feeling flushed with success having lived through the first circuit and so off we went again — little did we know...

Unfortunately, at the end of our second thrilling swing across the wonderful countryside we started to go down to land and, er, um, "Ran into a bit of cross wind," was how Mike put it. "Cross wind! I could have shrieked. Bleeding typhoon more like. "We wobbled wildly for about half a second and then we hit the floor with an almighty thump and bounced gaily along the runway while Al Clark whistled the complete works of Gen Miller from the safety of the back seat. I turned totally puce as the blood rushed to my left ear (safest place on board I

would have thought). After this little thrill (which it will take me about three months to recover from) we did another charming little circuit with a truly perfect landing — the sort of thing Lindbergh would have been proud of.

After tying the wings of the plane to the ground in case the plane decided to go for a spin on its own, we went to the pub, to play Space Invaders. And recover.

Mike was saying "I wanted a hobby when I moved to the country and so I tried a few things like horses, but I fell off and then it bolted with me. So then I tried archery, but the bows were great big things so I thought I'd try flying as I'd always wanted to and I felt I learnt to do something really difficult it would make me feel more self-confident."

So he had about 40 lessons and got his licence, I was particularly relieved to hear that. It takes about three months to learn and now he flies about once a week.

It sounded triff (if you've a strong stomach) especially as he tells us "Recently I flew over, just for the day, to Le Touquet in France and, last year, I flew from Munich to Bremen in Germany. You can get to Scotland in three hours so you can nip off there for the day." Not that you'd catch me nipping off in that thing again.

When I got back home a friend asked me how long I was up for. When I told her about 20 minutes there were guffaws. Twenty minutes, tee hee, thought you'd at least go to Lands End and back. I pointed out that 20 minutes at 750 feet in a flying lawn mower is more than enough time to get diarrhoea

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THE JAM
The Modern World by
Numbers
 By Paul Honeyford (Eel Pie
 Publishing, £3.95)
 By Ronnie Gurr

CHRISTMAS IS coming and publishers are getting fat! Hot on the heels of Pennie Smith's Clash epic on Eel Pie comes this feisty offering from Mr Honeyford. Obviously a ranking Jamophile — the author's band are called The Start and have recently supported the man's mentors — 'The Modern World By Numbers' offers the kind of fanatical prose that you may have thought died with the initial blurt of the fanzine.

NUMERATE JAM

In essence this is a composition on the history, and an analysis, of the songs of The Jam. Honeyford muses over Weller's lyrics at some length, in finest final year exam style, though there never seems to have been a one - to - one confrontation with any of the band. Leastways if there was it is not reproduced at any length here.

Rather we have a smattering of short quotes that seem to have been lifted from other sources though none are credited.

A sturdy little work that can be read through in no time at all really, though the dinky pictures — and there's plenty of them — will make this an essential stocking filler for every modern home.



MISTER TY TANIC, appearing in his first starring role, cowers away from Smith's review . . .

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RAISE THE TITANIC
Jason Robards, Richard Selby, Alec Guinness.
Director: Jerry Jameson. (ITC)

Bt ROBIN SMITH
 NO THANKS. I'll stick to playing with my plastic boats in the bath on Friday nights. When you can see X wing fighters flitting across the universe and meet aliens up on the silver screen who's going to get excited about a rotting old hulk?

This crashing bore is as successful at its namesake's maiden voyage in 1912. En route from Southampton to New York, the Titanic ran into a large chunk of ice and sank, costing hundreds of lives.

In this epic, based on the book of the same name, the US Navy want to raise the Titanic because it contains the only known supply of byzantium — a rare and powerful radio - active mineral which is necessary for their latest defence plans.

Years ago apparently an enterprising bloke called Brewster had hacked out some byzantium from a Russian mine and hid it aboard the Titanic. But why he should have realised the importance of

the mineral in those non - nuclear days isn't explained. Anyway, the mighty US Navy swings into action to track down the Titanic which is two miles down in the Atlantic. By blasting the ship clear of the ocean bottom and putting inflatable devices inside, they hope to raise it.

The search is led by dashing retired naval commander Dirk Pitt and not quite so dashing scientist Gene Seagram. They're both in love with the same woman (yawn), an American reporter who can't decide between the two of them (gasp, yawn).

Probing the depths of the ocean the submarines eventually find the Titanic in a huge trough. I was expecting a rather large and ferocious sea monster to come along at this point, but instead one of the subs becomes entangled with the wreck. With only a few hours of oxygen left for the crew it's now or never to raise the Titanic and up it comes with the speed of a Polaris missile.

But horrors, there's no byzantium aboard and Pitt and Seagram later discover that the mineral is buried in an English graveyard.

Confused? You certainly will be if you can keep your eyes open until the end of the film.

The final drop



And so, farewell then, young Ron. It seems you are passing on To press offices new And unopened bottles of scotch and cheap white wine And perhaps even tequila, if you're a good boy.

You shall be pissed — whoops! — missed And we will mourn your leaving As we mourned your coming And your late copy And lots of other things.

Who could forget those sad, bleary, red eyes Staring at us like hung - over blood clots? Who could ignore those obscure, drunken mouthings of abuse And that four - day growth? Or even the four - day growth on your face?

So, yon Ron, you are moving on. Our tears rust our typewriter keys And our drinks expenses are massively reduced.
 WILLIAM SHAKESBEER

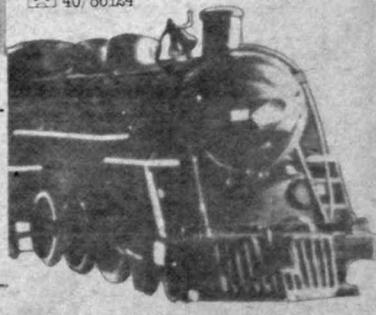
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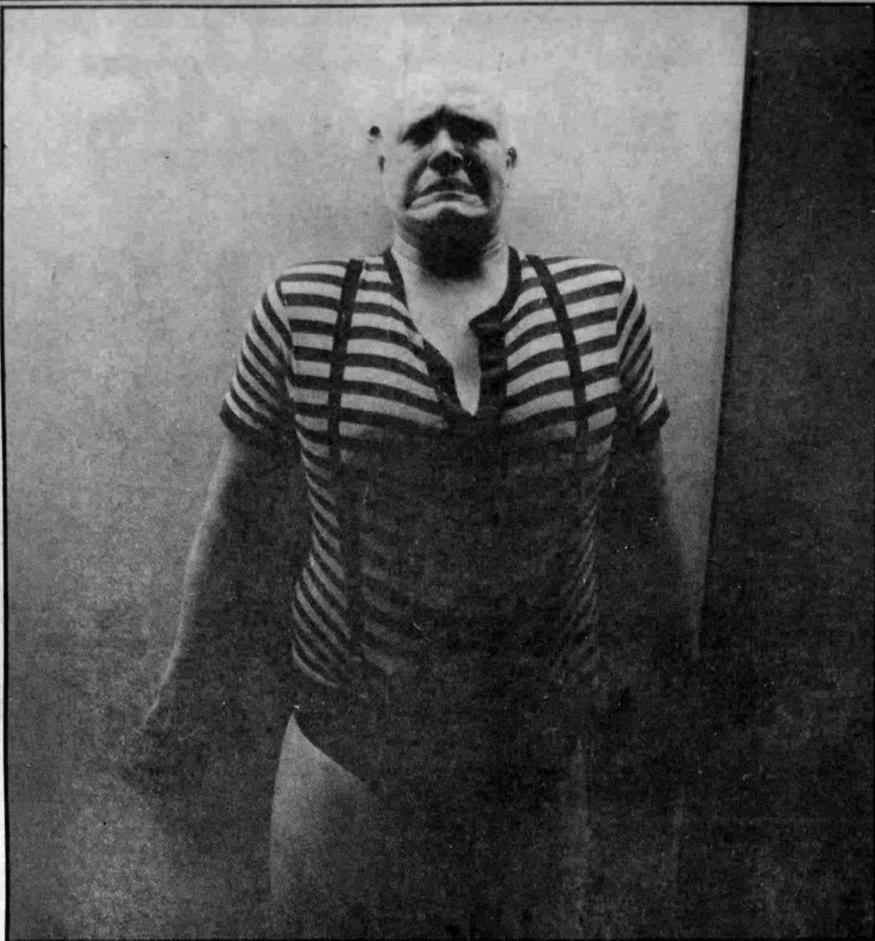
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DOUG TRENDLE: looking for a launderette.

IN AT THE FINNISH

GILL PRINGLE in Finland with BAD MANNERS, who sell more records than the Stones there. ROSS HALFAN takes pix.

Wearing his remaining wardrobe of crumpled boxer shorts, odd socks and string vest, Doug, who is engrossed in a plateful of smorgasbord, takes the news calmly: "If you can't rescue them from the laundry, we can always wear our overcoats with no trousers," he suggests, counting on his many layers of flesh to keep the cold winds out.

The occasion is a press lunch, and the band have been hungrily tucked into what they label as the "cheese soup". They are later informed by a humourless waiter that the cheese soup is in fact fondue, and that the other guests were supposed to have had some as well.

Bad Manners' second album entitled 'Loonie Tunes' is about to be released in Britain and there are last-minute discussions about the sleeve design. The inner cover features family album photos of all the band. "There's a pic of Andy (Andrew Marson) on it holding a teddy bear. He looks more like the bear than it does."

"Even at a tender age, held in his dad's arms, Winston looks just as mad as he is now," explains Fatty. The rest of the band hold the trump card: "Well, there's a picture of

Doug, actually looking quite slim, with long hair," teases Winston. "I'm sure he'll be barely recognisable."

The conversation reverts back to the "larger" members of society: "We think they're 'orrible. 'Lip Up Fatty' out to be called 'Lip Up Medium People,'" provokes Louis. "Fat people are the elite — what's more, they're good dancers," replies Doug, making a stand for his fellow fat friends: "I'm happy as I am. I'm not going to loose weight just 'cause of you lot."

"Well if he has a heart attack, we're getting Laurel Aitken in," says Chris. Like other like-minded people, they feel sad that Aitken is achieving no real success out of something he more or less invented.

Aitken came on stage for 'Fatty Fatty' while the band were playing at Leicester Polytechnic, and they feel it a shame that the "grandad of ska" must resign himself to small seedy nightclubs while Bad Manners and the like jolly around Europe.

The new album is mostly band-penned apart from covers of old ska standards including 'Tequila', 'El Pussycat' and the little-known 'Echo 42'. 'Echo Gone Wrong' is their favourite: "It's a dub song — a lot of people may think we take the mickey out of dub, but that's not

right 'cause we all really like it and enjoy playing it. We only take the piss in a friendly sort of way," explains Doug.

'Lorraine', which will probably be the first single from the album, is about a girl in Scotland that all nine members of the band "fell in love with" while on tour. Less said about that the better.

The band claim to be influenced by a diverse range of musical tastes: "We've also been influenced by little pieces of cheese, cheese soufflé and quite often things we find in our teeth," says Louis.

There's no doubt in my mind that 'Loonie Tunes' will again perpetrate their long-standing image as affable boisterous nutters.

"We are trying to eradicate all seriousness," confirms Chris — the ever-suffering sax player who is described as the "band weapon". "All he has to do is talk to someone, and they get so bored that they end up taking drastic measures," explains Doug. "He's already cracked up one of our support bands just by talking to them. Who knows what he could do given the chance?"

The band's image of trashing everywhere they go hardly stood up to scrutiny Doug: "We now have a policy whereby if anyone wrecks a hotel room they pay for it

themselves. Or else they try and mend it . . ."

Nothing is considered too deeply. The average age in the band is 20, and they try their hardest not to take any of society's burdens on to their shoulders: "Violence at our gigs? What?" Winston is quite taken aback by the suggestion. "I was in the pub the other day and these two geezers were playing the accordion and a fight broke out. It's not just at our gigs," stammers Louis.

On stage, with the bright lights shining in their eyes, it's fairly easy to remain oblivious to what's happening in the centre of the small scuffle developing at the back of the hall. Bad Manners would probably prefer not to know either. Life on the road is pretty well protected from cut-throat razors and interfering police officers.

Whatever their audience get up to during the set, the band don't think it's any of their business to preach. Winston: "We're not totally thick, like some people may think, we just don't think people come to our gigs to have anything but our music rammed down their throats. Our music has nothing to do with individual politics. People can make their own minds up without looking to us."

Six of the band members met while still schooling at Woodbury Down in Manor House. It's rather difficult for their £50 a week pay to bring on any visions of splendour and most of them have remained close to home in various Stoke Newington squats. Their ex-Alvin Stardust manager has obviously adopted some new policies.

Originally comprising of 16 members, the band has narrowed down to the present line-up of nine: Louis Cook, Chris Kane, Doug "Fatty" Trendle, David Farren, Paul Hyman, Andrew Marson, Martin Stewart, Alan Sayag and Brian Tuitt. A further tenth member is bemoaned as a wasted talent. "He went and got married," they wail in bachelor unison.

The stage clothes are still at the launderette and it is now time for a quick photo session before the TV appearance. It is bitterly cold outside and the Finnish photographer insists the band have their photo taken on the steps of their Houses of Parliament.

Throwing an overcoat over his near-naked body, Doug takes to the lens like a fish to water. It is no wonder that the prime minister doesn't come to shake hands with the bizarre shivering pink form prancing around at the foot of the grandiose stairs leading to the hallowed halls.

The photo session is dispensed with quickly and the band pile back into their touring coach which is shared with three road crew and an alsatian. As the coach pulls away, they peer through the dusty back windows, still unconvinced that the prime minister really hadn't wanted to meet them.

The new album cover includes a photo of Jeremy Thorpe, Harold Wilson and Ted Heath, with the words "Lest we forget" printed beneath.

Driving to the club where they are to be televised, Doug informs their press officer that the band have done a gig which wasn't on the schedule: "We shouldn't really tell you this, but since we didn't get paid I suppose it's all right," says Doug. The gig in question was on the ferry trip from Norway to Finland, which had apparently gone down quite well with the passengers and some people had even been moved to get up and dance.

It would seem it's not only people on boats who like Bad Manners: "We've had two offers now to play in old people's homes," grins Winston. "We have to turn them down though because the excitement would probably be too much."

Do Bad Manners shatter your illusions about the glamorous lives of pop stars? If they do, then it's just as well, 'cause Bad Manners pretend to be nothing more than a bunch of lads having a great time. There are no theories here.

“WHAT an awful image we must have,” says Bad Manners' Doug 'Fatty' Trendle, nodding his head disapprovingly at a Finnish rock paper featuring a provocative photograph of London skinheads in Nazi stance.

Although Bad Manners are hardly a politically orientated band, the NF image is one they despise, and the growing wave of violence at their London gigs has led to a ban from most clubs, and their forthcoming Hope and Anchor date will probably be their last London appearance for some time.

But here in Finland, violence is no problem and Bad Manners are quite the proverbial superstars — their first album 'Ska 'n' B', selling more copies than the Stones' 'Emotional Rescue'. Yes, the statistics are quite astounding. They also sell more records than bands like Queen and Thin Lizzy.

"I always knew we'd make it," says a beer-stained Winston Bazoomies (Alan Sayag) after their sell out gig in Helsinki. "You see, I'm psychic." Everyone groans.

Right now the band are jubilant — still excited about the day-old news that 'Special Brew' had reached the Top Five. "Have Madness gone down?" asks Fatty, eyes darting from side to side and tongue flicking in and out, with wicked expectation. The band describe their relationship with Madness and The Specials as one of healthy rivalry.

The gig had been rather a success, with one enthusiastic fan bringing his own life-size Fatty cardboard cut-out. Admiring punters pushed to the stage-front to touch Doug's tummy and hold his hand.

Despite Winston's predictions, the band never even dreamed they would be quite so successful. Life on the road is a far cry from the North London school music room of four years ago. They readily admit to being unmusical and confess to having more of a flair for a good time than anything else.

"We want to have our own TV show next," says Paul Hyman. "It would be just like the Monkees only much better. Not nearly so depressing, and we wouldn't fall in love all the time."

Doug is whisked away by a pack of Finnish journalists who are keen to know, in black and white, exactly what skinheads are all about. Despite Doug's lack of glamour, his larger than life figure and crude directness charm everyone. He's the star of the show.

The others fall into talk about Doug's "weight problem": "He's not fat 'cause he's got glandular trouble or anything. He's just a real pig and never stops eating."

explains Louis Alphonso. "Yeah, his Mum keeps feeding him that pie with egg in it — only he doesn't eat a slice, he eats the whole lot," adds Paul. No one really bothers about Doug's weight, least of all Fatty himself. He leaves his doctor to do the worrying. Chris Kane, the band's outcast since he's the only one who can read music, appears on the scene and launches into a glossy tourists guide to the delights of Scandinavia. He ambles off and it is quickly explained that he has a Swedish girlfriend and exceptions have to be made for him anyway.

"The people are very nice to us here," says Winston. "I just wish they'd feed us toast in the morning instead of carrots. All we seem to eat is carrots."

It's only too obvious that Bad Manners are enjoying their popularity and are enthusiastically lapping up any hospitality that comes their way. For the road crew who have to look after the nine-strong band of loonies, life is not such fun, in fact it's chaos. In the rush of things, memories sometimes fail and it is a humble "road mummy" who has to explain the following day that all the stage clothes are at the launderette and the band are about to make a TV appearance in half an hour.

At £4.45 Lizzy and Quo sound even better.



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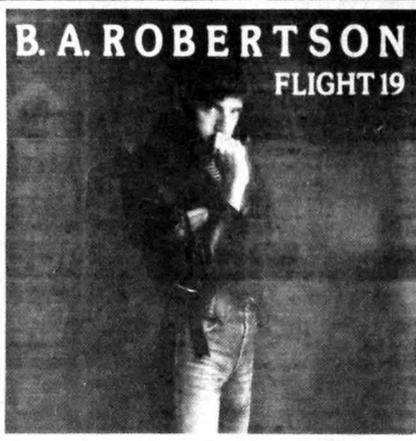
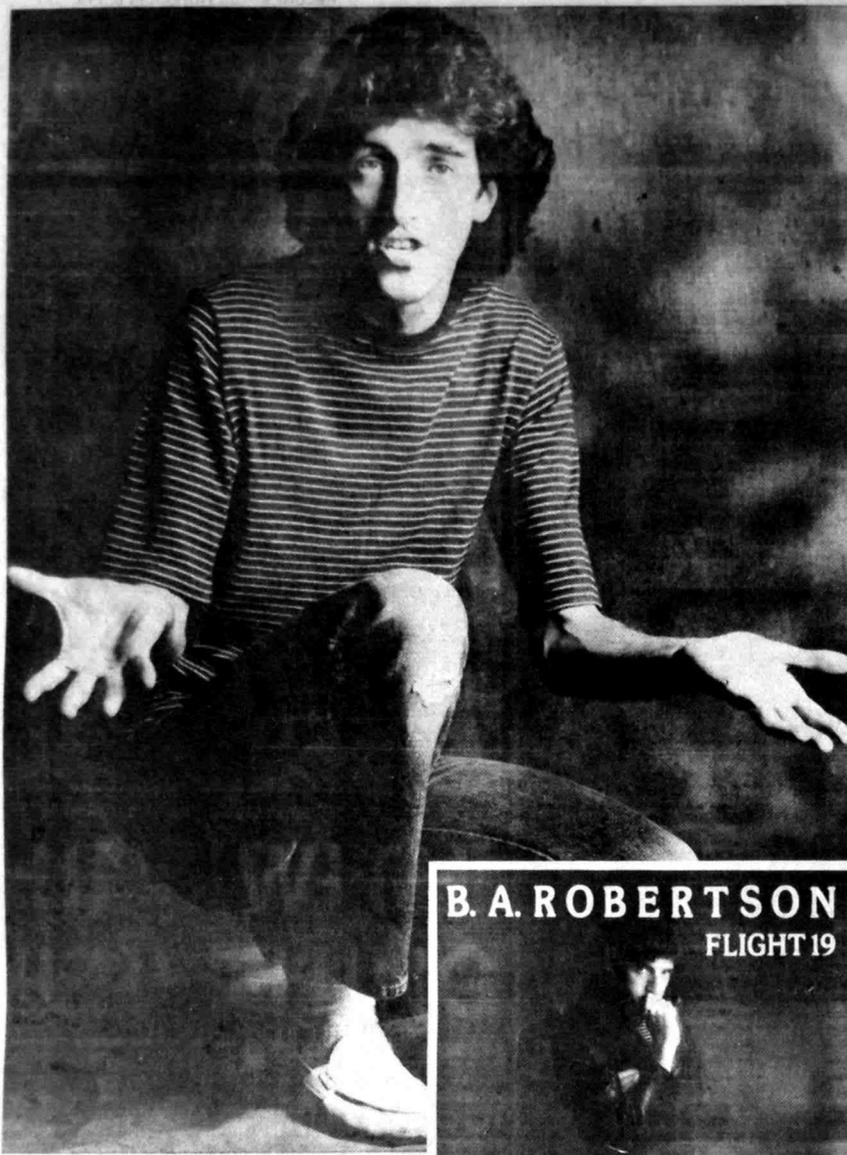
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People lie, eyes closed, no longer dreaming
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The earth dies screaming, the earth dies screaming
Your country needs you, lets strike up the band
The earth dies screaming, the earth dies screaming
Despite all odds we must defend our land

Like scattered pebbles, cars lie silent waiting
Oil - less engines seized by dirt and sand
Bodies hanging limp, no longer bleeding
The earth dies screaming

The earth dies screaming, the earth dies screaming
Your country needs you, lets strike up the band
The earth dies screaming, the earth dies screaming
Despite all odds we must defend our land

Half eaten meals lie rotting on the table
Money clutched within a boney hand,
Shutters down, the banks are not receiving
The earth dies screaming

The earth dies screaming, the earth dies screaming
Your country needs you, lets strike up the band
The earth dies screaming, the earth dies screaming
Despite all odds we must defend our land

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DAVID BOWIE FASHION



There's a brand new dance
But I don't know it's name
That people from bad homes
Do again and again
It's big and it's bland
Full of tension and fear
They do it over there
But we don't do it here

Fashion — Turn to the left
Fashion — Turn to the right
We are the goon squad
And we're coming to town
Beep-Beep-Beep-Beep

Listen to me — don't listen to me
Talk to me — don't talk to me
Dance with me — don't dance with me
No — Beep Beep-Beep-Beep

There's a brand new talk
But it's not very clear
That people from good homes
Are talking this year
It's loud and it's tasteless
I've not heard it before
Shout it while you're dancing
On the-er dance floor

Fashion — Turn to the left
Fashion — Turn to the right
We are the goon squad
And we're coming to town
Beep-Beep-Beep-Beep

Listen to me — don't listen to me
Talk to me — don't talk to me
Dance with me — don't dance with me
No — Beep Beep-Beep-Beep

Oop bop-do do do do do do
Fa fa la fa-Fashion

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SINGLES

Reviewed by MARK COOPER

SYNTHS 'N' SLUSH

A CERTAIN RATIO: 'Blown Away' (Factory). Can Martin Hannett do no wrong? A lovely snare drum sound while synths and guitars wait and crash around. There's a melody line of fragile brilliance and the voices come in now and then like threatening monks. Strange and unsettling and very powerful. Do not use as a nightcap unless you're used to a certain kind of dream. A 12in this with 'Flight' boasting heavy percussion of the jungle variety and exchanging banshees for monks. 'And Then Again' has a heavy bass line and vocal that inevitably recall Joy Division but in interesting ways.

SECTION 25: 'Charnel Ground' (Factory). Another Hannett product and here pride takes a fall and become self-parody. The music is as over the top as the title and ends up miserable rather than melancholy. 'Silence is everywhere' intones an echoey voice. Pretentious but not lovable.

COLIN NEWMAN: 'B' (Beggars Banquet). This is melodically appealing to begin with and then gets treated with what resembles a distorted harmonica. Lots of those on edges which they want to keep on the right side of. The B-side is not called 'A'.

SPANDAUBALLET: 'To Cut A Long Story Short' (Chrysalis). Lots of advance publicity for this and mention of moneys which fail to create a sense of obligation to enjoy. Their debut single features a cute synthesiser riff that pretends to be profound and is pure pop with a vocal that verges on the operatic. Apart from a delightful series of rim shots and drumrolls in the middle this is ordinary a short story trying to become a novel.

MOTOR BOYS MOTOR: 'Drive Friendly' (Ssh Four). A heavy record this, post-Beelheart music that ends with the singer screaming "to God" followed by heavy breathing. Fine Gang of Four guitar and one of the Captain's tunes on the back. Daring. Wonder where they come from?

TUXEDO MOON: 'Dark Companion' (Ralph). Heavy bass backed by orchestral manoeuvres. A young man then drones a bunch of pretentious rubbish. You can hear that he's wearing a full-length leather coat and probably smoking Gauloise in an uneasy manner. Music to stare to.

THE METHOD ACTORS: 'The Method' (Armageddon). Made in London by two blokes from the B-52s' hometown. This grows on you, pounding along mostly without the quirkiness of the B's and has a strong chorus. Do the Method.

WAH! HEAT: '7 Minutes to Midnight' (Inevitable Records). This makes itself count and is the single of the week, no question. A nagging chorus phrase, crashing Jam guitars and a sense of urgency and anger. Thank God someone still cares. Strong bass and a "we're not gonna take it anymore" vocal that isn't a crowd bellow. Wah! Heat have their own sound and will get better than this. This has already arrived.

THE AT'S: 'Leaving Lonely' (Rialto). From the sublime to the imitative. A proper pop voice and drums, a record with an eye on the charts which means it doesn't take proper notice of itself. The band have been seriously affected by the Police. They want to be in the charts but the charts are a wasteland.

THE ATRIX: 'Treasure On The Wasteland' (Double D). And so it is, a little treasure. A gorgeous gurgling chorus (OO-E-OO-EE-E) sustaining keyboards and a serious silliness that is engaging. A measured beginning that just avoids being mannered.

MARTHA AND THE MUFFINS: 'Was Ezo' (Dindisc). An eastern picture song and a companion sketch for 'Saigon' on the first LP. More rich pop textures and choral voices with tinkling bells. Delicate shimmers.

THE THOMPSON TWINS: 'She's In Love With Myster' (Latent). A band that's been gisting a lot in London recently. Urgent voices, a flat chorus and drumbeat interludes that don't quite disguise the fact that this is an ordinary song.

NASH THE SLASH: 'Dead Man's Curve' (CutThroat). This man has image in abundance, all wrapped in bandages wearing top hats and plays mandolins through synthesizers! Most of this version recalls Silicon Teens treatment of old pops and is ultimately as glib but the instrumental explorations are interesting.

JOHN OTWAY: 'Green Green Grass Of Home' (Stiff). Otway continues to refine his excitable schoolboy image on stage. Once again he gets so worked up he makes himself cry. When little children get noiser and noiser you always know they'll end up crying.

SHONA LANG: 'Whistling Waltzes' (EMI). Can't make up my mind about this. A delicate synthesiser riff, a voice that recalls Armatrading and a lyric that sounds like a singer/songwriter's manifesto. Too long for a single but there's something here.

Of The Pops goes on forever. Jimmy Saville will love it.

JOHNNY BRITTON: 'The One That Got Away' (Oddball). Bobby Vee, Mark Winter, Cliff, those were the days, and here's Johnny bringing them back in a bid for stardom. The Young Ones reruns. Sign them up on a 10-picture deal and start looking for starlets.

THE BOYS: 'Weekend' (Safari). An overworked theme and all the clichés are religiously observed. A Merseybeat riff and twangy guitar. A re-cycled record.

THE HITMEN: 'Hold On To Love' (Urgent). Classic pop. The singer means it and my mum and I like it.

PURPLE HEARTS: 'My Life's A Jigsaw' (Safari). More blueprint music and strained metaphors, pop that pretends to be rock and rock that pretends to be pop. Well put together, but the stitches show.

FROM POP TO PAP

ABBA: 'Super Trouper' (Epic). Pre-adolescent music for toy tin soldiers with white teeth to kiss to. This one's for Christmas and is the aural equivalent of one of those snow shakers. A pretty little world, just shake it and the snow falls. "Smiling, having fun, feeling like a number one". Here's the Pepsi generation and the toy troops march up the charts, see their teeth sparkle. Everybody's happy nowadays here in Xanadu. Have you ever noticed that Abba spelled backwards...?

ROD STEWART: 'Passion' (Riva). Why is that those who don't have it always end up going on about it? Rod continues to amaze with his ability to keep on falling just when we thought he must have reached rock bottom. Once again he's reaching for disco and flashing his rear end. Idiot voices chant "passion" while Rod declines the verb "to need" — "I need, you need" etc. Do we need it? Apparently so because as Rod points out "even the President needs..." you guessed it, passion. Even Playboy is sexier than this.

DIANA ROSS: 'I'm Coming Out' (Motown). That drum sound! That production! "There's a new me coming out," sings Diana. New enough to keep in tune with Top Of The Pops and pay the hotel bills for her entourage. Diana is happy about herself. A soundtrack for EST meetings. Taken from the Chic produced album which brings us to the

SINGLES FROM ALBUMS

Herein, I only liked **ROXY MUSIC'S** 'The Same Old Song' (Polydor), **PAUL SIMON'S** 'One Trick Pony' (Warners), **RANDY CRAWFORD'S** 'Tender Falls The Rain' (Warners), **ELTON JOHN'S** 'Harmony' (DJM), **SPLIT ENZ'S** 'Nobody Takes Me Seriously' (A&M).

HEAVY METAL

ANGEL WITCH: 'Angel Witch' (Bronze). A self promotion song, standard fare. No comment.

VARDIS: 'Too Many People' (Logos). Quo with heavy metal overtones but no hysteria.

BLIZZARD OF OZ: 'Mr Crowley' (Jet). A live version of an album track, rather evenly paced but his is still the great heavy metal voice.

LATE EDITIONS

STRAY CATS: 'Runaway Boys' (Seat). Who've earned much affection from London audiences and whose first single is produced by Dave Edmunds. A great sound, thick and heavy, this one really slaps, but the song is average and Brian Setzer's vocals rather dull. Still, great sound, heavy rockabilly, just listen to that bass line descend.

MODERN ENGLISH: 'Gathering Dust' (4AD). More Factory sounding music. Big bass and synthesizers. I can't help feeling all this abstraction will end in tears, but meanwhile the machines bleat like Space Invaders on speed and the voices in tone. This is a good example of a style.

THE RESISTANCE: 'Survival Kit' (Fontana). This bristles with cleverness and catchiness and reminds me of 'Don't Go Breaking My Heart', without somehow offending. Chirpy keyboards and confident vocals, almost commercial and sadly, rather trite.

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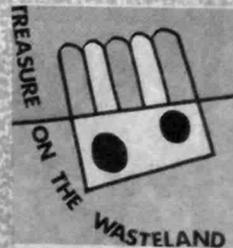
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PURE POP SINGLES

TREMBLERS.

'Wouldn't I' (Epic). Herman returns. Now this lad knows about pop. Jags, eat your hearts out. This manages to utterly trivialise new wave styles while succeeding in being eternally poppy. Styles may change but Top



POLITICAL SUMMITS ASIDE, breakfast table meetings are hardly the norm. Especially in rock 'n' roll circles where that particular meal is about as called for as a nourishing mug of Horlicks and an early night.

So filleting half-cooked kippers opposite Eddie Tenpole was the last thing I expected to be doing my first morning on the Son Of Stiff Tour. Apart from anything else, I'd zombied into the Cresta Court dining room long after the staff were supposed to have stopped serving and was already reckoning on the first refreshment of the day coinciding with opening time.

However, it appeared that the waitresses at this Altrincham hotel were prepared to make an exception. Y'see, as a former local newshound in the town I'd often been in and out of the place. The last time was to write a story about one of their colleagues who had won a junior cooq of the year award for his wondrous profliteroles.

Now it was to enquire after some lanky, pale-faced freak who didn't look as if he'd make it through his toast and apricot jam, let alone the next gig. The serving ladies thought I'd left me marbles in London but sitting on his own as he was, Tenpole seemed glad of the company.

Tenpole Tudor. Could that be his real name? According to his travelling partners (and there are quite a few of them) he tends to vary it. Ten Tudor, Tudor Pole, Ten Pole or any other combination thereof. But what about this vaguely-published Henry VIII connection? You a descendent of his monarchical mob?

"Well my father's side of family were a lot of wastrels," he begins uneasily in what might be described as a well-to-do accent. "No, my father was okay. He wanted to be a journalist and when he came out of the army he was offered a job with the Daily Telegraph. But he turned it down to go into business with his father, though after a year it went bankrupt."

Oh dear. So what happened next? "He got the opportunity to go to the Solomon Islands to help out with the native paper there. But he hated the colonials and not being tactful got a lot of people's backs up. The upshot is he's not been able to work since 1967. They've made it difficult for him, see."

Eddie is evidently a family man because in no time at all he's talking about his brother. A propos of the squat where they both live in a select part of North West London, Brother Tenpole has a desirable first floor flat commanding excellent views of Regent's Park.

"But he lived in the basement for five years, until two years ago when the girl upstairs moved out. That's when I took over the basement. I don't like it much but the way I look at it, I've got another three years to go. Life's funny like that, isn't it?"

Well it is if you can psych yourself up to being as philosophical as that. A lot of Eddie's thinking runs along these lines. For example, though well ensconced in his squat, he is reluctant to do it up in any way.

VISUAL MINSTREL

TENPOLE TUDOR shares a kipper with MIKE NICHOLLS

"What's the point of having carpets and decorating and stuff? You don't need them. It's just a form of conditioning. I mean, look at all this," he remonstrates, gesturing at the brass lanterns and varnished beams above our heads. "It's all nonsense."

On the other hand he readily admits enjoying staying in hotels like this while on the road. Then again only a hypocrite would deny deriving pleasure out of simple luxuries like warmth and a hot meal. And a hypocrite Eddie is not, as shown by his attitude towards suburbia.

Since leaving the parental nest at the age of 18 some six years ago, he's always lived close to the centre of London.

"I find the suburbs frightening," he explains, "everyone wrapped up in their own self-centred lives. You might be sitting by yourself in a pub and it wouldn't occur to anyone that you might be lonely and to talk to you. I think the suburbs breed that kind of complacency."

Ironically, it was in a London suburb that Eddie got his first break. In Clapham to be precise, whilst painting "one of Malcolm McClaren's flats."

"He came in one day and I didn't hear him because I was singing at the top of my voice. He said 'Oh, you can sing can you? How about writing a song called 'Who Killed Bambi?'"

When did all this take place? "Er, it would have been round about the beginning of last year," his bulging eyes staring harder than ever under the strain of unscrambling his memory bank. "As the song was one of the last to appear on the 'Great Rock 'n' Roll Swindle' album."

"It was strange," he reflects almost sadly. "Malcolm was really optimistic at the time then a week later he lost Glitterbest."

If all this sounds a little far-fetched, bear in mind that as long as three years ago Eddie had been in a band — with current drummer Gary Long. Later in the day the latter fills me in with some pertinent details. "It was called The Visitors," reveals the amiable be-speckled skin-beater, "but we threw Eddie out! Then just after 'Swindle' he phoned me up to say he'd done some demos and did I want to come and hear them. So we took it from there."

How did you both go about recruiting the rest of the band?

Don't tell me — the small ads column in Melody Maker! "No, actually. Dick had a van, so he was an obvious choice," quips the mischievous drummer.

As it happens, Dick Crippen has also been on the rock 'n' roller coaster for a couple of years.

"It started out with all sorts of unknown bands, says the equally good-humoured bassist, "first playing rhythm, then lead. I did endless demos and tried for loads of deals but never got anywhere," he confesses, with nary a hint of shame.

Which leaves us with guitarist Bob Kingston, and thereby hangs a tale which Gary is more than eager to relate:

"Eddie and I were down that Notre Dame Hall gig last year watching The Clash. Bob was there because his sister's the drummer in The Modettes and they were the support. Anyway, Eddie saw him and thought 'He looks good, let's see if he can play'."

And could he? "Yeah, but he's not as good now!"

The fact that Eddie went for his visuals is not entirely irrelevant. Last week I mentioned that onstage Tenpole Tudor came across as a perfect amalgam of fifties meets punk, an image assisted by the amount of grease Bob plasters on his head.



TENPOLE: no carpets.

Anyhow, having got the band together and done last autumn's mini-tour with The Undertones, the next step was to try and secure a contract since 'Who Killed Bambi?' had been recorded for Virgin, that label might have appeared the obvious choice, but Eddie had other ideas.

"The reception area put me off for a start," says the fastidious fellow. "They make you sit on that low settee so whoever comes down to see you is automatically looking down on you."

In fact Eddie isn't impressed by the music business generally and shares his view that the basic reason it has hit a recession is because there's so much rubbish being released.

"Punk has made a lot of people accept anything," he declares succinctly. "I really like The Rolling Stones, y'know? Their second album — it might have come out 15 years ago but there's still

something. It's the rhythm or whatever it is that goes on between the snare drum and the bass. Same with 'She's So Cold' but that falls down a bit towards the end."

Apart from the Stones, just about the only other feature of this industry of human happiness from which he's hoping to make a living that he likes is Stiff Records. Apart from having benevolently financed the tour that he's enjoying so much now, they're putting out his band's debut album in the wake of the successful 'Three Bells In A Row' single.

"What I like about Stiff that I haven't seen anywhere else is that everyone works there. There's nothing like seeing that to boost your confidence."

Talking to the man, his band and seeing them all on stage I would have thought confidence was the last thing Tenpole Tudor were short of. But Eddie is too suss a guy to tempt providence. He's already had a bird's eye view of one rock 'n' roll swindle, after all.



Hi! I've just made a great record, the kind you want to hear, but can't....
Johny Britton



Eddie Tenpole looks like Gene Vincent! Was called Bambi because he had a!

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REVIEWS

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CAPTAIN BEEFHEART & THE MAGIC BAND: 'Doc At The Radar Station' (VIRGIN)

By Chris Westwood

WALKING THROUGH the valley of the shadow of Captain Beefheart, again. To "old" faithful fanatics, the new Beefheart is too much like the old Van Vliet, too 'Troute Mask Replica' for comfort. To new ones, it hardly matters.

'Doc At The Radar Station' is close to its predecessor 'Shiny Beast' both unlike anything but Captain Beefheart music - full of cross-cutting rhythms, jostling horns and assorted acoustic things, growling animal Captain vocals, sliding blues-jazz forms.

'Doc' is earth and gravel and dirt music; it feels as new as Pere Ubu, but (just) more approachable, a lot of it is internal, inward-facing stuff hidden behind layers of other stuff. We just have to dig.

If we dig, we find steamy gems like 'Dirty Blue Gene' rushing by, furiously, funkily; or even pretty, twinkly things like 'A Carrot Is As Close As A Rabbit Gets To A Diamond' (think about it. It won't help).

He even slips into his 'Blimp' voice (a short-circuited guttural roar) on the hasty 'Telephone'. It's a busy, cavernous dirty funk music that reaches its (logical?) conclusion on 'Best Batch Yet' ('We've no need to be sorry...we're the best batch yet') and the stumbling 'Sheriff Of Hong Kong', both of which are better heard than described. (I can't describe them.)

For once, I read the press release, which quotes Van Vliet: "I don't want to sell my music. I'd like to give it away, because where I got it from you didn't have to pay for it."

With Virgin Records, you have to pay for it, but it's worth paying for, for once!

'Doc At The Radar Station' isn't here to be criticised; it's here to be absorbed, looked into, thought about, felt. That's Beefheart's shadow - it shows you where he's been but not where he's going; it shows you where others are coming from.

There's a lot of depressingly "moderate" music about, but this shines through, thought-provoking and soulful; it's music to argue about, and that's such a good thing. +++ + 1/2

EXPORT: 'Export' (Vice 1)

By Malcolm Dome

I'LL TELL YOU something, bitches, the heavy metal bandwagon may be about to shunt itself into "no-hope valley" but as long as there are bands like Export around then this is one journalist whose gonna keep listening out with the multhas. Raw, naive and enthusiastic, this Merseyside foursome are, simply, such a pleasant change from the plain trash certain major labels have waved around in recent months under the tattered banner of the HM army.

'Fast Lane To Your Heart' is the title and with a riff straight out of the Hagar canon plus some sterling delivery from vocalist Harry Shaw (who combines aggressive nuances with methodical, house-trained smoothness and flow in true Martin Cure style), this proves to be a near-gonzoid high-rise, stack-heeled opener, while it's immediate groove successor, 'Wheeler Dealer', is an ass-struttin' streak of heat that is a guaranteed winner with sun-tan aficionados everywhere as guitarist Steve Morris (an Iommi lookalike with the soul of Foreigner's Mick Jones) stretches out a little over such endearingly appalling lines as: "Now that chick's giving me the eye / I'm thinkin' she'd better elbow that guy / Now I'd better go straighten my tie / 'Cos she's lookin' pretty good to me."

Elsewhere, 'Too Much In Love With You', is an intense, balladic epic that only fails 'cos of the limitations imposed by an eight-track studio and a similarly-sized budget. 'Someone, Somewhere' is derivative of 10CC's 'I'm Not In



MO-DETTES: this is the French bit (or is it Swiss?).

YOU CAN DO MAGIC

MO-DETTES: 'The Story So Far' (Deram SML 1120)

By Daniela Soave

WHAT Mo-dettes lack in musical experience they make up for with an abundance of spirit. This album is one of the freshest I've heard in a long time, and also one of the most original; Mo-dettes don't sound like anything else, simply a blend of three cultures and a lot of humour. After hearing 'The Story So Far' I can see why John Cale wants to use them on his next album - they share the same manic quality.

On their own I suspect each member of Mo-dettes might lose her magic, but together they gel beautifully. Ramona has an endearing quality about her voice, so it doesn't matter that sometimes it verges a bit on the tuneless side; Kate's guitar playing might be hidden behind the other instruments, but it still contributes its share; Jane's bass is well played, bouncy, insolent - which makes up for the actually tinny quality it sometimes emits, and June's

drumming... well, I think she's the best out the lot. I'm pretty impressed.

As for the songs, well, being so unusual they're difficult to describe. The lyrics are clever, each telling a story, the songs are insistent, and Ramona's voice whirls all over the place at the speed of sound. There's a lovely touch of madness about them all.

'Favourites? I have many. 'Satisfy' with its fresh appeal, 'Kray Twins' with Jane singing in a slurred jazzy manner, 'Paint It Black' once my single of the week, 'Foolish Girl' and 'Sparrow'.

'Milord', the other cover version on the album, is sung in French, and has a very cheeky feel to it. It's the sort of song you'd whistle to yourself while you were in a good mood.

'The Story So Far' has an untampered feel, almost as though it wasn't produced. You are hearing 100 per cent Mo-dette, and it's a sound which I think will grow and grow. Listen to it and see - I wouldn't be surprised if you'll want to buy it. Next chapter soon please. +++ + 1/2

Love', only has more zip than a shop-windowful of bondage suits and... good, grief, haven't I convinced you yet that Export (alongside the likes of Silverwing, Black Axe, Money, Taurus, Diamond Head etc) mean a better deal for British hard rock? This is indeed, an album to keep you warm during the cold winter nights. +++ + 1/2

WILTON FELDER: 'Inherit The Wind' (MCA MCG 4103)

By Paul Sexton

IT SAYS something good about the state of "soul" music, in its broadest sense, that young British people can groove on a middle-aged, balding American saxophonist.

There's been the feeling before that solo Crusader albums - Joe Sample and Stix Hooper have done it too - are still "band" albums, with the individual just a little more upfront than he would normally be. This is a Crusaders' album in the respect that it's produced by the trio, and exudes the same kind of general musical finesse that the whole band always display.

To a degree, it's a "guest vocalist" album too, with erstwhile soulster Bobby Womack back to form, providing the voice on two tracks including the hit single - a fact which seems to have gone regrettably unappreciated thus far. But more than anything it's a Felder album, simply because each of the six tracks would fall down if not for his lyrical and colourful horn insertions.

Wilt sounds his funky horn (sure it sounds dated) while, get this, his son provides the slinky vocals on 'Insight'. Joe Sample's 'LA Light' moves stridently and, as the title suggests, 'I've Got A Secret I'm Gonna Tell' is more relaxed and open.

'Someday We'll All Be Free' threatens to match the excellent Donny Hathaway original, thanks to Wilton, until a chorus comes in on the vocals and even Womack can't save it then. All relative, though; if you hadn't heard the original, it would be all the more striking. All the others here are top copies, not fuzzy reprints, and are striking. Wilt - with the totally topical taste,

Johnny Britton
The One That Got Away

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and we'll have some fun

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Chapel of Love	Dixie Cups	Chantilly Lace	The Big Bopper
Blue Suede Shoes	Carl Perkins	Maybelline	Chuck Berry
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- Marty Wilde said that he was a 'PEPSI in Love'.
- Bill Haley told us that he would 'See You Later, PEPSI'.
- The Everly Brothers reached no. 1 in 1958 with, 'All I have to do is PEPSI'.
- Little Richard once suggested that his fans might like to 'PEPSI it up'.
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- Chuck Berry was the first to perform the rock classic 'PEPSI B. Goode'.

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Signed _____
Parent/Guardian's signature (if entrant is under 18)



ADAM AND THE ANTS: 'Kings Of The Wild Frontier' (CBS)

By Jessamy Calkin

THE LATEST warcry from Adam and The Ants. Change in music and image is substantial, since The Ants line-up has altered and Marco and Adam have teamed up for the writing partnership. Adam seems to have abandoned his deviant sexual imagery for a more romantic approach: pirates, gangsters, cowboys and Indians are the heroes, people who don't like the Ants, the enemy.

The album's only drawback is Adam's cult publicity tactics; his constant references to Antmusic/Antpeople. He seems obsessed with the idea of world domination, an Ant Invasion. Instead of creating a separate Ant culture, this superhero quality merely sounds like an advertisement for Adam and his merry band of brigands. (Five songs about yourself on one album). The band is far more solid: two extremely good drummers and a funky bassist provide an inciting tribal beat, and Marco's imaginative and powerful guitar complement Adam's chants perfectly.

'Ants Invasion' emerges as the epic track of side one, the background music setting off Our Hero's gripping voice to the full. The raunchy 'Los Rancheros' shows that The Ants still have a sense of humour, as does 'Jolly Roger', 'Killer In The Home', a true life drama, is perhaps the best track of the album.

Side Two is not quite so good. Opening with the football song title track, next, 'Magnificent Five' (sounds like something out of Enid Blyton) then 'Don't Be Square (Be There)' which is Antmusic for Adam Ant alone.

The album finishes off with 'The Human Beings', which could be a soundtrack for 'Soldier Blue', and sees General Ant leading his warriors into the Battle of the Little Bighead. + + + +

WHITESNAKE: 'Live... In The Heart Of The City' (Snake 1)

By Dante Bonutto

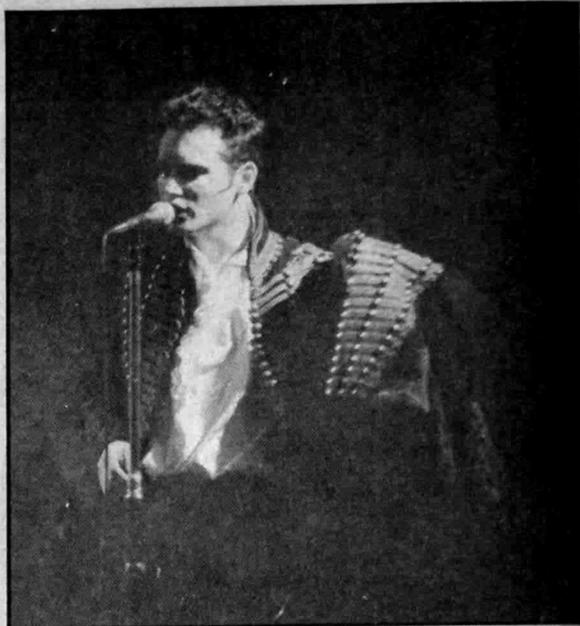
THERE'S NO doubt about it, double live albums have done an awful lot for an awful lot of people. Kiss, Bob Seger and Blue Oyster Cult have all benefited from enshrining their live sound in a glossy gatefold sleeve.

Whitesnake's 'Live... In The Heart Of The City', however, is a welcome change — a low priced double live of the highest quality recorded at the band's happiest hunting ground, the Hammersmith Odeon — sides one and two at the end of the last British tour and three and four back in '78 (the latter two being previously available as a pricey Japanese import but included gratis here).

With over 18 months twist recordings it's quite clear that the departure of drummer David Dowle and the arrival of Ian Paice has made the band a more potent, tight-knit force with the latter's driving style providing a firm base from which the other musicians can stretch out with confidence.

But for definite proof just turn to side one opener 'Come On', a crescendo of noise and a clatter of chords followed hard and fast by a high velocity 'Sweet Talker' and the 'Love Hunter' album's two prime cuts: 'Walking In The Shadow Of The Blues', a Titanic number fuelled by Neil Murray's splendid bass, and the title track itself featuring a fine slide guitar solo from the ever burgeoning Micky Moody.

And the pace slackens not at all for side two which boasts 'Fool For Your Loving', a swaggering number of Purplesque panache. 'Ain't



ADAM: going for the romantic approach

Gonna Cry No More', an uplifting song full of poignance and power, 'Ready An' Willing', which pounds along in rock solid fashion and finally 'Take Me With You', a prime slice of Snake rattle'n'roll that, as with everything else here, kicks harder live than in the studio.

Side three then turns back the clock for rough-edged renditions of 'Come On' (the sole duplicate number), 'Might Just Take Your Life' and 'Lie Down' before drawing to a close with 'Ain't No Love In The Heart Of The City'.

It's side four that contains the real epics: 'Trouble' with its pumping bass and aching vocals and (of course) 'Mistreated', the choicest fruit of the Blackmore / Coverdale liaison with the latter's explosive delivery and Bernie Marsden's feel-ridden solo making this without doubt the finest ever version of a much recorded classic.

And there you have it, one of the best live albums I've ever heard. Every home should have (at least) one.

JAPAN: Gentlemen Take Polaroids' (Virgin V2180)

By Mike Nicholls

THIS RECORD should appeal to 'Generation Game' lovers. Only instead of trying to recall what rubbish went past on the conveyor belt, it's a case of memorising how many other artists you thought you were listening to.

Given that at this stage of the rock 'n' roll game there's little that can be described as truly original, playing Spot The Influence can seem cruel. But when a chap goes about his plagiarising as brazenly as young David Sylvian, there's not much choice.

Japan's last album, 'Quiet Life', more than hinted at his Bryan Ferry fixation and with former Fryer Music producer John Punter again at the controls, the infatuation is obviously ongoing. Apart from aping his idiosyncratic vocal phrasing throughout, he covers Smokey Robinson's 'Ain't That Peculiar', just like Ferry has performed R&B standards throughout his career.

Though not interpreted particularly well, the LP is not without its redeeming features. The rhythm section of Mick Karn and Steve

Jansen is particularly proficient, their disco beats dominating the best songs like 'Swing' and 'Methods Of Dance', though the latter tends to get bogged down in the romantically wishful quagmire that also characterises 'Nightporter'.

Following the band's earlier excursions into the world of posey film titles, such is its maudlin introspection, you expect Sylvian to suddenly start singing about turning to the sounds in his car, while its sad piano intro is a direct steal from Sad Cafe's 'Hungry Eyes', more Punter-produced stuff.

Elsewhere Japan drift towards their new muzak direction, with Yellow Magic Orchestra's Ryuichi Sakamoto co-writing the disappointingly non-tribal 'Taking Islands In Africa'. But the grandest larceny of all is 'Burning Bridges' which is Bowie's 'Warszawa' to a 'T'.

In all, a disappointing album. 'Quiet Life' might have been similarly derivative, but it was at least substantial and an adventurous departure. This is just a patch-work quilt of half-digested influences that will do nothing to solve the group's dilettante image problem. + + ½

AFTER THE FIRE: '80-1' (Epic)

By The Legendary Baggy Trimble

IT'S HARD to be objective about an album I've been playing for a week and is already one of my favourites this year.

After The Fire are a hybrid band combining the strong beat and singalong choruses of Slade with the immaculate production and sophisticated keyboard sound of Supertramp. To that they've added melody.

The album opens with the title track, an exuberant instrumental that highlights Peter Banks' excellent keyboards, and from there the album moves from one memorable track into the next. The biographical 'Billy, Billy' stands out as the best track here. 'Wild West Show' you'll hear on the radio as it becomes a hit single.

If there's a criticism about this album it's that it's too similar in style to the last, but then why change a good thing? + + + +

PAT BENATAR

EP

33 1/3

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YOU BETTER RUN

HEARTBREAKER

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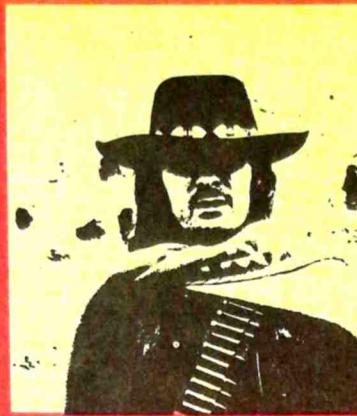
TAKEN FROM 'IN THE HEAT OF THE NIGHT'



Chrysalis

By DANTE BONUTTO

MOTORHEAD



YOU COULD have heard the ash drop from a cigarette. The three mean looking hombres held their cards close to their chests and eyed each other with suspicion. Each sat motionless, scarcely breathing, whilst the smoke from their cheap cheroots filled the air of the empty saloon. Slowly, very slowly, a gun was placed on the table, the notches on the barrel telling their own story. The price for cheating would be high.

Photo sessions can often be rather dull affairs but when Lemmy, Fast Eddie Clarke and Philthy Animal Taylor, collectively known as Motorhead, are the subjects they tend to assume a whole new interest. On this occasion our loveable heroes, in keeping with their new baccy-chewin' gun toin' wild west persona, are being shot, photographically speaking, in the chintzy western-style disco of their Newcastle hotel. Why Newcastle? Well, simply because the band, as usual, are on the road, in the second week of a 33 date British tour to be precise, and whereas other heavy-gigging, high-energy rock'n'rollers like Nugent and Hagar have forsaken drink and drugs in order to keep themselves fit for touring, Lemmy (bass/vocals), Eddie (guitar) and Phil (drums) continue to live hard and fast and yet still deliver night after night.

Indeed, in that sphere the band have quite a reputation and so, when I let it be known I was to spend a day in their company, friends began to buy me hearty meals and were generally less abusive than usual, fully convinced that I wouldn't survive the encounter. I had my doubts, too, fuelled mainly by the photographer accompanying me, a battle-scarred veteran of the band's semi-legendary trip to Finland, whose tales of trashed equipment, sunken boats and Agincourt-style food fights sent my whole life reeling before my eyes. I could see it all, a glancing blow on the temple from a stale pork pie and that would be it. What a way to go.

In actual fact, Lemmy, Phil and Eddie proved not to be the rabid bug-eyed hotel wreckers I'd been led to expect. Sure, their behaviour may go a little-er-over the top at times but basically they're friendly, intelligent blokes, totally honest and totally without pretension. After five years of hard graft they're now firmly ensconced in the big band league with the current single 'Ace Of Spades' charting in the first week of release along with the album of the same name, their best/most excessive to date, their collective future looks very rosy indeed but in no way has that swelled their egos. They never worry about letting their image slip because they simply don't have one and the lack of any barrier between themselves and the fans is probably why they inspire such fanatical devotion amongst the headbanging fraternity. At any HM gig the name you're most likely to see embroidered on denim is that of Motorhead and their definitive iron boar logo.

On the afternoon of our arrival the band are scheduled to make a personal appearance at a local record store and whilst they expect a healthy turnout they're in no way prepared for the 500 or so fans laying siege to the premises as we arrive. With the aid of a few policemen they eventually take up position inside and the assembled



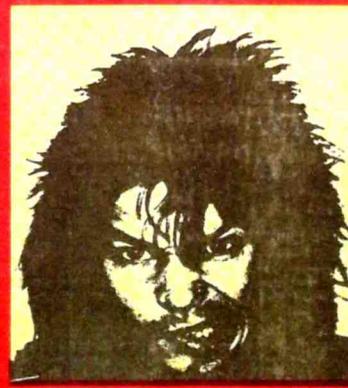
multitude are gradually admitted, each hoping to receive according to his need. Some want records signed, some jackets, some jeans and some armed with more bizarre requests. One girl, for instance, asks Phil and Lemmy to monogram her face, a request that earns her a complete set of Motorhead sideburns in biro, but even more surprising is the number of young kids, Motorheads the band call them, who come to get their paraphernalia penned. "I know most of them, are probably our kids," quips Phil. "Yeah, I'm always worried one of 'em's gonna ask me for me signature on an alimony form," responds the mighty Lemmy.

But as well as the aforementioned Motorheads there's also a healthy number of Motorchicks in attendance, something which the band don't mind at all. Indeed, the mere sight of a nubile demin-clad thigh offered up for signing brings an instant gleam to Lemmy's eye and when one young temptress coyly requests a peck on the cheek he treats her to a no-holds-barred plonker full on the lips, a manoeuvre executed with all the passion and dash of a latter day Errol Flynn. Needless to say the young lady in question comes away positively reeling and has to be directed to the appropriate exit. Another satisfied customer.

The gig that night is the second of two at the Newcastle Mayfair, the City Hall, their usual haunt, being already booked. Apparently, the previous night's turnout had been a mite disappointing but this time conditions are of the elbow-to-elbow subtropical variety even though the small stage makes it impossible for the bomber (a huge metal structure shaped like a plane, with revolving lights for propellers) to be flown. Still, the band more than compensate for it's absence by delivering a set of bone-rattling power that has assembled 2,000 instantly bobbing as one.

With Lemmy, Phil and Eddie onstage you take it for granted that brains will be scrambled but on current form the band are capable of trying the ears and boiling the blood as well. Simply this was the finest set I've ever seen them play, very, very loud though without the distortion that blighted them at Bingley and with a tightness that only comes from years of solid gigging.

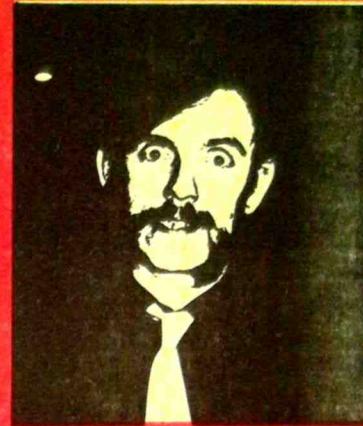
Proceedings open on a humorous note with a tape of 'The Good, The Bad And The Ugly' and then it's bite the bullet time as 'Ace Of Spades' roars into life. With the exception of 'Dance', all the songs on the new album are run up the flagpole, each receiving the traditional two-fingered salute of approval and the older tunes, naturally, glean an equally fevered response. 'Stay Clean', 'Metropolis', 'Leavin' Here' and 'Overkill' are all given the full heads down treatment



whilst 'Bomber' and (of course) 'Motorhead' are revved up as the encore proving that the band can still go over the top in style.

AS the band aren't offstage till 12 and there's autographs to pen, and women to impress afterwards, there isn't really much time for talking so it's not till the following day that Lemmy, Phil and I, armed with some suitably intoxicating refreshment, retire to a corner of the hotel lounge to wait for Eddie to rise and get the interview underway. So, do you ever tire of signing people's jackets, jeans, records and faces?

Phil: "Yeah, sometimes, I don't hate it or anything but I just get sick of the sight of me own name and sometimes it gets a bit out of hand. Like, the other day the chambermaid walked into me room while I was still in bed and this kid rushed in after her going



'Philthy, Philthy, sign us an autograph! So I just leapt out o' bed and physically pushed him out. I mean, I don't mind normally but that's really over the top.'

With such a heavy touring schedule do you look forward to days off?

Phil: "No, not really. It's usually on days off that things get trashed and I get totally drunk and injure meself."

Lemmy: "Yeah, he usually breaks a limb of some kind."

Phil: "On the first day off I did all this (indicating various bumps and bruises) about his person, 'cos when there's no gig in the evening it doesn't really matter if I get drunk which is usually why I end up in an horrendous state by 9 o'clock."

Lemmy: "By that time he's offering whole rugby teams out in the hotel lobby."

Phil: "And all of them are refusing!"

Does your reputation make it difficult to find accommodation in hotels?

Phil: "Well, the more money you've got the more willing they are to accept you. At one time though the Holiday Inn in Plymouth wanted a £1,000 deposit before they'd let us in but they don't ask for that now."

All being well, you should be going to America in February. Do you think you'll be able to headline straight away?

Lemmy: "Well, Hawkwind did and they only managed to lose about three million dollars, but if we can't then I suppose we'll just have to blow someone offstage for a tour. Actually, I think we'll probably end up getting shot because Hawkwind weren't all that outrageous, they tended to eat a lot of health food, smoke a lot of dope and fall asleep but we don't sleep that much."

And what about Japan?

Lemmy: "Yeah, we'll probably go there after but to be honest I can't imagine what a rabid Japanese HM freak looks like. Still, I don't mind if they're inscrutable so long as the chicks aren't unscrutable, that's the main thing."

Your concerts are very loud, around the 120 decibel mark, do you think it's necessary for music to be played at that volume?

Lemmy: "Well, rock'n'roll is supposed to be loud, if you doing something that hard and that fast it's no good using acoustic guitars."

Phil: "Yeah, we aim to grab our fans by their greasy waistcoats and throw them against the wall. The music should hit you there (pounding his chest King Kong style) like being in a fast car."

Lemmy: "A rock'n'roll show should be a total aural and visual assault, a wraparound event that pulls you into something you'd never experience otherwise. That way people will listen but if you can just sit there eating your chicken-in-a-basket and chatting over the music then it's no good."

How do you approach recording an album?

Lemmy: "Well I usually like to sneak up on it with a lead pipe. No seriously though half of the new album was literally written in the studio. We just laid down the backing tracks and then I'd tell the others to bugger off while I wrote the words. I did the lyrics to 'We Are The Road Crew' in about five minutes actually. Vic had just started to make himself a sandwich and I'd already finished."

Do you think playing at such a loud volume has affected your hearing?

Lemmy: "You see people miming and you realise they're not — They're talking to you."

HELLO

I CAN'T STAND MY FAMILY

MY PROBLEM is that at home I'm always flying off the handle about small things like which TV channel to watch and who's using the stereo. It's reached the point where I can't stand being in the same room as my family as I always end up in tears after an argument. My mother doesn't understand me, and she's always telling me off for acting this way.

At school I'm fine. I always come up with the jokes and get on well with my schoolfriends. At home I don't mean to start rows. What can I do? I'm 14.

Ann, London
•Like a mini society, every family is comprised of individuals with sometimes differing ideas and opinions, all trying to create their own space and survive within the general framework of the home. Some conflicts and tensions are unavoidable, but it's often the petty differences which get on everyone's nerves and cause the biggest arguments, as you've found.

You want your freedom to watch telly, use the stereo and generally have your say. So does everyone else, both at home and in the wider world outside. Why not suggest some kind of household rota for who wants to do what and when? That way, everyone will have to compromise a bit for the general good. Or, if you offer to do more around the house in exchange for certain privileges, your freedom to choose should increase dramatically.

EXCESS

TWELVE months ago, I went into hospital for an operation to remove excess fluid from my left testicle. Everything went OK, but since then I've noticed that my right testicle goes into my groin whenever I had an erection. It goes back to normal afterwards. I'm not in any pain, but I haven't had sexual intercourse since as I'd be too embarrassed. Is this usual after such an operation?

Steve, Near Preston
•It is usual for the testicles to move closer to the body and retract partially into the groin during a peak of sexual excitement, or if you're cold and nervous, but not to the extent you describe. Only your doctor, who has full details of your case history, can advise fully on whether there is any connection between this operation, and your reaction to it, and this tendency for retraction. So, you should return to your GP for further help and advice. Your doctor may decide to refer you to a specialist, or you can ask for this referral.

NO NUKES

YOU PUBLISHED addresses for anti-nuclear power organisations last week. howzabout a few contacts for people who strongly believe in the cause of nuclear disarmament? Terry, London, and a cast of thousands.

•Ere goes. Active pacifists everywhere can get involved in a number of organisations throughout the UK. Contact the Campaign For Nuclear Disarmament, 29 Great James Street, London WC1. (wants the UK to give up its weapons); World Disarmament Campaign, 21 Rydens Lane, Old Coulsden, Surrey, (ultimate aim to co-ordinate disarmament throughout the world, and press the United Nations Disarmament Conference, scheduled for 1982, into action); Peace Pledge Union, 6 Endsleigh Street, London WC1, (the oldest anti-war soc, dating back to the First World War, asks you to sign a

pledge and actively spread the word); Campaign Against The Arms Trade, c/o 5 Caledonian Road, London N1 (anti arms race). The aims of these organisations may seem unrealistically idealistic and Utopian to some, but, if ordinary people want to try to ensure the survival of future generations...

Many politicians, too, support the idea of nuclear disarmament, starting with the UK. Others view this approach as suicidal. But, if you're anti-napalm nukes you can make your feelings felt by writing to you MP.

Send a stamped addressed envelope when you get in touch with any of the people listed above.

BLISTER

AROUND two years ago, when I was 14, I had sex with another boy, and now I've suddenly discovered that I have a yellowish kind of blister on my anus. Now I'm going steady with a girl, but am afraid to see my GP, as I have relatives working near him, and am also worried about being prosecuted for what happened. What can I do?

Martin, North Wales
•Take positive medical advice. Although you may not have contracted a form of venereal disease you should certainly pluck the courage to visit your nearest special clinic, where this infection will be diagnosed quickly and treated in complete confidence. No information you give will be passed on elsewhere, and you don't have to fear any legal repercussions. Special clinics treat a range of infections in the genital and anal area, and not just sexually transmitted infections.

Your nearest clinic is Llandudno General Hospital, West Shore, near Maesdu Golf Course, Llandudno, (tel: 77471), opens each Thursday afternoon, 1.00pm - 4.00pm and you don't need an appointment to go along. Do it.

BALD FACTS

I'M worried sick as I think I'm going bald. My friends say I am and this bothers me, as my hair is pretty thin. I think I'm too young to go bald, so who can I see to check it out?

Ian, Northumberland
•Your fears may be unfounded, but if your father or grandfather had a tendency to go thin on top before middle-age it's possible you've inherited this trait. A tendency to baldness can be hereditary. Strain and nervous exhaustion, a poor diet, scalp disease or general ill-health can also be contributory factors.

Find out whether your imagination is running riot by making an appointment to see a trichologist or hair and scalp specialist. For details of qualified practitioners in your area write to The Institute Of Trichologists, 228 Stockwell Road, Brixton, London SW9 9SU. Also ask for their free leaflet on hair care.

BOARD MEETING

I RECENTLY invented an original football board game, and have devised the rules and designed the board too. Now I'd like to contact a company about my chances of having this commercially produced. How? A few years ago my brother's mate invented a game but was turned down by the firm he approached. Months later, this game was being sold in the shops and he could do nothing about it!

George, Halifax
•Unless your game is totally unique and highly saleable with potential mass market appeal, your chances of reaping any profits are non-existent. As more and more sophisticated electronic gadgetry hits the shops, sales of conventional board games are declining, although children's games with a vital difference still sell well. Convincing one of the major manufacturers to finance a

sports game is the toughest area to crack.

Each year, the games specialists are deluged with ideas from hopefuls, springing unoriginal ideas eternally. Waddingtons of Leeds' instance, receives around 3,000 ideas from the general public each year, but last developed a game submitted by an amateur three years ago. On average, Waddingtons, and Spears of Enfield another top games maker, release only six new 'uns each year, either

devised by their staff or by the hard core of professional gamesmen who sell their ideas all over the world.

Competition is intense, but if you have faith in your idea, there's no harm in trying. For a full list of games manufacturers write to: British Toy Manufacturers Association, 80 Camberwell Road, London SE5.

•Problems? Write to Susanne Garrett, Help, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope.

FEEDBACK

TRAMPS

SUPERTRAMP are currently whizzing up the charts with their latest album 'Paris', so here's a list of their latest albums and singles to date 'specially for Paul Weir of Farnham Common in Bucks amongst others. Albums: 'Supertramp' (AMLS 881), released 5 June 1970; 'Indelibly Stamped' (AMLM 64306), released 16 July 1971; 'Crime Of The Century' (AMLS 68258), released 25 October 1974; 'Crisis What Crisis' (AMLM 68347), released 21 November 1975; 'Even In The Quietest Moments' (AMLM 64634), released 8 April 1977; 'Breakfast In America' (AMLM 63708), released 26 January 1979; 'Paris' (AMLM 66702), released 26 September 1980. Singles: 'Dreamer' (AMS 7132), released 25 October 1974; 'Lady' (AMS 7301), released 27 January 1976; 'Give A Little Bit' (AMS 7293), released 20 May 1977; 'Babajani' (AMS 7326), released 4 November 1977; 'Logical Song' (AMS 7451), released 16 March 1979; 'Breakfast In America' (AMS 7451), released 15 June 1979; 'Goodbye Stranger' (AMS 7481), released 28 September 1979;

'Take The Long Way Home' (AMS 7560), released 26 September 1980; 'Dreamer' (live version) (AMS 7376, re-released 14 November 1980. All these were released on A&M Records.

If you need any more information on Supertramp you can write to Supertramp Umbrella Club International, PO Box 1703, Burbank, California, 91507, USA.

CLUBS

IAN DURY AND THE BLOCKHEADS (yes, they're still around). Blockheads Club, 32, Alexander Street, London W2.

HAZEL O'CONNOR, c/o Alan Edwards, New Hibernia House, Winchester Walk, London SE1.

THE ONLY ONES, 35, Waldram Park Road, Forest Hill, London, SE23.

And a few 'eavy ones... **PRAYING MANTIS**, Official Fan Club, Fireball Management, 24, Beauchamp Place, London SW3.

BASTILLE, Official Fan Club, c/o Beverley Ward, 40, The Paddocks, Ingelstone, Essex.
EF BAND, Plus One, 125 Peebles Court, Belville, Greenock, Scotland.

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- | | |
|------------------------------|---|
| 64 BADFINGER | Day after day |
| 74 J. J. BARRIE | No charge |
| 2719 BRECKER BROTHERS | East river |
| 312 CERONE | Supernature |
| 2418 CHIC | My forbidden lover |
| 2250 IAN DURY | Reasons to be cheerful |
| 562 ELECTRIC LIGHT ORCHESTRA | Turn to stone |
| 600 EXILE | A little more love |
| 707 MARVIN GAYE | Kiss you all over |
| 2927 G. O. | Got to give it up |
| 678 MICK JACKSON | Disco nights |
| 953 K. C. & SUNSHINE BAND | Blame it on the boogie |
| 2454 BONEY M | It's the same old song |
| 2805 BARRY MANILOW | I'm born again |
| 2815 OLIVIA NEWTON-JOHN | Could it be magic |
| 2888 DONNY OSMOND | A little more love |
| 1332 PRATT & MCLEIN | Puppy love |
| 2215 TOM ROBINSON BAND | Happy days |
| 2391 SECRET AFFAIR | Power in the darkness/Up against the wall |
| 3144 SHOWADDY WADDY | Time for action |
| 1605 DAVID SOUL | Remember then |
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| 2861 ROD STEWART | Year of the cat |
| 1882 TIMMY THOMAS | Why don't I'm sexy? |
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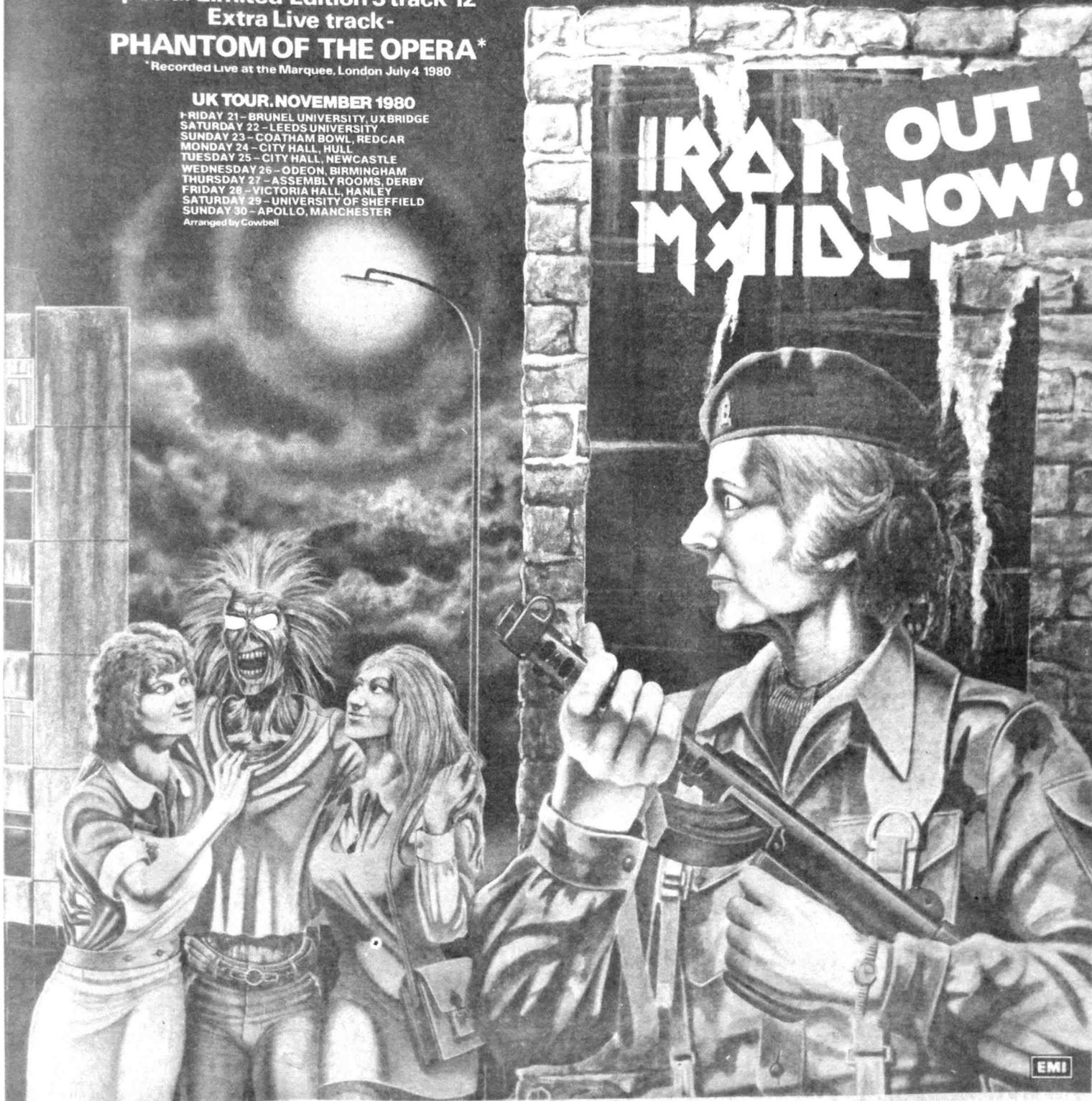
PHANTOM OF THE OPERA*

*Recorded Live at the Marquee, London July 4 1980

UK TOUR, NOVEMBER 1980

- FRIDAY 21 - BRUNEL UNIVERSITY, UXBRIDGE
- SATURDAY 22 - LEEDS UNIVERSITY
- SUNDAY 23 - COATHAM BOWL, REDCAR
- MONDAY 24 - CITY HALL, HULL
- TUESDAY 25 - CITY HALL, NEWCASTLE
- WEDNESDAY 26 - ODEON, BIRMINGHAM
- THURSDAY 27 - ASSEMBLY ROOMS, DERBY
- FRIDAY 28 - VICTORIA HALL, HANLEY
- SATURDAY 29 - UNIVERSITY OF SHEFFIELD
- SUNDAY 30 - APOLLO, MANCHESTER

Arranged by Cowbell



EMI

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UNFAIR EMERALD ISLE

SINCE I started buying RECORD MIRROR, I have read letters by people complaining about the price of records and so on. Well, over here in the north west of Ireland, records cost us £5.99 which is about £1.50 dearer than any English record shop. Plus the Irish pound is decreasing in value to the English pound — so you could say we pay over £2 more. We have no record shops like Our Price, HMV, or Boots, which means we never get discounts.

Over here in Sligo, we hardly ever get any free singles with our albums and hardly ever get an inside picture sleeve. The only way I can get an album cheap is by sending away to England through a mail order service. So if you think records are expensive, think of us over here. John O'Reilly, Sligo

forgot how to review records. I get the impression that you spend most of your time trying to think up so called funnies about gorgeous Gary.

You are a bunch of narrow minded bigots, who hate anything new or different. Anyone who dares to play anything other than second time around ska or reggae, who dares to be individual and who dares to attack the music press, is immediately slammed. When will you learn that electronic music and especially Numan are the music of the eighties? You probably know already, but are too scared to air your views. So who's the wimp? Even though you profess undying hate towards Numan, you slap the biggest headlines about him on your paper, even if it is only a two line piece of news. The reason is simple: you know that Gary is the biggest thing in music today and that anything on him sells. So how about quitting the charade and listening to some real music? Lynsey the Numanoid, Johannesburg, South Africa

NURDS

THE ENGLISH music press are the biggest piss assed hypocrites around. Maybe South Africa hasn't got all that much going for it (you can say that again — Ed) but one thing it has got, that England seems to lack, is a decent music press who do not follow stupid trends and prejudices. You bunch of nurds at Record Mirror have got so involved in your inane game of "let's tear Numan apart" that you have

NO ROCK PILE

I HAVE nothing against the Reluctant Stereotypes or the Psychedelic Furs, or OMITD or the Teardrop Explodes or Mod, or heavy metal, or Numan. I have been told



great things about the above and not being contrary see no reason for dispute. But why do such bands seem to take all the space in Record Mirror? Okay, so new bands deserve recognition and other groups must be written about in order to sell copies, but what about Rockpile? In the past few weeks Rockpile have

finally got together as a band, released two singles and an album and gone on tour. Yet despite all this there has not been one mention of Basher and Dai.

It's not as if the music was bad. 'Seconds Of Pleasure' far surpasses either 'Labour Of Lust' or 'Repeat When Necessary' — and as a group the boys are still excellent live!

So stop ignoring some of the best music around today — just because Rockpile don't go on about nuclear war or politics but play music to dance to, there's no need to send them to Coventry. Samantha, Clwyd.

THAT'S THE SPIRIT

WHO THE hell does Phillip Watson (RM 25/10/80) think he's kidding. Malcolm Dome is the only person on RM's staff who knows what he's talking about. Now, I have great respect for Ian Gillan as he did more for rock music when he was with Deep Purple than any other vocalist ever. But I and a lot of other Purple freaks feel that he's gone somewhat stale in his old age and tends to rely on the "flash" of his surrounding musicians to pull him through.

I was at the Hammersmith Odeon gig on October 14 and I feel that White Spirit were the only really enjoyable band on stage that night (they certainly knock the bollocks off Quartz) and I'm sure that when Spirit are the big name they deserve to be within 12 months that wanker Watson will be clamouring for his ticket to see them. White Spirit will be the greatest progressive rock band of the eighties and I'll stake everything on that. Long live Malcolm Dome, long live White Spirit. John Roussety, London SW2

ROW ROW

I WENT to see AC/DC in concert at the Birmingham Odeon on October 23 and the tickets were £4.50 which I didn't think was too much — but when I found out that I was sitting two rows back from where we paid £3.75 to see Mr Numan I thought it was pretty shitty. I mean for that much you expect a good view. Not only that, but when I moved to get a better view the security bloke kept pushing me back. After the warm-up group had finished we had to wait another three quarters of an hour for AC/DC to come on. Mind you it was worth waiting for as the music was really great with Angus doing his antics on stage. It's a pity Bon wasn't with them, then I could have enjoyed the singing as well. Pam, Cannock

THANKS JOE

CAN I just say thanks to Joe Jackson for a great concert at the Edinburgh Playhouse and say that his album 'I'm The Man' is a classic. Along with the Jam Joe, you're the greatest, and if you read this please send a signed photo of yourself. Joe Jackson fan, 35 Park Grove Terrace, Edinburgh, EH4 7NN, Scotland.

SPG

I WOULD like to point out to those two bigoted Skids fans from last week's Record Mirror that the Police are not overrated. What's more, their songs have only one thing in common and that is that they're all brilliant and every single one of them has a meaning.

A very angry Police fanatic from Aberdeen.
•Da doo doo da, to you — Mailman.

LAST WEEK'S SOLUTION TO XWORD:
ACROSS: 1 Winner Takes It All, 7 Argy Bargy, 9 Atomic, 11 Saturday, 12 It's Over, 14 Octave, 17 Tears Of A Clown, 18 Emotional Rescue, 19 Rat Race, 20 Airport, 21 La Freak.
DOWN: 1 Whats Another Year, 2 Night Boat To Cairo, 3 Tormato, 4 Kaya, 5 Start 6 Top Hot, 8 Barbara Dickson, 10 Cars, 13 Stiff Little, 15 Fingers, 16 Lo! Crems, 19 Ruts.

LAST WEEK'S SOLUTION TO POPAGRAM:
(in order of puzzle) Lets Go, Diana Ross, Wild Planet, Black Sea, Freda Payne, Drifters, Let Me Talk
DOWN COLUMN Sad Cafe

LAST WEEK'S WINNER: P Allitt, 2 Melin, Arduwy, Aberdovey, Gwynedd, Wales

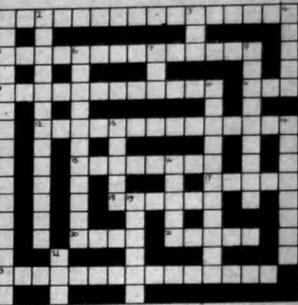
WAN-AN-LP

Remember, you have to complete both the Popagram and the Xword to be eligible for the prize of an LP token. First correct entry out of the hat wins.

NAME

ADDRESS

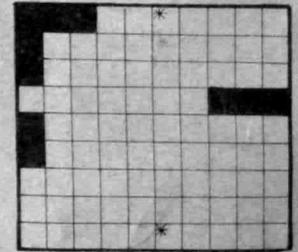
XWORD



- ACROSS**
- Bob Marley hit (5,6,5)
 - Rod's romantic feelings (4,4,1,5)
 - Skids LP (4,2,6)
 - Petty singer (3)
 - Bill Loveday hit (6,3,2,3)
 - Tubeway Army hit like all the others (8)
 - Maytals leader (5)
 - Rupert Holmes hit (6)
 - Ike's former partner (4)
 - My Sharona hitsters (5)
 - How The Ramones celebrated 1979 (3,2,3,7)

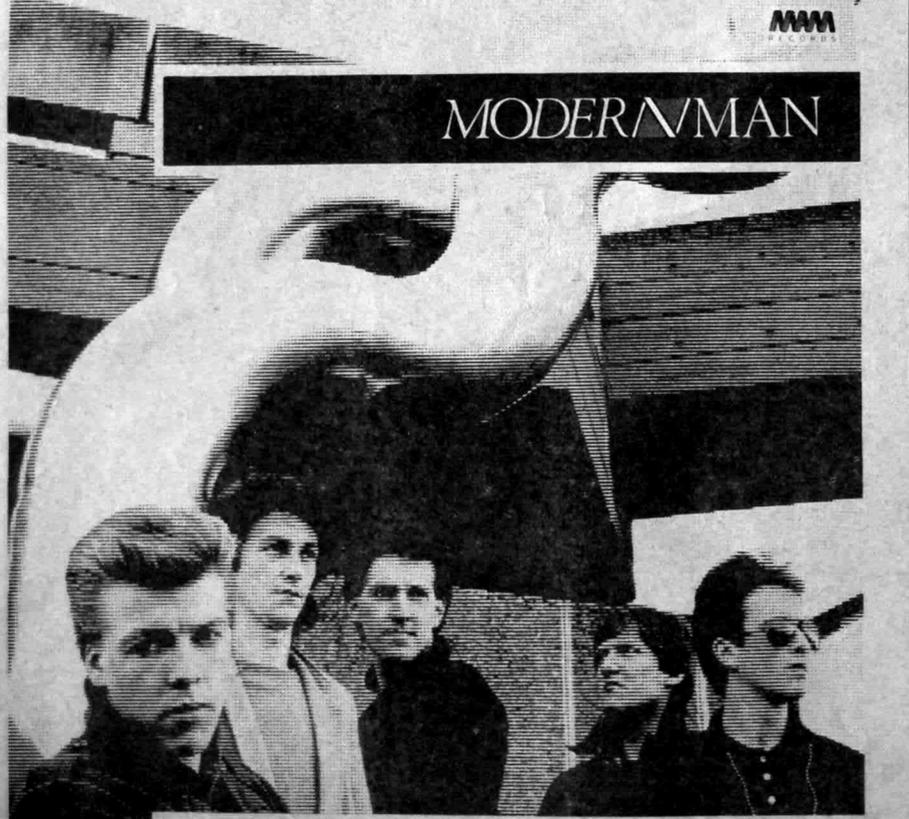
- DOWN**
- Killmanjaro climbers (8,8)
 - Vocalist on The Crusaders Streetlife hit (5,8)
 - Kate Bush label (1,1,1)
 - What you might find in a teacup (5)
 - He was made for dancing (4,7)
 - Curved (—) Port (3)
 - Group that brought us the British hustle (2,7)
 - She had 1979 hit with Knock On Wood (4,7)
 - Beatles label (5)
 - They have had recent hit with And The Beat Goes On (8)
 - Ruts LP (5)
 - Why The Skids wouldn't dance (5)
 - Kate Bush hit (3)

POP-A-GRAM



Solve the nine cryptic clues and write the answers across the puzzle. If you're right the started down column will give you an old piano player. Remember the clues aren't in the correct order; you have to decide what the right order is.

Steer toy EP into correct shape for special people (10)
Our amigos misinterpret the sheep's slack biseal (5,5)
Watch Al nailing the changes up for this leading trouble maker (3,6)
When god ate god it produced an upset for Adam (3,3,3)
The sad mens' confusion is all about baggy pants (7)
Party lights might produce a bad pang inside your head (3,4)
I hope male Robby corrects himself for the birds (3,8)
Just halt a blooming limousine is enough for these hit makers (4,5)
See the bus row kill make the breaks in the disco (6,4)



MODERN MAN

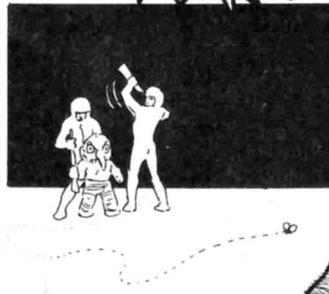
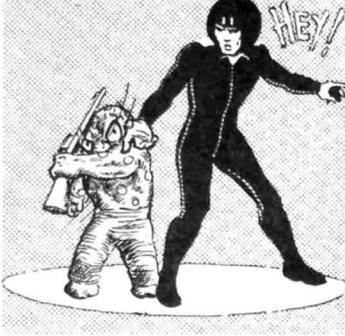
NEW ALBUM **CONCRETE SCHEME**

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ZERO COMIX by D.H.I.N.E.
 JUMBO WAS A VERY PEACEFUL SORT OF PERSON. BUT WHEN BIG BUDDY FORCED HIS BEST FRIEND TO LEAP A HUNDRED FEET TO HIS DEATH - SOMETHING SNAPPED - JUMBO WAS **ANGRY**



YOU'VE BEEN ASKING FOR THIS YOU M-MURDERING P-P-PIG!



FUNNIEST THING I'VE SEEN IN YEARS YUK YUK



NO! DON'T HURT HIM. THAT LUNATIC HAS DONE ME A FAVOUR. WITH BIG BUDDY DEAD THAT LEAVES ME IN COMMAND

...AND IF THEY THINK HE WAS BAD - WAIT TILL THEY SEE HOW I RUN THINGS

CASH COWS ON SALE FROM 10TH NOVEMBER

2,000

VIRGIN ALBUMS TO BE WON IN NEXT WEEK'S RECORD MIRROR

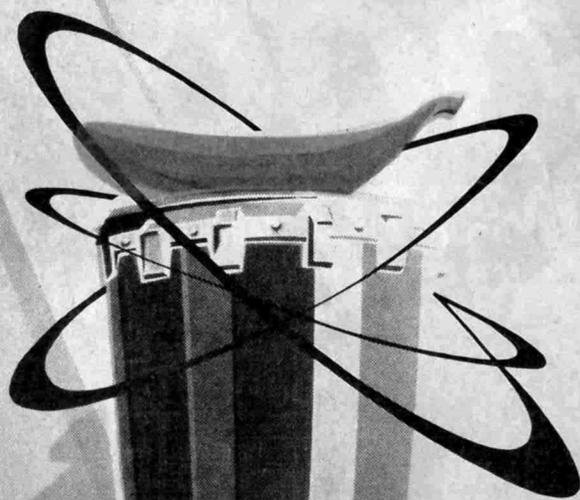
Next week turn straight to the back page of Record Mirror because we're featuring a mammoth record competition, offering 2,000 - yes 2,000 of the new Virgin sampler album - 'CASH COWS'. Take a look at the bands on the album and then make sure you get Record Mirror next week.

- XTC HUMAN LEAGUE MIKE OLDFIELD JAPAN THE RUTS SKIDS
- THE PROFESSIONALS THE FLYING LIZARDS FINGERPRINTZ
- CAPTAIN BEERHEART GILLAN KEVIN COYNE PUBLIC IMAGE LTD

RECORD MIRROR

RECORD MIRROR NEXT WEEK - YOU'D HATE YOURSELF IF YOU MISSED IT

The Boomtown Rats



new single Banana Republic

Compiled by SUSANNE GARRETT and PHILIPPA LANG

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 6

BASINGSTOKE, RAF Odiham (2134), The Kicks / Oral Exciters
 BELFAST, Queen's University (24803), Nightdoctor
 BIRMINGHAM, Barrel Organ, Digbeth (021 622 1353), The Quads
 BIRMINGHAM, Hare And Hounds (021 550 1254), Close Rivals / Partizans
 BIRMINGHAM, Odeon (021 643 6101), UB40
 BIRMINGHAM, Polytechnic (021 236 3969), The Selector
 BLACKPOOL, Jenks Bar (293203), Mistress BRIGHTON, New Conference Centre (20313), The Piranhas / The Directions
 BRISTOL, Polytechnic, Bower Ashton (662178), Graduate
 CAERLEON, Bailey's Club, Andy Pandemonium
 CARDIFF, University (396421), BA Robertson
 CHESTER, Deeside Leisure Centre (70001), AC/DC
 CROYDON, Cartoon (01 688 4500), Brett Marvin And The Thunderbolts
 DROUIDS HEATH, Gladiator, Willy And The Poorboys
 EASTCOTE, Bottom Line, Clay Pigeon Hotel (8663212), Juicevance
 EDINBURGH, Astoria (031 661 1662), Weapon Of Peace / Significant Zeros (No Nukes Benefit)
 EDINBURGH, Nite Club (031 225 6566/7), Atomic Rooster
 ETON, Christopher Hotel (Windsor 52359), Modern Jazz
 FARNHAM, West Surrey College Of Art And Design (722441), The Associates
 GALWAY, Leisureland (7687), Loudon Wainwright III
 GLASGOW, Apollo (041 332 9221), Buzzcocks / The Thing
 GLASTONBURY, Worthy Farm, Hawkwind / Vardis
 GRANTEMOUTH, International Hotel (72456), RAF
 GRAVESEND, Red Lion (66127), Loaded Dice
 GUILDFORD, Civic Hall (67314), Orchestral Manoeuvres In The Dark / Fatal Charm
 HAYES, Brook House (01 845 2286), The Residents
 IRLKLEY, Rose And Crown (607260), Dale Hargreaves' Flamings
 INVERNESS, Eden Court Theatre (221719), Boys Of The Lough
 IPSWICH, Gaumont (53641), Uriah Heep / Samson / Spider
 KILKENNY, Village Inn, Radiators
 LEEDS, Cosmo Club, Soft Cell / If And The Questionnaires
 LEEDS, Fan Club, Brannigans (663252), The Teardrop Explodes / The Thompson Twins (matinee too)
 LEEDS, Royal Park Hotel (785076), Rough Justice
 LEICESTER, Fosseway Hotel (61129), Manitou
 LETCHWORTH, Leys Youth club (3859), Tea Set / Good Blokes / Blak Filtaire
 LIVERPOOL, Brady's (051 236 3959), UK Subs / Citizens
 LIVERPOOL, Star And Garter, Asylum
 LIVERPOOL, University (051 709 4744), Eclipse
 LONDON, Acklam Hall, Portobello Road (01 960 4590), Capital Letters
 LONDON, Bridge House, Canning Town (01 476 2889), Gerry McEvoy
 LONDON, Greyhound, Fulham Palace Road (01 385 0526), Kevin Coyne / Joseph Burke (Shelter 80 Benefit)
 LONDON, Half Moon, Herne Hill (01 788 2387), Stiffs / Sussex
 LONDON, Hammersmith Odeon (01 748 4081), Paul Simon
 LONDON, Marquee, Wardour Street (01 437 6603), Gary Moore / Diamond Head / Taurus / Raven
 LONDON, 100 Club, Oxford Street (01 636 0933), Black Slate

LONDON, The Kensington, Russell Gardens (01 603 3245), Joanne Kelly's Second Line
 LONDON, Kentish Town Hall And Gate Theatre, Paul Goodman / Ian Russell / Leslee Carling
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Soulboys / Les Apaches
 LONDON, New Golden Lion, Fulham (01 385 3942), Park Avenue
 LONDON, North East London Polytechnic, Forest Road, Walthamstow (01 527 7317), Victims Of Pleasure
 LONDON, Old Queen's Hotel, Stockwell (01 274 3829), The Klones
 LONDON, Pembury Tavern, Dalston, Avenue
 LONDON, Pied Bull, Islington (01 837 3218), Civil Service
 LONDON, Rainbow, Finsbury Park (01 263 3140), Robert Palmer / Straight 8
 LONDON, Rock Garden, Covent Garden (01 240 3961), The Broughtons / Mission
 LONDON, Starlight Club, Railway Hotel, West Hampstead (01 624 7611), Bad Nightwing
 LONDON, Torrington, North Finchley (01 445 4710), Nucleus
 LONDON, Trashed, Woolwich (01 855 3371), Soft Boys / Knox / Method Actors
 LONDON, The Venue, Victoria (01 834 5862), Chris Hill
 LONDON, White Lion, Putney Bridge (01 870 3017), Salt

ADAM AND THE ANTS start their 'Frontier' tour this week at Liverpool Brads (Saturday), Edinburgh Tiffans (Monday), Glasgow Tiffans (Tuesday) and Durham University (Wednesday), coinciding with the release of their new single 'La-Di-Da'. SAD CAFE play a 14-date British tour which kicks off on Saturday at Preston Guildhall and continues at Birmingham Odeon (Sunday), Ipswich Gaumont (Monday), Leicester De Montfort Hall (Tuesday), and Stoke Hanley Victoria Hall (Wednesday). ROBERT PALMER comes to Britain for three concerts this week at London's Dominion Theatre on Saturday, Sunday and Monday. Canadian heavy rock band TRIUMPH begin their first British tour on Thursday at Southampton Gaumont, followed by Bristol Colston Hall (Friday), Liverpool Empire (Saturday), Manchester Apollo (Sunday), Leicester De Montfort Hall (Monday), Glasgow Apollo (Tuesday) and Newcastle City Hall (Wednesday). Supports are PRAYING MANTIS and DEDRINGER.

After five years, PAUL SIMON visits Britain to play the Hammersmith Odeon on Thursday, Friday and Saturday. WEATHER REPORT are also starting a tour this week, taking in Edinburgh Playhouse (Monday), Manchester Apollo (Tuesday) and Birmingham Odeon (Wednesday). For a bit of 'ippy nostalgia', CARAVAN are back with a tour to coincide with the release of their latest album 'The Album' (nice to have a bit of originality). Dates start at Cardiff University (Monday).

Another starter is WASTED YOUTH who step out at the Marquee (Tuesday) and Coventry General Wolfe (Wednesday). One of THE HUMAN LEAGUE's two rare appearances is this week on Wednesday at Doncaster Rotters.

Still on the road of course are URIAH HEEP, THE COMSAT ANGELS, ORCHESTRAL MANOEUVRES IN THE DARK, THE END, SPODGENESSABOUNDS, BUZZCOCKS, ELKIE BROOKS, BARBARA DICKSON B A ROBERTSON, THE JAM, MOTORHEAD, CLASSIX NOUVEAUX, UK SUBS, JOHN MARTYN, AFTER THE FIRE

LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Twice Shy
 LONDON, Windsor Castle, Harrow Road (01 286 8403), Fruit Eating Bears
 LYE, Bull's Head (21804), Split Image
 MANCHESTER, Apollo (061 273 1112), Kool And The Gang
 MANCHESTER, Polytechnic (061 273 1162), The Cure / Dance Crazy
 MANCHESTER, Ralters (061 236 9788), Monochrome Set / Modern Era
 MANCHESTER, UMIST (061 236 9114), After The Fire
 MILTON KEYNES, Compass Club, Bletchley (70003), Fictitious
 NORWICH, Cromwells (612909), Q-Tips
 NOTTINGHAM, Ad Lib Club (753225), Au Pairs
 NOTTINGHAM, Imperial Hotel (42884), Gaffa / Howdy Boys
 PORT TALBOT, Troubadour (779668), Splogdenessabounds
 RICHMOND, Broly's, The Castle (01 948 4244), Fad Gadget / The Lines / Blancmange
 SHEFFIELD, City Hall (22885), Barbara Dickson
 SHEFFIELD, Hallamshire Hotel, Dangerous Girls

SHEFFIELD, Penguin (385897), Head Hunter
 SHIFNAL (Salop), Star Hotel (Telford 461517), Visit
 SOUTHAMPTON, Gaumont (220011), Triumph / Praying Mantis / Dredinger
 SOUTHPORT, Floral Hall (40404), Nightwing
 TROO, Royal Hotel (70345), Metrogilder
 WELLS, Wyese Art Centre, Bulth (3668), Arizona Smoke Review
 WILLENHALL, Cavalcade (61804), Switch Seven
 WORTHING, Balmoral (36232), Designers
 YORK, 68 Youth Club, Shake Appeal

FRIDAY

NOVEMBER 7

ASHFORD, Wye College (Wye 812401), Marlian Schoolgirls
 BASILDON, Double Six (20140), Ace Bentley And The Traffic Lights
 BIRMINGHAM, Bournebrook Hotel (021 472 0416), Tridents
 BIRMINGHAM, Cedar Club, Constitution Hill (021 236 2694), Splogdenessabounds
 BIRMINGHAM, Fighting Cocks, Moseley (021 448 2554), Willy And The Poorboys
 BIRMINGHAM, Odeon (021 643 6101), Tangerine Dream

EDINBURGH, Art School, Restricted Code
 EDINBURGH, Playhouse (031 665 2064), Kool And The Gang
 EDINBURGH, Playhouse Nite Club (031 665 2064), Everest The Hard Way / New Apartment
 ETON, The Christopher (Windsor 52359), Sharz
 EXETER, University (77911), U2
 GALLWAY, Seaport (62810), Radiators
 GLASGOW, Theatre Royal (041 204 1361), Boys Of The Lough
 GLASGOW, University of Strathclyde (031 552 4400), H2O
 GLENROTHES, Rothes Arms (753701), Outpatients
 HAILSHAM, Crown Hotel (840041), Safita
 HASTINGS, St Mary Star Of The Sea Church Hall, Amazing Bouncing Dentists / The Faggots
 IPSWICH, Manor Ballroom (57714), Blue Cats
 KILMARNOCK, Bickering And Bush, The News
 LEEDS, Gate Hotel, The Escorts
 LEEDS, Trinity and All Saints' College, Horsforth (584341), Shake Appeal
 LIVERPOOL, Dolphin, Stun The Guards
 LIVERPOOL, Prescott Civic Centre, Asylum
 LONDON, Avery Hill College, Eltham, Shadowfax
 LONDON, Bridge House, Canning Town (01 476 2889), Modern Era
 LONDON, The Cock, Fulham (01 385 6021), Rye And The Quarterboys
 LONDON, Crystal Palace Hotel, Crystal Palace (01 778 6342), Soft Boys / Method Actors
 LONDON, Dingwalls, Camden Lock (01 267 01 476 2889), Moderat English
 LONDON, Dingle of Lancaster, New Barnet (01 449 0465), Clientelle
 LONDON, George Canning, Brixton (01 274 6329), ETA
 LONDON, Goldsmiths College, Lewisham (01 892 4006), BA Robertson
 LONDON, Greyhound, Fulham Palace Road (01 385 0526), Kevin Coyne / Joseph Burke (Shelter 80 Benefit)
 LONDON, Half Moon, Herne Hill (01 788 2387), Franzista / Motion Pictures
 LONDON, Hammersmith Odeon (01 748 4081), Paul Simon
 LONDON, Hope And Anchor, Islington (01 359 4510), Madness
 LONDON, John Bull, Chiswick High Road (01 994 0062), The Broughtons
 LONDON, Kensington, Russell Gardens (01 603 2155), The Residents
 LONDON, King's College, The Strand (01 836 7132), B Film / Red Box
 LONDON, Marquee, Wardour Street (01 437 6603), Gary Moore / Diamond Head / Taurus / Raven
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Altered Images / The Repetition / Group Four
 LONDON, New Golden Lion, Fulham (01 385 3942), Ricky Cool And The Rialtos
 LONDON, Prince Rupert, Plumstead (01 854 6678), Avenue
 LONDON, Rock Garden, Covent Garden (01 240 3961), The Upset / The Stiffs
 LONDON, The Spurs, Tottenham (01 808 4773), Rhythm Squad
 LONDON, Star And Garter, Putney Pier (01 748 4081), Dan Russell Band
 LONDON, The Venue, Victoria (01 834 5862), The Cimarons
 LONDON, White Lion, Putney Bridge (01 870 3017), Johnny Mars' 7th Sun
 LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Backhander
 LONDON, Windsor Castle, Harrow Road (01 286 8403), Titch Turner And The Escalators
 MAIDSTONE, Roebuck, Harrietsham, Pagan Altar
 MANCHESTER, Apollo, Ardwick (061 273 1112), Citizen UK / Vermilion Hair / 100% Proof / Fast Cars / Idol Fear / Bitches Sin / The AK Band (Battle of the Bands)
 MANCHESTER, Cyprus Tavern, (061 236 3786), God's Gift
 MANCHESTER, University (061 273 5111), Darts
 NEWCASTLE UNDER LYME, University of Keele (625411), Dangerous Girls
 NEWCASTLE UPON TYNE, Mayfair (23109), UK Subs / Citizens
 NEWCASTLE UPON TYNE, Polytechnic (28761), The Cure / Pavane
 NORWICH, University of East Anglia (56161), Orchestral Manoeuvres In The Dark
 NOTTINGHAM, Hearty Goodfellow (42257), Howdy Boys / Last Call
 OLDHAM, Lancashire Vaults, Warlock
 OXFORD, Penny Farthing, Toad The Wet Sprocket
 PISLEY, Bungalow Bar (041 889 8667), PASSFIELD, Royal Oak, Chinatown
 PETERBOROUGH, Werrina Stadium (64861), Hawkwind / Vardis
 POOLE, Arts Centre, Seldown Studio (70521), Da Biz / Ersatz Gooch
 READING, Target (585867), Die Laughing
 REPTON, Porterhouse (1784961), Monochrome Set
 RICHMOND, Snoopy's, The Castle (01 948 4244), The The / Cardiac Arrest
 ROCHDALE, Rochdale College, Tony Crabtree Band / Heavy Thunder
 SALISBURY, Technical College (23711), The Associates
 SCARBOROUGH, Spa Complex (65068), Uriah Heep / Samson / Spider
 SHEFFIELD, Penguin (385987), Head Hunter
 SHEFFIELD, Polytechnic (738934), Comsat Angels

SHIFNAL (Salop), Star Hotel (Telford 461517), Fear Of Flying / Tall Story
 SLOUGH, Greyhound Stadium, Weigh-in Lounge (23234), Roxy / Legal Tender / Ex Directory
 SLOUGH, Merrymakers Hotel, Langley, Arrogance
 SOUTHAMPTON, Gaumont (29772), AC/DC
 SOUTHAMPTON, Itchen College, Games to Avoid / Z Cars
 STALYBRIDGE, Commercial Hotel, Fallen Angel
 STIRLING, University (3171), John Martyn
 STROUD, Marshall Rooms (3074), Various Artists / Untouchables
 WEYMOUTH, Cellar Vino (786868), Skavengers
 WITHERNESS, Grand Pavilion (2158), Geddes Axe
 WOLVERTON, Grayford Arms, Panther 45 / Terminal Decade
 WORTHING, Balmoral (36232), Designers

SATURDAY

NOVEMBER 8

ASHTON UNDER LYME, Spread Eagle (061 330 5732), Shadr
 BEVERLEY, Memorial Hall, Head Hunter
 BIRKENHEAD, Gallery Club, Geddes Axe
 BIRMINGHAM, Barrel Organ (021 622 1353), Bright Eyes
 BIRMINGHAM, Cedar Ballroom, Constitution Hill (021 236 2694), Monochrome Set
 BIRMINGHAM, Odeon (021 643 6101), UB40
 BLACKPOOL, Jenks Bar (293203), Mistress BLACKPOOL, Norbreck Castle (52341), Llmelight
 BRACKNELL, Sports Centre (54203), The Jam / The Piranhas
 BRISTOL, George's Hall (32514), The Crack / Rhino / Treatment / Killer Instinct / Buffalo / Elevators / The AK Band (Battle of the Bands)
 BRISTOL, Berkely, After The Fire
 BUNGAU, King's Head, Frequency Band
 CAMBRIDGE, Middle Eight, Projective Gallery, Kelsey Kerridge Sports Hall, Dolly Mixture
 CARDIFF, Polytechnic of South Wales, Hawkwind / Vardis
 CHESTER, Deeside Leisure Centre (Con-2387), Okay 816731, Motorhead / Weapon
 CHORLEY, Joiners Arms (70611), Chinatown
 COLCHESTER, University of Essex (863211), Bastille
 CORK, Downtown Campus (26871), Nightdoctor
 COVENTRY, Polytechnic (24166), Wah! Heat / Frantic Elevators
 COVENTRY, University of Warwick (27406), The Associates / The Delmonts
 DUBLIN, Crofton Airport Hotel, The Radiators
 DUBLIN, Stadium (753371), Loudon Wainwright III
 DUMFRIES, Theatre Royal (4209), Boys Of The Lough
 EDINBURGH, Eric Brown's (031 226 4224), Strutz
 EDINBURGH, The Moon, Outpatients / 35mm Dreams
 EDINBURGH, Playhouse Nite Club (031 665 2064), Comsat Angels
 EDINBURGH, University, Chambers Street (031 667 0214), The Androids
 ETON, The Christopher (Windsor 523591), IRLON, Shamrock
 GLASGOW, Apollo (041 332 9221), Barbara Dickson
 GLASGOW, Strathclyde University (041 552 4400), Weapon Of Peace / Significant Zeros / The Hollow Men
 GLASGOW, University (041 339 8697), Atomic Rooster
 GOSPORT, John Peel (281893), Talon
 GREENOCK, Victorian Carriage (25456), Possessor
 HALIFAX, Good Mood Club, Salford Jets
 ILFORD, The Cranbrook (01 554 8659), Suttel Approach
 ILFORD, Scarer's Bastille
 KINGSTON, Waves, Three Tuns (01 549 8601), The Broughtons
 LEEDS, Florde Grene Hotel (490984), The Barracudas
 LEEDS, University (39071), Darts
 LEICESTER, Letchworth College, Scarle O'Hara
 LIVERPOOL, Empire (051 709 1555), Triumph / Praying Mantis / Dredinger
 LONDON, Acklam Hall, Portobello Road (01 960 4560), Chelsea / Blue Midnight / Volentes / Entire Cosmos / Vince Pie And The Crumbs / and surprises
 LONDON, Crystal Palace Hotel, Crystal Palace (01 778 6342), Splogdenessabounds
 LONDON, Dingwalls, Camden Lock (01 267 4967), X Effects
 LONDON, Dominion Theatre (01 580 9562), Robert Palmer / Straight 8
 LONDON, Duke Of Lancaster, New Barnet (01 449 0465), Southern Cross
 LONDON, Greyhound, Fulham (01 385 0526), Misty / Unity (Shelter benefit)
 LONDON, Half Moon, Herne Hill (01 788 2387), The Fix / Elgin Marbles
 LONDON, Hammersmith Odeon (01 748 4081), Paul Simon
 LONDON, Hope And Anchor, Islington (01 359 4510), Madness
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Broadcast
 LONDON, John Bull, Chiswick (01 994 0062), The Flatbackers
 LONDON, Kensington, Russell Gardens (01 603 3245), Basil's Balls-Up Band

More fireworks from

THE HITMEN

The band you can't refuse. At the

LP OUT NOW
 'AIM FOR THE FEET'

APPEARING ON
 'OLD GREY
 WHISTLE TEST'
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FRI.
 7th NOV.

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CONT FROM PAGE 27

LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Running Shoes / Fish Turned Human
LONDON, New Golden Lion, Fulham (01 385 3942), Micky Jupp Band
LONDON, North East London Polytechnic, Walthamstow (01 527 8105), Alive And Kicking
LONDON, Poplar Town Hall (01 980 4831), Au Pairs / Fast Relief / Far Cry
LONDON, Rainbow, Finsbury Park (01 263 3140), Kool And The Gang
LONDON, Rock Garden, Covent Garden (01 240 3961), Ronnie Golden And The Earthlings / Rio And The Robots
LONDON, School Of Economics, Houghton Street (01 405 1977), Fabulous Poodles
LONDON, Stapleton, Crouch Hill (01 272 2106), Sons Of Cain
LONDON, Star And Garter, Putney Pier (01 786 0345), Duffo
LONDON, Thames Polytechnic, Woolwich (01 855 3371), The End
LONDON, Two Brewers, Clapham (01 622 3521), Kleen Heels
LONDON, The Venue, Victoria (01 834 5882), The Immates / Dead Aids
LONDON, Wembley Conference Centre (01 902 1234), Gladys Knight And The Pips
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Nuthin' Fancy
LONDON, Windsor Castle, Harrow Road (01 286 8403), Chair Parade
MANCHESTER, Apollo, Ardwick (061 273 1112), Tangerine Dream
MANCHESTER, Commercial Hotel, Panther 45 / Terminal Decades
MANCHESTER, Raffles (061 236 9788), Dangerous Girls / Performing Ferrets
MIDLESBROUGH, Rock Garden (241995), UK Subs / Citizens
NEWCASTLE UPON TYNE, University (28402), The Teardrop Explodes / The Thompson Twins
NORTHAMPTON, Roadmender Club, Watto Nays / Where's Lise?
NOTTINGHAM, Boat Club, Trentside (869302), Budgie
OXFORD, Oranges And Lemons (42660), Sonic Tonix
PAISLEY, Bungalow Bar (041 889 6667), Saigon
PRESTON, Guildhall (21721), Sad Cafe / Monroe
READING, Bulmershe College (663387), Various Artists
REDCAR, Coatham Bowl (474420), Uriah Heep / Samson / Spider
ST ALBANS, Horn Of Plenty (53143), Marillion
ST ANDREWS, University (73145), John Martyn
SHIFNAL, (Salop), Star Hotel (Telford 461517), The Grids
SLOUGH, Slough College (42203), The Head
SOUTHAMPTON, Gaumont (29772), AC/DC
SOUTHAMPTON, University (556291), U2
SOUTHELD, Top Alex, Alexandra Hotel, Ace Bentley And The Traffic Lights
STRAFORD UPON AVON, Green Dragon (3894), Helpless Huw And The Hesitations
STROUD, Marshall Rooms (3074), Kraken
TUNBRIDGE WELLS, Traders Bar (24277), Directors
WEST NUNTON, Pavilion (203), The Shades / The Cruisers
WIGAN, Trucks, Nonsensibles
WORCESTER, King's Head, UXB
YORK, University (412328), The Cure / Vene Cava



ROBERT PALMER: London's Dominion Theatre (Saturday).

CHELMSFORD, Odeon, (33677), Showaddywaddy.
CHIGWELL, White Hart, Park Avenue.
CHORLEY, Joiner's Arms, (70611), Chinatown.
CROYDON, Star, London Road, (01-684 3360), The Kicks.
EDINBURGH, Harvey's, (031 229 1925), Strutz.
EDINBURGH, Odeon, (031 667 3805), John Martyn.
EDINBURGH, Valentinos, (031 332 7487), The Teardrop Explodes/The Thompson Twins.
GLASGOW, Gigs!, (041 332 0121), Modern Man/Those French Girls.
GLASGOW, Queen Margaret Union, (041 334 1565), The Hollow Men.
GLENROTHES, Rothes Arms, (753701), The Phonics.
GRANGEMOUTH, International Hotel, (72456), Nightshift.
HAILSHAM, Crown Hotel, (840041), Ojah.
HATFIELD, Stoneshouse, (62112), Handsome Beasts.
HULL, City Hall, (20123), Hawkwind/Vardis.
IRVING, Magnum Theatre, Boys Of The Lough.
KIRKCALDY, Adam Smith Centre, (4364), Strutz (Nuclear Disarmament rally - afternoon).
KIRKCALDY, Dutch Mill, (67512), The Androids.
LEEDS, Fan Club, Brannigans, (663252), Ludus / Diagram Brothers / Mud Hatters.
LIMERICK, Savoy, (44644), Loudon Wainwright III.
LIVERPOOL, Royal Court Theatre Adam And The Ants (two shows).
LONDON, Apollo Victoria, (01-828 6491), Tangerine Dream.
LONDON, Bandwagon Soundhouse, Kingsbury Circle, Night Time Flyer.
LONDON, Bridge House, Canning Town, (01-476 2889), Sundrifter/The Cat.
LONDON, Dominion Theatre, Tottenham Court Road, (01-580 9562), Robert Palmer / Straight 8.
LONDON, Duke Of Lancaster, New Barnet, (01-449 0465), The Accidents.
LONDON, Greyhound, Fulham Palace Road, (01-385 0528), Nash, The Slash/Blancmange (Home Base Project benefit).
LONDON, Half Moon, Herne Hill, (01-737 4580), The Planets / Paul Goodman.
LONDON, The Kensington, Russell Gardens, (01-803 3245), Paz.
LONDON, King's Head, Acton, Furniture / Guy Jackson.
LONDON, Lyceum, The Strand, 4Be2's / Chelsea / Infa-Riot / The Dark.
LONDON, Marquee, Wardour Street, (01-437 6603), The Associates.
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), U2 / Midnight And The Lemon Boys.
LONDON, New Golden Lion, Fulham, (01-385 3942), The Broughtons.
LONDON, Old Queen's Head, Stockwell, (01-274 3829), Red Letters.
LONDON, Queen's, Hackney, Avenue.
LONDON, Rainbow, Finsbury Park, (01-935 5884), Kool And The Gang.
LONDON, Rock Garden, Covent Garden, (01-240 3961), Talkover / Treatment / Sanity Clause.
LONDON, Torrington, North Finchley, (01-465 4710), Hank Wangford.
LONDON, Tramshed, Woolwich, (01-855 3371), Arizona Smoke Review.
LONDON, White Lion, Putney Bridge, (01-870 3017), Juice On The Loose.

MONDAY

NOVEMBER 10

BIRMINGHAM, Barrel Organ, Digbeth (021 622 1353), Mayday
BIRMINGHAM, Mercat Cross (021 622 1251), The Thrillers
BIRMINGHAM, Odeon (021 643 6101), Elkie Brooks
BOLTON, Aquarius Club (652262), Jazz Fusion
BRISTOL, Colston Hall (291768), Motorhead / Weapon
BRISTOL, Stonehouse, behind Bunch of Grapes, Cassettes / Negative Earth
CARDIFF, Sophia Gardens (20181), The Jam / The Piranhas
CARDIFF, University (396421), Caravan
COVENTRY, Beigrade Theatre (20205), The Mps
COVENTRY, The Venue (56431), Criminal Class
DONCASTER, Rotters (27448), Hawkwind / Vardis
DUDLEY, Town Hall (5 543 3), Sploognessabounds
EDINBURGH, Playhouse (031 557 2590), Weather Report
EDINBURGH, Tiffany's (031 556 6292), Adam And The Ants
EDINBURGH, University (021 667 0214), Uriah Heep / Samson / Spider
EDINBURGH, Usher Hall (031 228 1155), Barbara Dickson
ETON, Christopher Hotel (Windsor 52359), Twelfth Night
EWELL, Grapevine, Avenue
GLASGOW, Apollo (041 332 9221), Orchestral Manoeuvres In The Dark / Fatal Charm
GLASGOW, City Hall (041 552 5961), John Martyn
GRIMSBY, Central Hall (55796), UK Subs / Citizens / Arrowmaltors
HAYES, Alfred Beck Centre (01 561 8071), The End
IPSWICH, Gaumont (53641), Sad Cafe / Monroe
KINGS LYNN, College Of Art, The Associates
LEEDS, Horsforth Youth Club, Shake Apeal

LEEDS, Marquis Of Granby (454480), The Escorts
LEEDS, Royal Park (785076), Geoff Jackson And The Huns
LEICESTER, De Montford Hall (27632), Triumph / Praying Mantis / Dredinger
LONDON, Apollo, Victoria (01 828 6491), Tangerine Dream
LONDON, Bridge House, Canning Town (01 476 2889), Victims Of Pleasure
LONDON, Dingwells, Camden Lock (01 267 4967), The Stiffs
LONDON, Dominion Theatre, Tottenham Court Road (01 580 9562), Robert Palmer / Straight 8
LONDON, Green Man, Stratford High Street (01 534 1637), Telemaque
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Comsat Angels / Cooper S
LONDON, Hammersmith Odeon (01 748 4081), AC/DC
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Fay Ray
LONDON, Kensington, Russell Gardens (01 603 3245), The Needle
LONDON, Marquee, Wardour Street (01 437 6603), UK Subs / Citizens
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Plain Characters / The Soulboys
LONDON, New Golden Lion, Fulham Road (01 385 3942), Alibi
LONDON, North East London Polytechnic, Livingstone Road, Stratford (01 534 5208), Arizona Smoke Revue
LONDON, Rock Garden, Covent Garden (01 240 3961), Animal Magnet / Jealous Diners
LONDON, The Venue, Victoria (01 834 5882), David Grisman
LONDON, Windsor Castle, Harrow Road (01 286 8403), Mad Lads
NEWCASTLE UPON TYNE, Gosforth Hotel (856617), Dancing Lessons
NOTTINGHAM, Hearty Goodfellow (42257), The Lines
NOTTINGHAM, Cherry Trees (382786), Close Rivals
PAISLEY, Bungalow Bar (041 889 6667), RAF PRESTON, Pear Tree, Chinatown
READING, Cherry's Wine Bar (585686), Bullseye
READING, University (860222), The Cure / RICHMOND, Snoopy's, The Castle (01 948 4244), Guy Jackson
SHEFFIELD, Top Rank (21927), BA Robertson

TUESDAY

NOVEMBER 11

ABERDEEN, Ruffles (29092), Witchfynde
AYR, Pavilion (65489), Uriah Heep/Samson/Spider
BIRMINGHAM, Memorial Hall, Head Hunter
BIRMINGHAM, Bingley Hall (021 6431593), The Jam/The Piranhas
BIRMINGHAM, Odeon (021 643 6101), Elkie Brooks
BRISTOL, The Berkeley, After The Fire
BURY, Derby Hall (081 761 7107), UK Subs / Diagram Brothers
CAMBRIDGE, Raffles (69933), Dolly Mixture
CANTERBURY, University of Kent (64724), U2
CARDIFF, Sophia Gardens (20181), CHARNOCK RICHARD, Park Hall, BA Robertson
COVENTRY, Zodia (20178), Toad The Wet Sprocket
DERBY, Blue Note (42569), Johnny Mars' 7th Sun
EDINBURGH, Eric Brown's (031 226 4224), Significant Zeros
EDINBURGH, Odeon (031 667 3805), Orchestral Manoeuvres In The Dark
ETON, The Christopher (Windsor 52359), Hefty Jazz
GLASGOW, Apollo (041 332 9221), Triumph / Praying Mantis / Dredinger
GLASGOW, Tiffany's (041 332 0992), Adam And The Ants
GREENOCK, Victorian Carriage (25456), Cadiz
GRIMSBY, Central Halls (55796), Hawkwind/Vardis
HATFIELD, University of Surrey (71281), Arizona Smoke Revue
IPSWICH, Gaumont (53641), Tutch / The Angels / President / Bandixis / Cobra / Warrior / The AK Band
LEEDS, Florde Grene Hotel (490984), Angel Witch
LEEDS, Warehouse (468287), Seven Year Itch
LEICESTER, De Montford Hall (27632), Sad Cafe/Monroe
LEICESTER, Luca Centre, The Rent
LEICESTER, University (26681), The Cure / Chris Lavelle
LIVERPOOL, Rotters (051 709 0771), XTC
LONDON, The Bedford, Balham (01 673 175), Tony Vincent Rock Trio
LONDON, Covent Garden Community Centre, Shelton Street, Rubber Johnny
LONDON, The Green Man, Stratford High Street (01 534 16370), Real To Real
LONDON, Greyhound, Fulham Palace Road (01 385 0526), The Spectres/Modern Jazz
LONDON, Half Moon, Lower Richmond Road, Putney (01 788 2387), Sound Of Seventeen
LONDON, Hammersmith Odeon (01 748 4081), AC/DC
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Self Control / Bongo Express / Strangers In The Night
LONDON, Marquee, Wardour Street (01-437 6603), Wasted Youth
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), The Crew / Flic-tious / Dancing Counterparts

LONDON, New Golden Lion, Fulham Road (01 385 3942), Victims Of Pleasure
LONDON, Pied Bull, Islington (01 837 3218), Sore Throat
LONDON, Rock Garden, Covent Garden (01 240 3961), The Fix/RPM
LONDON, Sundown, Charing Cross Road (01 734 6963), Monochrome Set
LONDON, Tramshed, Woolwich (01 855 3371), Morrissy-Mullen Band
LONDON, The Venue, Victoria (01 834 5882), Nightdoctor
LONDON, White Lion, Putney Bridge (01 870 3017), Cannibals
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Shadowfax
LONDON, Windsor Castle, Harrow Road (01 286 8403), RAP
MANCHESTER, Apollo, Ardwick (061 273 1112), Weather Report
NEWPORT, The Slowway (50978), The Teardrop Explodes / The Thompson Twins
NOTTINGHAM, Boat Club (869032), Comsat Angels
NOTTINGHAM, Imperial Hotel (42884), Nottinghams
Hollow City Rhythm Circus
PLYMOUTH, College Of St Mark And St John (77188), Metro Guild
PORTSMOUTH, Guildhall (24355), Tangerine Dream
SHEFFIELD, Limit Club (730940), The Jam
SHEFFIELD, RAP
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EDGE



JOE JACKSON: awkward is his middle name.

CHIPS WITH EVERYTHING

JOE JACKSON BAND
Music Machine, London
By Mike Nicholls

HE'S HIS own worst enemy is of course. Defensive to a fault (a major one) at that he confronted his audience with remarks like "Oh yeah! I suppose someone banged your or the head and dragged the commission fee out of your pocket!" "And the little to further the cause of all let alone fan/act relationships

Awkward is his middle name. It shows in the convoluted messages of some of his deeper songs that were aggressively presented with embarrassing clumsiness: 'Biology' — about problems, aren't they all, sexual problems? was introduced with a slagging off of a reviewer and 'Fit' with a monologue about people being fit for nothing at all.

Inexplicably Jackson wallows in his identification with misfits. True, he is not Paul Newman but that's no reason to lambast the 'Pretty Boys' who get to be big stars. One is tempted to accuse him of being motivated by the chip on his shoulder caused by his, er, unorthodox looks but that would be a tad superficial. I prefer to think of him as an emotional performer whose highly strung excesses are a side effect of his humanity.

He also happens to be part of a band that play some of the tightest rhythmic music since... Put it this way: 'Beat Crazy' might be unswervingly reggae-based but it doesn't need to be sung with a fake Jamaican accent. Instead, Joe and bassist Graham Maby share verses, the latter showing extraordinary potential as a vocalist.

Plus he looks amazing — his lithe slicker image the perfect foil

for guitarist Gary Sanford's 'Honky Tonk' chic. Maby's bass-work is also second to none, locking superbly with Dave Houghton's equally brilliant drumming. Jackson appreciates their virtuosity and brings the best out of them with intelligent pacing.

Leaping from his keyboards he followed the quiet, considered 'One To One' with the full frontal 'I'm The Man'. The alternation between tunes fast and slow took in the aforementioned new material, which apart from anything else shows an admirable progression from the winning commercial formula.

Unfortunately he again let his insecurity get the better of him when giving 'Showing An American Around' its first public airing, first inadvisedly reading out the lyrics and then getting annoyed when the crowd was less than impressed with their banality!

In contrast, 'On The Radio' remains a tribute to his artistic self-confidence, though this was eclipsed by a stunning rendition of 'The Harder They Come', arguably the non-hit of the year.

Creatively, the high-point of the evening was a re-vamped 'Is She Really Going Out With Him?' where the band were joined by The Croakettes trio for a few choice falsettos. Then after working up the crowd with a couple of all-out stompers that included goodly doses of final grinding axe and bass, for the final encore the wheel came full circle with the melodic outro of 'It's Different For Girls'.

A tough closer after some of the preceding pulsating stuff but with Joe in enough musical control to carry it off. It's a pity the same can't be said for his self control but then nobody's perfect.

SPLIT ENZ



NEW SINGLE

"NOBODY TAKES ME SERIOUSLY"

from the "True Colours" album

ON TOUR

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| | 16 | UNIVERSITY OF EAST ANGLIA, NORWICH |
| | 17 | ROTTERS, MANCHESTER |
| | 22 | OLD GREY WHISTLE TEST, TV |
| | 25 | OLD GREY WHISTLE TEST, TV |
| | 27 | HULL UNIVERSITY |
| | 28 | NEWCASTLE POLYTECHNIC |
| | 29 | EDINBURGH NIGHTCLUB |
| | 30 | SHEFFIELD TOP RANK |
| DECEMBER | 3 | BIRMINGHAM ODEON |
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Will they survive?

BUZZCOCKS Sheffield City Hall By Jack Bower

TIME HAS passed the Buzzcocks by. Their gig at the City Hall reminded me of the 'Big Come Back Tour' to which nobody came. The Buzzcocks are back from the States and nobody really cares. No more than 400 people turned up to see what was the worst concert I have witnessed this year.

Up on stage Shelley is as droll as ever. But the formula has worn thin and the new material is no replacement for the trail of classic Buzzcock hits. Massive gaps followed each number, when the band turned up, drank beer and chatted to the group of second generation punks huddled together at the front of the stage, 'for safety'. During 'Girl From The Chain Store' they even gobbled at Shelley. It was all so very sad.

The old hits were dug up one by one and then massacred. I could have wept when the Buzzcocks layed into 'What Do I Get'. It was like watching helplessly as an old friend was beaten up by thugs. Diggle charged around the stage full of energy and Maher as always was brilliant, but it all seemed far too much trouble for Pete Shelley. He was bored and he was boring. Only 'I Believe' had any venom left.

The Buzzcocks (Maher excluded) have never been great musicians and there lies the problem. The Buzzcocks are no better than a thousand local bands who you can see for 50p on a Saturday night. New singles, 'Strange Thing' like most of their new material is a slab of noisy dribble. The Buzzcocks have always been repetitive but now they are even worse. Unless they return to the very serious business of writing pop songs I really can't see how they can survive.

BODYSNATCHERS Music Machine, London By Mark Hinchliffe

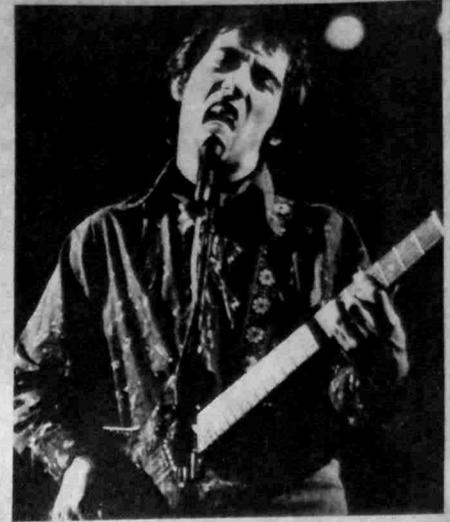
FRIDAY, THE 31st of October, was Hallowe'en. What with all the ghoulish traditions associated with the night, the Bodysnatchers couldn't have picked a better time to stalk the gaffer-laped burial ground at the Music Machine for one last grave-stomping set of ants-in-the-pants two-tone music to stir the dead. The Bodysnatchers' decision to split came as something of a surprise even to a business anaesthetised by sprints to stardom and cliff-edge drops into the limbo of obscurity.

Three minutes into All Saints' Day, the Bodysnatchers took the stage for their historic outro. At once, their more relaxed professionalism was evident. The music is simplistic and heavily reliant on a thick well-orchestrated six-piece rhythm section. The Bodysnatchers could learn a lot from the reggae spacing of The Selector, but Selector lead singer could learn a lot from the emotive vocals of Rhoda Dakar. Their set was mainly originals — a far cry from their first set of 100 per

cent covers.

But no more putting down the music, tonight is a celebration and it's quite obvious that most of the band are in the party mood. Only founding-mother bassist Nicola Summers frowns with intense concentration on the complex riffs. Even the audience is oblivious to the subtle complexities of the music and the obvious rape message in one song that concludes with a blood-curdling scream and blackout stabbed by epileptic strobe light. The lights come up and Rhoda is already smiling, ready for the next party song. The Bodysnatchers certainly went out in a blaze of glory, buried under a sea of confetti, streamers, rubber string from a spray can, and Doc Martens, as the skinheads invaded the stage.

The stage was cleared for the second encore. Doubtless Stella and Pennie will remember little of that last clumsy attempt at 'Easy Life'. And pretty soon the Bodysnatchers had vanished from the stage for ever. But before the finality of that historic moment can be swallowed, the disco begins pounding out of the speakers, swamping the ringing strains of 'Easy Life'. Was the following party befitting the event, or a minute's silence?



BUZZCOCKS: all so sad

ROCKPILE Queen Mary College, London By Mike Nicholls

TWO YEARS ago I saw this most fabled of Saturday night bands and had the time of my life. True, a six-pack of Bad Manners' favourite tippie was guaranteed to cast a Special haze on the evening but they were bloody amazing. So much so that it took little persuasion to get the flu-ridden wife to sacrifice another Saturday night in pursuit of what, on paper, should have been an even finer performance. "Should" because in the meantime they've acquired some classic material, can at last contractually record together (a psychological advantage if nothing else) and as near as dammit gained superstar status. Do you seriously doubt their ability to sell out Wembley Arena any night of the week?

Unfortunately they were unable to repeat when necessary. For a start Nick Lowe looked dog-tired which, as well as impairing his usual charisma, left Dave Edmunds in the lurch. For, apart from feeding off Basher and increasing his own self-confidence, Edmunds also competes with him, honing the band's collective, as well as individual, performances razor sharp.

On the credit side, Lowe's voice is improving all the time. 'Play That Fast Thing' and 'Teacher Teacher' being fine early efforts. Guitarist Billy Bremner, who the others seem democratically hell-bent on granting equal status, also shows a certain amount of vocal, not to mention instrumental prowess, but with his stocky frame and goofy expression hardly looks the most credible of rock 'n' rollers.

One of his assignments was to introduce 'Crawling From The Wreckage' as being a Graham Parker composition, an unintentional indictment of most of the set. Okay, so they didn't write any of the highlights — 'Queen Of Hearts', 'Girl's Talk', 'I Hear You Knocking' and 'They Called It Rock' — but on this occasion they weren't delivered with the customary verve and enthusiasm.

It's all got to be too much of a job. On at 10.05, off at 10.55 and back for just one miserable encore. Even the obligatory "Hey, Dave, aren't we avin' a great time?" wink from Lowe on 'I Knew The Bride' looked contrived, a word I never thought could be used to describe Rockpile.

There are things that you can't cover up with lip-stick and powder and going through the motions is one of them. Pub rockers at heart they may be but they're too accomplished to use that as an excuse and it would be pointless to rest on their laurels. Hopefully this was just a temporary hiccup and that thrilling potency will soon return. They may play old-fashioned songs but they shouldn't sound jaded.

HAWKWIND/VARDIS Worthy Farm, Glastonbury By Fred Williams

ANYONE SEEKING the spirit of Hawkwind in the most appropriate setting should pick a venue like Worthy Farm. The entrance was muddy. Muddy? A creditable limitation of World War I trenches, no less.

Consider the barn between bar and stage — I found out what it's like to be in the middle of a heavy metal sandwich. We were crammed like Tokyo tube riders, whilst outside the choice was to fry, or freeze around a fire. Ah, the joys of the country! Support act Vardis turned in a very clean set, yet still sounded like any other climatic heavy duty rock band who ration their sound to not much less than a 1000 watts per person and play at a 100 mph. That they didn't achieve a wall of noise is to their credit at 10.30 on a freezing night five miles from anywhere. The stars came out in the sky, but Hawkwind of course, don't twinkle, Hawkwind fly, using themes that have stayed constant in over 11 years and through 25 personnel changes, (is there an old boys club and pension clan?) and must be classed as infinitive space-rock.

It's hard to tell how much influence Ginger Baker has had — certainly a great deal amongst hardcore bands who take it as proof as what they always knew, that Hawkwind are the best band in the world, like every mother is the best mother. Musically, Baker must be the best backbone a band could wish for. Hawkwind can and do produce some sharp and compulsive foot-tapping sounds which would be more obvious if they weren't covered in space-shit. The problem is that's their image and they're stuck with it.



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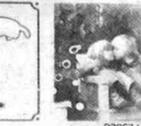
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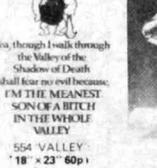
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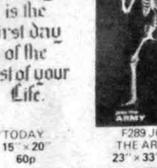
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Dressed to kill

ULTRAVOX

The Ritz, New York

By Mark Cooper

ULTRAVOX HAVE toured America repeatedly, never quite gaining an underground crown and being capped at the commercial post by Gary N. Perhaps they are neither commercial enough or arty enough to succeed, too weird for radio, too glib for cult status.

The band must be hoping there's a sizeable audience that straddles these fences because a fair job of straddling would appear to be their current ambition. Rhythmically they are far more interesting than Niman, adding powerful dance beats or droning heartbeats to their movie music.

Ultravox's scenarios are well established and on each album they manage to find another group of images to add to the cast. 'Slow Motion' has everyone fading into melancholy negatives, lots of

movements going nowhere. 'Vienna' is equally lush and cinematic but the terrain this time is old world Europe. 'Bad Timing' territory. Neo-classical stuff with Euro-disco beat but still resolutely pretentious and insubstantial.

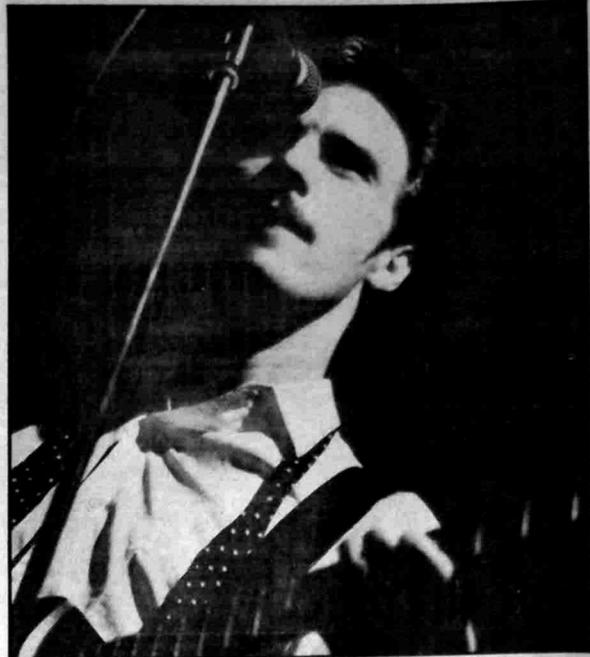
Still you shouldn't blame Ultravox for being insubstantial when images and their lack of substance is tirelessly their subject. Tonight at the Ritz they began with the kind of audience their critics say they deserve. Bored New Yorkers wander around, looking drained, hiding from waitresses, and staring at clever psychedelic videos. The band appear at 1.30 am.

Ultravox dress the part. They are a total concept and a total package. Midge Ure dominates the spotlight dressed as a Euro-cad, evil sideburns and pencil-thin moustache. He and musician Billy Curie move and sway to the music when not arrogantly staring the crowd into submission. Just as the music settles down into dreamy repetition there'll come a sudden dancing riff, the synthesisers start gurgling and everyone starts jerking

up and down like the best modern robots.

They perform all the 'Vienna' and a couple of golden oldies, 'Quiet Men' and 'Slow Motion'. The sound is very lush. Listening to Ultravox is like wandering around an empty film set, lots of backdrops and no buildings. Their most passionate moment, the ballad 'Vienna' is the centrepiece of the show, a true Cecil B de Mille job that builds a monument to dead feeling. The song attempts to be as big as the city of its setting. Like everything the band do it's designed for effect and succeeds in being sentimentally effective.

'This modern world depends upon the synthesiser's song,' to mis-quote 'New Europeans'. It is Ultravox's ambition to convince you of this. Fortunately nothing depends on Ultravox so you can enjoy them for the self-enclosed glossy candyfloss they provide. They shimmer like the early King Crimson and they are as delightfully pretentious. A sweet treat, as wispy, hollow and inviting as the best floss always is.



MODERN MAN

Paisley Bungalow

By Billy Sloan

MODERN MAN used this gig as a platform for a public pruning process. Playing an unhealthy 90 minute set as a move towards discovering what hidden mysteries lay in some of their material when aired live.

Even to the stranger it's apparent, Modern Man's chief influence is Bowie. They feed off all the best elements of their unconscious (at times) mentor and build and expand on them in their own chosen style — which is short, sharp, surefire, pop. Their material comes from rhythm

guitarist Danny Mitchell, realises the need for endeavour and expansion. His songs are tailored to fit the respective talents of the other four band members. Like Townshend, he knows what he wants from his writing, knows what he's got at his disposal and sets about getting it done. If that sounds dictatorial it's not meant to, and I'm sure in reality isn't.

Modern Man songs like 'Little White Boys', 'All The Little Idiots' and 'Body Music' are beautifully crafted, three minute hits — it's as simple as that.

But they can move from being marvellously inventive as on the quirky 'Cosmetics' to being unnecessarily repetitive as on 'Accessory' which fires on all

cylinders without really leading anywhere. That's the problem. Most of the numbers I'd have pruned seem to be formulaisations of their most popular works. For my part there were too many numbers I couldn't remember anything about the following morning — despite having a notebook full of descriptive sentences to jar my memory.

Mitchell's use of keyboards, although still very basic chord insertions here and there, fill out any gaps and bind the other individual contributions. All McLeod's stirring guitar riffs are memorable days later.

And frontman Jim Cook seems to have moderated and smoothed his singing style away from being an ugly bawl to becoming a rich, full

MIDGE URE: Euro-lad.

bodied, deep rooted lilt, executed brilliantly on the sprawling 'Wastelands' — thankfully absent of the horribly cliché'd modern muzak "megaphone" style opening vocals of the album.

They are soon to release their album debut 'Concrete Scheme' — a carefully thought out pop exercise, two sides of lively, fast moving dance music. What they've been aiming for really.

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deteriorate as it became obvious neither the Cap nor the drummer could hear their monitors and both proceeded to become rather ratty. He stalked off, leaving the band to storm to the end of the song and follow him. It's surprising that they held it together at all, but when the rhythm did emerge, it was Californian electricity.

THEATRE OF HATE Rock Garden, London By Mick Mercer

WITH SLADE down the road and the UK Subs down the avenue the achievement of filling the Rock Garden on a miserable Sunday night was nothing short of miraculous. With a mere five gigs behind them they have a growing following. For this gig four guys hitched up from Brighton to see them just from word of mouth speculation.

Despite the usual chronic PA doing its best to render the saxophone and guitar totally inaudible the band provided 11 numbers, including encores, of such unbridled power that the crowd enjoyed it to full.

All the signs of a great band are there; an individual sound, interesting arrangements musical proficiency and distinctive vocals... as well as such trifling matters as visual panache.

Led by young savage Kirk Brandon (Billy Idol behind bars) they surged on in such relentless manner that the end was indeed sweet relief. Fascinating, remains the objective description.

Versatility from the rhythm section certainly saved the day in the face of this unco-operative technology, as the axe and sax struggled to no avail. Bass and drums provided such variation on communication that with Kirks primal scream the lack of high shards went unnoticed.

Not being one for rash predictions I can however, state that if Theatre of Hate aren't THE biggest new punk bank of 1981 then I shall personally buy everyone at Record Mirror a drink. Crystal balls? It's just the way I walk.

CAPTAIN BEEFHEART & HIS MAGIC BAND Bristol Colston Hall

By Fred Williams

THERE WAS something slightly wrong with the Comsat Angels' support set, but I didn't realise what until half way through the Captain's.

So the house lights were out for 10 minutes before the Magic Band came on with the Captain strolling along behind like a tourist with a clarinet box in his hand. He reached the mike and even if you knew what to expect that voice still comes as a surprise, as sharp and ragged as a broken bottle. The present line up is one of the best he's ever had. Magic, I suppose. They steamed along at full tilt, each number shuddering to a halt reluctantly, and then leaping into the next.

It was at this point that the Comsat flaw became apparent. They're in the same line of business as Beefheart in that they try and present music from a different angle, to make it more provocative and less purely comfortable. Captain Beefheart has a much greater degree of success because he's been doing precisely that for a year and proof of that is that he took some of his material from as far back as 'Safe As Milk' and 'Trout Mask Replica', yet it still had enough spirit to be almost hypnotic.

At this point the show started to



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UK SUBS OFFICIAL MERCHANDISING CRASH COURSE (new album) T-shirts, badges, stickers, NEW LINE UP colour poster. Still in stock - old line-up photos, posters, Tomorrow's Girls, Warhead, Blues, T-shirts, badges, stickers, armbands, bum flaps, etc. Send SAE for free listing of up to date merchandise and prices to - UK SUBS PRODUCTS, PO BOX 12, GUILDFORD, SURREY.

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SKIDS P/C - disc limited! £10 ono - SAE to Mark, 52 Woodside, Leigh-on-Sea, Essex SS9 4QU.

EX-CHART singles by mail order for home entertainment 25p-49p SAE 27a Eversleigh Road, N31HY.

BRyan FERRY/Roxy Music the early singles, SAE for lists Rock Revelations, P.O. Box 151, Kingston, Surrey.

BOWIE, DYLAN tapes. SAE for lists Mullin, 18 Bampton Lane, Bridlington, North Humberside, 0262 602022.

STEVE HARLEY/Cockney Rebel all the singles available. SAE for lists: Rock Revelations, P.O. Box 151, Kingston, Surrey.

SLADE POLYDOR/Barn singles SAE for lists Rock Revelations, P.O. Box 151, Kingston Surrey.

POLICE, BLONDIE, Costello, etc. rarities SAE 100 High Park Road, Ryde, I.O.W.

BOMBERS (PROMO) That's too bad, Tubeway Army originals also DEX's Midnight Runners, There They My Dear (Promo). Offers. Phone Bolton 47905, 4pm-5pm.

G LORIA JONES, Windstroll LP, as new, offers. - C Davies, 32 Chambers Road, Southport, Merseyside.

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SWINDON RECORD FAIR, Saturday 22/11/80. St. John Ambulance Hall, Corporation Street, 11-4pm. Admittance 30p. Heavy Rock, 60s, punk etc.

SET SALE/Auction of singles mostly UK. New Wave/Punk. Heavy Soul (Mid 60s, Northern and modern). Disco Rock Steady Reggae, Rock 'n' Roll, Pop, Oldies and collectors items. Send large SAE to Keith Mulfens, 21 R o d w a y Road, Mangotfield, Bristol.

RARE 45s, State Interest Pops 50s/60s/70s 3 Woodland Street, Heywood, Lancashire.

CHEAP OLDIES 1957-80, Large SAE 21 O'Connell Road, Eastleigh, Hampshire.

CHARTFILE

UK SINGLES

1	WOMAN IN LOVE, Barbra Streisand	CBS
2	WHAT YOU'RE PROPOSING, Status Quo	Vertigo
3	SPECIAL BREW, Bad Manners	Magnet
4	DOG EAT DOG, Adam And The Ants	CBS
5	THE TIDE IS HIGH, Blondie	Chrysalis
6	WHEN YOU ASK ABOUT LOVE, Matchbox	Magnet
7	IF YOU'RE LOOKING FOR A WAY OUT, Odyssey	RCA
8	FASHION, David Bowie	RCA
9	ENOLA GAY, Orch. Manoeuvres In The Dark	Dindisc
10	D.I.S.C.O., Ottman	Carrere
11	GOTTA PULL MYSELF TOGETHER, Nolans	Epic
12	ALL OUT OF LOVE, Air Supply	Arista
13	BAGGY TROUSERS, Madness	Stiff
14	ONE MAN WOMAN, Sheena Easton	EMI
15	SUDDENLY, ON/J/Cliff Richard	Jet
16	DON'T STAND SO CLOSE TO ME, Police	A&M
17	ARMY DREAMERS, Kate Bush	EMI
18	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
19	I COULD BE SO GOOD FOR YOU, Dennis Waterman	EMI
20	LOVE X LOVE, George Benson	Warner Brothers
21	ACE OF SPADES, Motorhead	Bronze
22	LOVING JUST FOR FUN, Kelly Marie	Calibre
23	WHY DO LOVERS BREAK EACH OTHER'S HEARTS, Showaddywaddy	Arista
24	CASANOVA, Coffee	De-Lite
25	THE EARTH DIES SCREAMING / I DREAM A LIE, UB40	Graduate
26	WHAT'S IN A KISS, Gilbert O'Sullivan	CBS
27	AND THE BIRDS WERE SINGING, Sweet People	Polydor
28	YOU'RE LYING, Linx	Chrysalis
29	SAME OLD SCENE, Roxy Music	Polydor
30	STARTING OVER, John Lennon	EAI/Geffen
31	LOVELY ONE, Jacksons	Epic
32	AMIGO, Black State	Ensign
33	CELEBRATION, Kool And The Gang	De-Lite
34	MASTERBLASTER, Stevie Wonder	Motown
35	PARTY LIGHTS, Gap Band	Mercury
36	I NEED YOUR LOVING, Teena Marie	Motown
37	FASSION, Rod Stewart	Riva
38	THE NIGHT THE WINE AND THE ROSES, Liquid Gold	Greole
39	I LIKE WHAT YOU'RE DOING TO ME, Young And Co	Calibre
40	PARTY IN PARIS, UK Sus	Gem
41	GIVE ME AN INCH, Hazel O'Connor	A&M
42	MY OLD PIANO, Diana Ross	Motown
43	INHERIT THE WIND, Wilton Felder	MCA
44	CAN'T FAKE THE FEELING, Geraldine Hunt	Champagne
45	THIGHS HIGH, Tom Browne	Arista
46	SEARCHING, Change	WEA
47	FALCON, Rah Band	DJM
48	SMOKE ON THE WATER, Deep Purple	Harvest
49	KILL THE POOR, Dead Kennedys	Cherry Red
50	DON'T SAY I TOLD YOU SO, Tourists	RCA
51	MILES AWAY, John Fox	Virgin
52	WOMEN IN UNIFORM, Iron Maiden	EMI
53	SLADE ALIVE AT READING, Slade	Cheapskate
54	LOV'DOWN TOWN, Light of the World	Island
55	THREE LITTLE BIRDS, Bob Marley	Island
56	LET ME TALK, Earth Wind and Fire	CBS
57	TOWERS OF LONDON, XTC	Virgin
58	FEELS LIKE I'M IN LOVE, Kelly Amrie	Calibre
59	KILLER ON THE LOOSE, Thin Lizzy	Vertigo
60	BOURGIE BOURGIE, Gladys Knight & The Pips	CBS
61	SHE'S SO GOLD, Rolling Stones	Rolling Stones
62	ONE DAY I'LL FLY AWAY, Randy Crawford	Warner Brothers
63	STEREOTYPE, Specials	2 Tone
64	PASSING STRANGERS, Ultravox	Chrysalis
65	WE ARE THE FIRM, Cockney Rejects	Polydor
66	MIDNIGHT COWBOY, Soundtrack	United Artists
67	LONELY TOGETHER, Barry Manilow	Arista
68	GOODBYE CIVILIAN, Skids	Virgin
69	ELSTREE, Buggles	Island
70	TAKING A CHANCE ON YOU, Dollar	WEA
71	FEELS LIKE THE RIGHT TIME, Shakatak	Polydor
72	CRY FOR THE NATIONS, Michael Schenker Group	Chrysalis
73	IN MY STREET, Chords	Polydor
74	SHARING THE NIGHT TOGETHER, Dr Hook	Capitol
75	TROUBLE, Gillan	Virgin

UK ALBUMS

1	GUILTY, Barbra Streisand	CBS
2	HOTTER THAN JULY, Stevie Wonder	Motown
3	ZENYATTA MONDATTI, Police	A&M
4	ACE OF SPADES, Motorhead	Bronze
5	LIVE IN THE HEART OF THE CITY, Whitesnake	United Artists
6	ORGANISATION, Orchestral Manoeuvres	Virgin
7	JUST SUPPOSIN', Status Quo	Vertigo
8	THE RIVER, Bruce Springsteen	CBS
9	GOLD, Three Degrees	K-Tel
10	NEVER FOREVER, Kate Bush	EMI
11	MANLOW MAGIC, Barry Manilow	Arista
12	ABSOLUTELY, Madness	Stiff
13	THE LOVE ALBUM, Various	K-Tel
14	SCARY MONSTERS & SUPER CREEPS, David Bowie	RCA
15	MAKIN' MOVIES, Dire Straits	Vertigo
16	MAKING WAVES, Nolans	Epic
17	FACES, Earth Wind & Fire	CBS
18	BREAKING GLASS, Hazel O'Connor	A&M
19	NOT THE 9 O'CLOCK NEWS, Various	BBC
20	LITTLE MISS DYNAMITE, Brenda Lee	Warwick
21	LEVITATION, Hawkwind	Bronze
22	CONTRACTUAL OBLIGATION ALBUM, Monty Python	Charisma
23	REGGATTA DE BLANC, Police	A&M
24	VERY BEST OF LOVE JOHN, Elton John	K-Tel
25	GIVE ME THE NIGHT, George Benson	Warner Bros
26	MY GENERATION, The Who	Virgin
27	CHINATOWN, Thin Lizzy	Vertigo
28	SIGNING OFF, UB 40	Graduate
29	THE VERY BEST OF DON McLEAN, Don McLean	United Artists
30	REMAIN IN LIGHT, Talking Heads	Sire
31	TRIUMPH, Jacksons	Epic
32	AXE ATTACK, Various	K-Tel
33	SMOKIE'S HITS, Smokie	Rak
34	I AM WOMAN, Various	Polystar
35	PARIS, Supertramp	A&M
36	STREET LEVEL, Various	Ronco
37	OUTLANDS D'AMOUR, Police	A&M
38	MIDNITE DYNAMOS, Matchbox	Magnet
39	MORE SPECIALS, Specials	2 Tone
40	MOUNTING EXCITEMENT, Various	K-Tel
41	FLESH AND BLOOD, Roxy Music	Polydor
42	READY, Blues Band	Arista
43	BORDER LINE, Ry Cooder	Warner Brothers
44	QE2, Mike Oldfield	Virgin
45	STAGE STRUCK, Rory Gallagher	Chrysalis
46	CLASSICS FOR DREAMING, James Last	Polydor
47	MONSTERS OF ROCK, Various	A&M
48	LIVE DATES II, Wishbone Ash	MCA
49	KILLING JOKE, Killing Joke	Polydor
50	DIANA, Diana Ross	Motown
51	SKY 2, Sky	Ariola
52	A TOUCH OF LOVE, Gladys Knight & The Pips	K-Tel
53	TWELVE GOLD BARS, Status Quo	Vertigo
54	GRACE AND DANGER, John Martyn	Island
55	THE WANDERER, Donna Summer	Warner Brothers/Geffen
56	GRIN & BEAR IT, Ruks	Virgin
57	SKA 'N' B, Bad Manners	Magnet
58	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
59	TELEKON, Gary Numan	Beggars Banquet
60	COUNTRY LEGENDS, Various	Ronco
61	SECONDS OF PLEASURE, Rockpile	F Beat
62	BACK IN BLACK, AC/DC	Atlantic
63	GREATEST HITS VOL 2, Cockney Rejects	Zonophone
64	SAD CAFE, Savi Cate	RCA
65	XANADU, Original Soundtrack	Jet
66	I JUST CAN'T STOP IT, The Beat	Beat
67	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
68	I'M NO HERO, Cliff Richard	EMI
69	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
70	ONE STEP BEYOND, Madness	Stiff
71	OFF THE WALL, Michael Jackson	Epic
72	NOW WE MAY BEGIN, Randy Crawford	Warner Brothers
73	OZZY OSBOURNE'S BLIZZARD OF OZZ, Ozzy Osbourne's Blizzard of Oz	Jet
74	KILIMANJARO, Teardrop Explodes	Mercury
75	THE GAME, Queen	EMI

US SINGLES

1	WOMAN IN LOVE, Barbra Streisand	Columbia
2	LADY, Kenny Rogers	Liberty
3	HE'S SO SHY, Pointer Sisters	Planet
4	ANOTHER ONE BITES THE DUST, Queen	Elektra
5	THE WANDERER, Donna Summer	Geffen
6	I'M COMING OUT, Diana Ross	Motown
7	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
8	MASTERBLASTER, Stevie Wonder	Tamla
9	REAL LOVE, The Doobie Brothers	Warner Bros
10	UPSIDE DOWN, Diana Ross	Motown
11	JESSE, Carly Simon	Warner Bros
12	DREAMING, Cliff Richard	EMI-America
13	LOVELY ONE, The Jacksons	Epic
14	MORE THAN I CAN SAY, Leo Sayer	Warner Bros
15	DREAMER, Supertramp	A&M
16	ALL OUT OF LOVE, Air Supply	Arista
17	WHIP IT, Devo	Warner Bros
18	YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall and John Oates	RCA
19	HIT ME WITH YOUR BEST SHOT, Pat Benatar	Chrysalis
20	ON THE ROAD AGAIN, Willie Nelson	Columbia
21	OUT HERE ON MY OWN, Irene Cara	RSC
22	THAT GIRL COULD SING, Jackson Browne	Asylum
23	LOVE ON THE ROCKS, Neil Diamond	Capitol
24	NEVER BE THE SAME, Christopher Cross	Warner Bros
25	LET ME BE YOUR ANGEL, Stacy Lattisaw	Cotillion
26	SHE'S SO GOLD, The Rolling Stones	Rolling Stones
27	WITHOUT YOUR LOVE, Roger Daltrey	Polydor
28	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs	Columbia
29	I'M ALRIGHT, Kenny Loggins	Columbia
30	HUNGRY HEART, Bruce Springsteen	Epic
31	I'M HAPPY THAT LOVE HAS FOUND YOU, Jimmy Hall	Geffen
32	STARTING OVER, John Lennon	Capitol
33	COULD I HAVE THIS DANCE, Anne Murray	RCA
34	THEME FROM THE DUKES OF HAZARD, Waylon Jennings	RCA
35	YOU SHOCK ME ALL NIGHT LONG, AC/DC	Atlantic
36	SOMETIMES A FANTASY, Billy Joel	Columbia
37	DEEP INSIDE MY HEART, Randy Meisner	Epic
38	EVERYBODY'S GOT TO LEARN SOMETIME, The Korgis	Asylum
39	THIS TIME, John Cougar	Riva
40	HOLD ON, Kansas	Kirshner
41	IF YOU SHOULD SAIL, Nielsen/Pearson	Capitol
42	TURNING JAPANESE, The Vapors	United Artists
43	GUILTY, Barbra Streisand & Barry Gibb	Columbia
44	CRY LIKE A BABY, Kim Carnes	EMI-America
45	I BELIEVE IN YOU, Don Williams	MCA
46	DRIVIN' MY LIFE AWAY, Eddie Rabbitt	Elektra
47	IT'S MY TURN, Diana Ross	Motown
48	ONE TRICK PONY, Paul Simon	Warner Bros
49	WHO WERE YOU THINKIN' OF, Dandy & The Doolittle Band	Columbia
50	DE DO DO DO, DE DA DA DA DA, The Police	A&M
51	XANADU, Olivia Newton-John/Electric Light Orchestra	MCA
52	I COULD BE GOOD FOR YOU, 707	Casablanca
53	LATE IN THE EVENING, Paul Simon	Warner Bros
54	SEQUEL, Harry Chapin	Boardwalk
55	EVERY WOMAN IN THE WORLD, Air Supply	Arista
56	GIVE ME THE NIGHT, George Benson	Quest/Warner Bros
57	TEXAS IN MY REAR VIEW MIRROR, Mac Davis	Casablanca
58	SUDDENLY, Olivia Newton-John & Cliff Richard	MCA
59	CELEBRATION, Kool & The Gang	De-Lite
60	MIDNIGHT ROCKS, Al Stewart	Arista
61	LOVE X LOVE, George Benson	Warner Bros
62	LIVE EVERY MINUTE, Ali Thomson	A&M
63	LOOKIN' FOR LOVE, Johnny Lee	Asylum
64	HOT ROD HEARTS, Robbie Dupree	Elektra
65	LET'S BE LOVERS AGAIN, Eddie Money with Valerie Carter	Columbia
66	WALK AWAY, Donna Summer	Elektra
67	TOUCH AND GO, The Cars	ARC/Columbia
68	LET ME TALK, Earth, Wind & Fire	ARC/Columbia
69	GIRLS CAN GET IT, Dr Hook	Casablanca
70	SHERRY, Robert John	EMI-America
71	I'M ALMOST READY, Pure Prairie League	Casablanca
72	FAME, Irene Cara	RSC
73	HOW DO I SURVIVE, Amy Holland	Capitol
74	PRIVATE IDAHO, The B-52's	Warner Bros
75	DON'T SAY NO, Billy Burnette	Columbia

VIRGIN CHART

1	THE RIVER	Bruce Springsteen
2	ZENYATTA MONDATTI	The Police
3	HOTTER THAN JULY	Stevie Wonder
4	GUILTY	Barbra Streisand
5	LIVE IN THE HEART OF THE CITY	Whitesnake
6	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres In The Dark
7	REMAIN IN LIGHT	Talking Heads
8	FACES	Earth Wind & Fire
9	ALL SHOOK UP	Cheap Trick
10	KILLING JOKE	Killing Joke
11	BORDER LINE	Ry Cooder
12	KILIMANJARO	Teardrop Explodes
13	NEVER FOREVER	Kate Bush
14	MORE SPECIALS	Specials
15	ABSOLUTELY	Madness
16	SCARY MONSTERS AND SUPER CREEPS	David Bowie
17	MAKING MOVIES	Dire Straits
18	GREATEST HITS VOL 2	Cockney Rejects
19	GRIN & BEAR IT	The Rutts
20	JUST SUPPOSIN'	Status Quo

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

CHARTFILE

CHARTFILE'S horde of unanswered queries has grown somewhat in recent weeks and shows no sign of going away, so neatly sidestepping the impossible ("Can you tell me how old Jimmy Savile is? My sister says he's over 60...") and the impractical ("Please can you print a list of Elvis Presley's American hits") here's a bunch of the most interesting.

America — or rather its charts — continues to fascinate Chartfile correspondents. A typical query comes from Jenny Whitaker of Leeds: "I was delighted when RM extended its coverage of the US singles and album charts from 50 to 75 a couple of years ago. As you might expect, it's the records beyond that point which fascinate me and I'd love RM to print the top hundred. Failing that, how can I subscribe to Billboard?"

RM is considering an overhaul of its chart service so it's wise to hang on for a while before subscribing to Billboard for that reason alone, but if you do want to, the rate is a fairly hefty \$205 (about £85) a year. Enquiries should, in the first instance, be made to Billboard's London office at 7 Carnaby Street, London W1. I suggest that anyone considering subscribing first of all requests a sample copy either in writing or by phoning (01) 439 9411.

Still more questions about America. A reader from Liverpool with a totally indecipherable signature wants to know when Billboard started its singles chart and what the first number one was. It was on July 20, 1940 that

Billboard published the world's first list of best-selling records and for the first twelve weeks the number one was Tommy Dorsey's "I'll Never Smile Again". Five years later — on March 15, 1945 — the first album chart was published with the King Cole Trio, featuring, of course, the late Nat, leading the way with their "King Cole Trio" album. It too topped the chart for twelve weeks.

Phil Mitchell from Atrincham poses the question, "Which artist has earned most gold discs, Abba, The Beatles or Elvis Presley?". Of the three Phil mentions, Elvis holds a small lead over the Beatles, though all the Beatles have earned enough solo golds to overhaul Presley when these are added to their group awards. But the all-time champ is a man whose name features on the back of hundreds of album sleeves but who will be known to only a few of you. It's session-drummer Hal Blaine from New England who has claimed more than 150 gold discs for his contribution to million-selling records. Blaine's first studio work was in 1960 and since then he's maintained a frenetic work-rate, playing on around 20,000 cuts. Amongst the records featuring the drumming of Blaine are 3 million-selling versions of "Love Story" by Andy Williams, Henry Mancini and Roger Williams respectively. In all, Blaine has wielded his sticks on at least 15 interpretations of the song! Starting with "A Taste of Honey" in 1965 and ending with "Let The Sunshine In" in 1970, Blaine was the drummer on the Grammy award winning song for six consecutive years. In 1975 he added "Bridge Over Troubled Water" to the list.

ALAN JONES

US ALBUMS

- 1 4 THE RIVER, Bruce Springsteen Columbia
- 2 1 GUILTY, Barbra Streisand Columbia
- 3 0 ONE STEP CLOSER, The Doobie Brothers Warner Bros
- 4 2 THE GAME, Queen Elektra
- 5 6 GREATEST HITS, Kenny Rogers Liberty
- 6 5 CRIMES OF PASSION, Pat Benatar Chrysalis
- 7 7 DIANA, Diana Ross Motown
- 8 8 PARIS, Supertramp A&M
- 9 9 BACK IN BLACK, AC/DC Atlantic
- 10 12 TRIUMPH, The Jacksons Epic
- 11 11 GIVE ME THE NIGHT, George Benson Warner Bros
- 12 10 XANADU, Soundtrack MCA
- 13 15 ALIVE, Kenny Loggins Columbia
- 14 17 SCARY MONSTERS, David Bowie RCA
- 15 16 HOLD OUT, Jackson Browne Asylum
- 16 13 PANORAMA, The Cars Elektra
- 17 14 EMOTIONAL RESCUE, The Rolling Stones Rolling Stones
- 18 18 LOVE APPROACH, Tom Browne Arista/GRP
- 19 19 ZAPP, Zapp Warner Bros
- 20 20 ONE TRICK PONY, Paul Simon TP, Teddy Pendergrass P I R
- 21 21 HONEYUCKLE ROSE, Soundtrack Columbia
- 22 24 VOICES, Darryl Hall & John Oates RCA
- 23 26 FREEDOM OF CHOICE, Dewo Warner Bros
- 24 25 AGAINST THE WIND, Bob Seger & The Silver Bullet Band Capitol
- 25 27 AUDIO VISIONS, Kansas Capitol
- 26 33 ZENVYATTA MONDATTI, The Police Kirshner
- 27 28 TAKING LIBERTIES, Elvis Costello A&M
- 28 30 WILD PLANET, B-52's Columbia
- 29 36 ANNE MURRAY'S GREATEST HITS, Anne Murray Warner Bros
- 30 34 SWEET SENSATION, Stephanie Mills Capitol
- 31 32 CHRISTOPHER CROSS, Christopher Cross 20th Century
- 32 22 URBAN COWBOY, Soundtrack Warner Bros
- 33 28 SHINE ON, L.T.D. Full Moon/Asylum
- 34 35 - THE WANDERER, Donna Summer A&M
- 35 37 FAME, Soundtrack Gelfen
- 36 40 SPECIAL THINGS, Pointer Sisters RSO
- 37 31 BEATIN' THE ODDS, Molly Hatchet Planet
- 38 39 COME UPSTAIRS, Carly Simon Epic
- 39 40 WIDE RECEIVER, Michael Henderson Warner Bros
- 40 41 TRUE COLOURS, Splitz Enz' Buddah
- 41 47 IRONS IN THE FIRE, Teena Marie A&M
- 42 43 GLASS HOUSES, Billy Joel Gordy
- 43 52 TIMES SQUARE, Soundtrack Columbia
- 44 46 FULL MOON, The Charlie Daniels Band RSO
- 45 42 DRAMA, Yes Epic
- 46 47 SHADOWS AND LIGHT, Joni Mitchell Atlantic
- 47 50 NO MORE DIRTY DEALS, The Johnny Van Zant Band Asylum
- 48 49 REMAIN IN LIGHT, The Talking Heads Polydor
- 49 55 LOST IN LOVE, Air Supply Sire
- 50 53 CELEBRATE, Kool & The Gang Arista
- 51 54 LET ME BE YOUR ANGEL, Stacy Lattisaw De-Lite
- 52 44 HORIZON, Eddie Rabbitt Coltilion
- 53 48 ANYTIME ANYPLACE ANYWHERE, Rossington Collins Band Elektra
- 54 59 ONE FOR THE ROAD, The Kinks MCA
- 55 56 - WALK AWAY (THE BEST OF 1977-1980), Donna Summer Casablanca
- 56 57 - GREATEST HITS, The Doors Elektra
- 57 60 IN THE HEAT OF THE NIGHT, Pat Benatar Chrysalis
- 58 59 CLUES, Robert Palmer Island
- 59 58 PETER GABRIEL, Peter Gabriel Mercury
- 60 61 NO NIGHT SO LONG, Dionne Warwick Arista
- 61 62 LOVE LIVES FOREVER, Minnie Riperton Capitol
- 62 63 - DIRTY MIND, Prince Warner Bros
- 63 64 TELEKON, Gary Numan Atco
- 64 53 HEROES, Commodores Motown
- 65 56 - GREATEST HITS VOL 2, Linda Ronstadt Asylum
- 66 57 THIS TIME, Al Jarreau Warner Bros
- 67 68 TEXAS IN MY REAR VIEW MIRROR, Mac Davis Casablanca
- 68 69 PUCKER UP, Lipps Inc Casablanca
- 69 73 STARDUST, Willie Nelson Columbia
- 70 72 LITTLE STEVIE ORBIT, Steve Forbert Nempor
- 71 76 UPRISING, Bob Marley & The Wailers Island
- 72 74 - KURTIS BLOW, Kurtis Blow Mercury
- 73 75 - NEW CLEAR DAY, The Vapors United Artists
- 74 75 - DEFACE THE MUSIC, Utopia Bearsville

US SOUL

- 1 1 MASTER BLASTER, Stevie Wonder Tama
- 2 2 MORE BOUNCE TO THE OUNCE, Zapp Warner Bros
- 3 4 LOVELY ONE, The Jacksons Epic
- 4 3 FUNKIN' FOR JAMAICA, Tom Browne Arista/GRP
- 5 5 ANOTHER ONE BITES THE DUST, Queen Elektra
- 6 6 I'M COMING OUT, Diana Ross Motown
- 7 7 WHERE DID WE GO WRONG, L.T.D. A&M
- 8 8 LET ME TALK, Earth, Wind and Fire ARC/Columbia
- 9 15 UPTOWN, Prince Warner Bros
- 10 12 I NEEDED YOUR LOVIN', Teena Marie Gordy
- 11 9 LET ME BE YOUR ANGEL, Stacy Lattisaw Coltilion
- 12 10 HE'S SO SHY, Pointer Sisters Planet
- 13 11 WIDE RECEIVER, Michael Henderson Buddah
- 14 13 GIVE ME THE NIGHT, George Benson Warner Bros/O West
- 15 15 - NEVER T.K.O., Teddy Pendergrass P I R
- 16 16 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills 20th Century
- 17 17 HERE WE GO, Kool & The Gang De-Lite
- 18 17 HURRY UP THIS WAY AGAIN, Stylistics Capitol
- 19 20 - S.O.S., S.O.S. Band TSOP
- 20 - S.O.S., S.O.S. Band Tabu

HEAVY METAL

- 1 BACK IN BLACK, AC/DC Atlantic
- 2 CRAZY TRAIN, Ozzy Osbourne Jet
- 3 TROUBLE, Ian Gillan Band Virgin
- 4 LETS GO, Vardis Logo
- 5 DEVILS ANSWER ATOMIC ROOSTER, BC Records 45
- 6 GET BACK, The Beatles Apple
- 7 KILLER ON THE LOOSE, Thin Lizzy Phonogram
- 8 SUZI HOLD ON, Saxon Carrere
- 9 FLIRTING WITH DISASTER, Molly Hatchet CBS
- 10 LITTLE BIT OF LOVE, Free Island
- 11 ROLLIN' & TUMBLIN', Johnny Winter Polydor
- 12 THE ZOO, Scorpions Harvest
- 13 STONE FREE, Jimi Hendrix Track
- 14 HELL AINT A BAD PLACE TO BE, AC/DC Atlantic
- 15 LIVING IN THE PAST, Jethro Tull CHS
- 16 BEFORE THE DAWN, Judas Priest CBS
- 17 TONIGHTS THE NIGHT, Neil Young Reprise
- 18 LONELY FOR YOUR LOVE, Bad Company Island
- 19 WOMEN IN UNIFORM, Iron Maiden EMI
- 20 WHAT YOUR PROPOSIN', Status Quo Phonogram

US DISCO

- 1 1 CAN'T FAKE THE FEELING, Geraldine Hunt Prism
- 2 3 IF YOU COULD READ MY MIND, Viola Wills Ariola
- 3 4 SHOOT YOUR BEST SHOT, Linda Clifford RSO
- 4 2 I NEEDED YOUR LOVIN'/CHAINS, Teena Marie Gordy
- 5 5 PRIVATE IDAHO, B-52's Warner
- 6 6 I NEEDED YOU/SELL MY SOUL/FEVER, Sylvester Fantasy
- 7 9 LOVELY ONE, The Jacksons Epic
- 8 15 HOW LONG/TIGHT PAIR, Lipps Inc Casablanca
- 9 10 CHERCHEZ PAS/BOOGIE TALK, Madleen Kane Chafel/Prelude
- 10 16 IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT, Carrie Lucas Solar
- 11 11 THE WANDERER, Donna Summer Gelfen
- 12 7 ANOTHER ONE BITES THE DUST, Queen Elektra
- 13 18 IT'S A WAR/AHUA, Kano Emergency
- 14 14 FUNTIME, Peaches & Herb Polydor
- 15 8 WHIP IT, Devo Warner
- 16 12 - ALL MY LOVE, L.A.X. Prelude
- 17 12 LOVE SENSATION, Loleatta Holloway Salsoul
- 18 13 FUNKIN' FOR JAMAICA (N.Y.), Tom Browne Arista
- 19 19 BOOGIE TO THE BOP, Mantus SMI
- 20 20 MORE BOUNCE TO THE OUNCE, Zapp Warner

STAR CHOICE

- CHILD OF VISION Supertramp
- DON'T STOP Fleetwood Mac
- HALF PAST LOVING Wishbone Ash
- BLACKBERRY WAY The Move
- LADY ELEANOR Lindeslarne
- SAILING Rod Stewart
- ROSIE Don Partridge
- DON'T LIKE MONDAYS Boomtown Rats
- BRIDGE OVER TROUBLED WATER Simon and Garfunkel
- EVERYDAY HURTS Sad Cafe

JOHN COGHLIN (STATUS QUO)



(His top 10 favourite tracks but there's no specific order)

YESTERYEAR

- ONE YEAR AGO (November 3, 1979)
- 1 ONE DAY AT A TIME Lena Martell
 - 2 WHEN YOU'RE IN LOVE Di'Hook
 - 3 EVERY DAY HURTS Sad Cafe
 - 4 GIMME GIMME GIMME Abba
 - 5 VIDEO KILLED THE RADIO STAR Buggles
 - 6 DON'T STOP 'TIL YOU GET ENOUGH Michael Jackson
 - 7 CHOSEN FEW Dooieys
 - 8 TUSK Fleetwood Mac
 - 9 GONNA GET ALONG WITHOUT YOU NOW Viola Wills
 - 10 CRACKY LITTLE THING CALLED LOVE Queen
- FIVE YEARS AGO (November 8, 1975)
- 1 SPACE ODIDDY David Bowie
 - 2 LOVE IS THE DRUG Roxy Music
 - 3 I ONLY HAVE EYES FOR YOU Art Garfunkel
 - 4 RHINESTONE COWBOY Glen Campbell
 - 5 HOLD BACK THE NIGHT Tramps
 - 6 WHAT A DIFFERENCE A DAY MAKES Esther Phillips
 - 7 S.O.S. Abba
 - 8 FEELINGS Morris Albert
 - 9 D.I.V.O.R.C.E. Billy Connolly
 - 10 BLUE GUITAR Justin Hayward and John Lodge

- TEN YEARS AGO (November 7, 1970)
- 1 WOODSTOCK Matthews Southern Comfort
 - 2 PATCHES Clarence Carter
 - 3 BLACK NIGHT Deep Purple
 - 4 BAND OF GOLD Freda Payne
 - 5 WAR Edwin Starr
 - 6 AND MY LIFE The Tremeloes
 - 7 BALL OF CONFUSION The Temptations
 - 8 THE WITCH Rattles
 - 9 RUBY TUESDAY Melanie
 - 10 PARANOID Black Sabbath
- FIFTEEN YEARS AGO (November 6, 1965)
- 1 GET OFF MY CLOUD Rolling Stones
 - 2 TEARS Ken Dodd
 - 3 EVIL HEARTED YOU/STILL I'M SAD The Yardbirds
 - 4 YESTERDAY MAN Chris Andrews
 - 5 IT'S GOOD NEWS WEEK Hedgehoppers Anonymous
 - 6 HERE IT COMES AGAIN The Fortunes
 - 7 ALMOST THERE Andy Williams
 - 8 YESTERDAY Matt Monroe
 - 9 EVE OF DESTRUCTION Barry McGuire
 - 10 IT'S MY LIFE The Animals

UK DISCO

- 1 1 YOU'RE LYING/REMIX, Linx Chrysalis 12in
- 2 2 CASANOVA, Colleen De-Lite 12in
- 3 4 MASTERBLASTER (JAMMIN'), Stevie Wonder Motown 12in
- 4 9 INHERIT THE WIND, Wilton Felder MCA 12in
- 5 5 LOVE X LOVE/OFF BROADWAY (ON BROADWAY, George Benson Warner Bros 12in
- 6 10 CAN'T FAKE THE FEELING, Geraldine Hunt Champagne 12in
- 7 12 LOVELY ONE, Jacksons Epic
- 8 6 I NEEDED YOUR LOVIN'/BEHIND THE GROOVE (REMIX), Teena Marie Motown 12in
- 9 3 AMIGO, Black Slate Ensign 12in
- 10 19 CELEBRATION, Kool & The Gang De-Lite 12in
- 11 11 D I S C O /YOU'RE OK, Ottawan Carre 12in
- 12 13 THIGHS HIGH, Tom Browne Arista GRP 12in
- 13 8 LONDON TOWN/PETE'S CRUSADE, Light Of The World Ensign 12in
- 14 14 FALCON, Rah Band DJM 12in
- 15 7 NIGHT CRUISER/LOVE MAGIC, Deodato Warner Bros 12in
- 16 17 PARTY LIGHTS, Gap Band Mercury 12in
- 17 15 SEARCHING, Change WEA 12in
- 18 24 I LIKE (WHAT YOU'RE DOING TO ME), Young & Company Excalibur 12in
- 19 22 I WANT YOU/REAL THANG (GET UP)/TAKE IT TO THE BOSSMAN/LUCKY FELLA, Narada Michael Walden Atlantic LP
- 20 16 MY OLD PIANO, Diana Ross Motown 12in
- 21 18 I LOVE YOU, Shamalar Solar 12in
- 22 23 GROOVE-ON, Willie 'Beaver' Hale US TK 12in/Cat LP
- 23 26 HUNT UP WIND, Hiroshi Fukumura Champagne 12in
- 24 27 DOUBLE DUTCH/DOUBLE DUTCH BUS, Frankie Smith US WMOT 12in
- 25 20 OOPS UP SIDE YOUR HEAD, Gap Band Mercury 12in
- 26 52 INSIGHT/UNTIL THE MORNING COMES/L.A. LIGHT, Wilton Felder MCA LP
- 27 21 BIG TIME, Rick James Motown 12in
- 28 39 DEAR LHMERTZ/PAPASONG, Azymuth Milestone 12in
- 29 33 JUST A GROOVE, Glen Adams Affair US Sam 12in
- 30 44 HOUSE PARTY, Fred Wesley RSO 12in
- 31 42 PARISIENNE GIRL/SUMMER'S EMDEN, Incognito Ensign 12in
- 32 41 LET ME TALK, Earth Wind & Fire CBS 12in
- 33 25 ANOTHER ONE BITES THE DUST, Queen EMI/US Elektra 12in promo
- 34 28 MORE BOUNCE TO THE OUNCE, Zapp Warner Bros 12in
- 35 28 ONE IN A MILLION YOU, Larry Graham Warner Bros 12in
- 36 30 YOUR LOVE IS A LIFE SAVER/STRETCH'N OUT (REMIX), Gayle Adams US Prelude 12in
- 37 37 BREAKS, Kurtis Blow Mercury 12in
- 38 43 FEEL MY LOVE/WATCHING YOU/DREAMIN'/STONE JAM! LETHY SPENDS SOME TIME/STARTING OVER, Slave US Coltilion LP
- 39 55 FANCY DANCER/KID STUFF/IT'S MUSIC/IT'S MUSIC/ JUST RIGHT FOR ME/SUP AWAY, Twinnynine/Lenny White US Elektra LP
- 40 - RAPP PAYBACK, James Brown US TK 12in
- 41 36 SUMMER GROOVES, Mirage Flamingo 12in
- 42 35 LOVE FESTIVAL/TAKE IT TO THE TOP/JONES VS. JONES/ NIGHT PEOPLE/MORNING STAR, Kool & The Gang De-Lite LP
- 43 48 IF YOU'RE LOOKING FOR A BREAK OUT, Odyssey RCA 12in
- 44 40 CAN YOU FEEL IT/HEARTBEAT HOTEL/WALK RIGHT NOW/ YOUR WAYS/GIVE IT UP, Jacksons Epic LP
- 45 62 (SOMETIMES) BELIEVE IN YOURSELF, Roy Ayers Polydor 12in
- 46 31 JUST HOLDIN' ON, Ernie Watts US Elektra LP
- 47 45 IS IT IN/SPANK, Jimmy Bo' Home TK 12in
- 48 69 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills 20th Century-Fox 12in
- 49 32 BACKSTROKIN', Fatback Spring 12in
- 50 38 WEAKNESS FOR YOUR SWEETNESS, Jimmy Senyah Rocket 12in
- 51 46 THREE LITTLE BIRDS, Bob Marley Island
- 52 73 I WISH, Rickie Lee Cole Pye/Ronnie Scott 12in
- 53 50 FEELS LIKE I'M IN LOVE, Kelly Marie Calibre Plus 12in
- 54 58 WHAT CHA DINO/PIPA O'YES, Steavind ASM LP
- 55 64 EVERYBODY GET OFF, Daybreak US Prelude 12in
- 56 76 BILLY WHO?, Billy Frazier & Friends US Biluma 12in
- 57 54 LOVE DON'T MAKE IT RIGHT, Ashford & Simpson Warner Bros 12in
- 58 57 FUCHI (FREE SPIRIT), Jazz Sylphs Epic 12in
- 59 50 DO YOU FEEL MY LOVE/SYMPHONY FOR MICHAEL (OPUS 2), Eddy Grant Ensign 12in
- 60 - JUST AROUND THE CORNER, Herbie Hancock US Columbia LP
- 61 53 FAMILY, Hubert Laws US Columbia LP
- 62 87 IN THE CENTER/LIKE THE MUSIC MAKE IT HOT/ WINDY CITY, Rodney Franklin US Columbia LP
- 63 67 I'M COMING OUT, Diana Ross Motown 12in
- 64 86 HEAD, Prince US Warner Bros LP
- 65 - (HOOKED ON) YOUNG STUFF, Nino Tempo & 5th Avenue Sax A&M 12in
- 66 49 ALL ABOUT THE PAPER/IT TOUCHED A DREAM, Dells 20th Century-Fox 12in
- 67 - DID I HEAR YOU SAY YOU LOVE ME/ALL I DO/AIN'T GONNA STAND FOR IT/DO LIKE YOU/AS IF YOU WENT AWAY, Stevie Wonder Motown LP
- 68 - THROW IT DOWN/KEEP IT HOT/IS THIS THE WAY, Cameo US Chocolate City LP
- 69 - BOURGIE BOURGIE, Gladys Knight & The Pips CBS 12in
- 70 71 TIME/SHOT THE SHERIFF/PAINTED LADY/SOMETHING FOR NOTHING/VISUALISE YOURSELF/MORE OF MYSELF/ I WALK THE STREETS ALONE, Light Of The World Ensign LP promo
- 71 60 WIDE RECEIVER, Michael Henderson Buddah 12in
- 72 - ALL NIGHT LONG, Cloud Flashback 12in
- 73 - LONELY DISCO DANCER/ONE IN A MILLION (GUY)/ WHEN YOU'RE IN LOVE/THAT'S THE WAY LOVE SHOULD FEEL, Dee Dee Bridgewater US Elektra LP
- 74 - AND LOVE GOES ON/BACK ON THE ROAD/SPARKLE/ SONG IN MY HEART/WIN OR LOSE/FACES/YOU WENT AWAY, Earth Wind & Fire CBS LP
- 75 74 PEOPLE IN LOVE (DO THE STRANGEST THINGS), I CAN'T STOP, Patii Austin STI 12in
- 76 - COMING TO YOU/LIVE GOOD QUESTION/ZEE FUNKIN' SPACE/CORN BREAD, Charles Earlard US Columbia LP
- 77 56 I HEARD IT IN A LOVE SONG, McFadden & Whitehead TSPG 12in
- 78 - DISCO NIGHTS (REMIX), GO Arista 12in
- 79 68 COSMIC CITY, David Matthews Japanese Electric Bird LP
- 80 65 IT'S MY TIME/STAR, Maynard Ferguson US Columbia LP
- 81 - LATIN AMERICA/GOOD GIRL BAD BOY, Gibson Brothers Island LP
- 82 - STILL LOVE YOU/EVERYBODY GET DOWN, Mouton's Electric Band US Vanguard Disco 12in
- 83 59 TO PROVE MY LOVE, Ned Doherty Japanese CBS Sony LP
- 84 83 MISS CHERYL/MELISSA, Banda Black Rio Brazilian RCA LP
- 85 - CAN'T STOP THE MUSIC/MAGIC NIGHT, Village People Mercury 12in
- 86 - FUNKIN' ON THE ONE/REMOTE CONTROL/DOIN' IT/ IT'S FRIDAY NIGHT, The Reddings US Believe in A Dream LP
- 87 63 NO PROBLEM/NICE SHOT (LIVE)/UP COUNTRY, Sadao Watanabe US Columbia LP
- 88 - WE ARE THE OVAL TWEEDS/HAPPY DAYS ARE HERE AGAIN/ WISH ME LUCK (AS TO WAVE ME GOODBYE), Ovaltines OVA
- 89 - CONCRETE JUNGLE/SHILLIN' OUT/LET'S DO IT AGAIN, Fatback US Spring LP
- 90 85 IT'S TOO FUNKY IN HERE/GET UP OFFA THAT THING, James Brown Polydor LP