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MEATLOAF

The mad monster fights back

MADNESS DATES • CLIFF SONG WORDS • ADAM SINGLE

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ELO Xmas gigs

ROCK GIANTS ELO are to play six British dates at Christmas.

They will be appearing for four nights at Wembley Arena followed by two nights at the Birmingham National Exhibition Centre around the middle of December. The dates have still to be finalised . . . and it's thought that more will be added if ticket demand is great enough.

Louis Clark, ELO's string arranger and the man behind the top-selling 'Hooked On Classics' single, has revealed that ELO will be playing these shows after a 39-date coast to coast American tour.

These will be ELO's first dates here for more than two years and they follow the success of their top selling album 'Time' which rocketed to number one in the British charts. Clark will be appearing with the band live on stage.

And the tour marks a departure for the band — because they'll mainly be relying on a string synthesiser rather than actual string instruments.

Hugh McDowell and Melvin Gale have left the 'new look' ELO although Nik Kaminski will be left on violin. The band have added Birmingham guitarist Dave Morgan to the line up and they will also have three backing vocalists.

Clark says that the stage show will be radically different, much slicker. Although he declined to say what kind of show the band are working on at the moment, he said they wouldn't be having such large scale effects as the flying saucer that they used on selected dates on their last tour.

"It'll be simpler and slicker but there will be one or two surprises," he said. "The promoters want to make some money out of this tour."

Clark flew to America on Sunday to start intensive rehearsals with the band. Following on the British dates, the band will be playing concerts in Europe in January 1982.



Pic by MICHAEL PUTLAND

MADNESS: what a coach load

33 DAYS OF MADNESS

SINGLE, ALBUM, TOUR AND FILM DETAILS



Pic by JUSTIN THOMAS

JOSEF K: Malcolm Ross to join Orange Juice?

MADNESS BLAST back into action next month with a massive 33-date tour . . . their biggest yet.

And the Nutty Boys bring out a brand new single to celebrate. Written by Suggs and Chrissy Boy it's called 'Shut Up' and backed by another new song — 'A Town With No Name' — penned by Chrissy Boy.

The single comes out on September 11 and will be followed by a new album next month.

On top of that, the group

have just finished work on their film 'Take It Or Leave It' — which fans should be able to see before Christmas.

Their tour kicks off at Bradford St George's Hall on October 8 and runs right through October and half of November.

Dates are: Edinburgh Playhouse October 9, Glasgow Apollo 10, Aberdeen Capitol 11, Dundee Caird Hall 12, Sheffield City Hall 13, Bristol Colston Hall 15, Gloucester Leisure Centre 16, Port Talbot Afan Lido 17, Leeds Tiffany's 18, Manchester Apollo 20, Preston Guildhall 21, Liverpool Royal Court 22, Nottingham University 23, Bridlington Spa Pavilion 24, Newcastle City Hall 26, Leicester Granby Hall 27, Ipswich Gaumont 28, West Runcorn Pavilion 29, Norwich U.E.A. 30, St Austell Coliseum November 1, Southampton Gaumont 2 and 3, Brighton Conference Centre 4, Portsmouth Guildhall 5, Oxford Polytechnic 7, Hemel Hempstead Pavilion 8, Aylesbury Friars 9, Birmingham Bingley Hall 10, Poole Arts Centre 11, Bath Pavilion 15 and London Dominion 16 and 17.

Tickets are on sale for most gigs now priced between £3 and £4, but specific details should be checked with individual box offices.

Birmingham tickets are also on sale at Cyclops Records and the Sundown Wolverhampton. And tickets for the Port Talbot gig are on sale from Dereks in Port Talbot and Swansea, and Spillers in Cardiff.

Bow WOW!

BOW WOW Wow — who have hit the headlines with lead singer Annabella Lwin's mum not allowing a nude picture of the star to be used on their new album — take on a few dates this week.

And the album 'See The Jungle! Go Join Your Hand! Yeah, City All Over! Go Ape Crazy!' (sic) is still going to be released next month.

Meanwhile, the group play a few dates before taking on a proper tour in October.

They play Sheffield Polytechnic September 2, Leeds Warehouse 3, Grimsby Central Hall 4, West Runcorn Pavilion 5 and Stafford Futurama 6.

Matchbox single

ROCKABILLY BAND Matchbox have a new single out this week.

Entitled 'Angels On Sunday', the singing is taken on by lead guitarist Stev Bloomfield, who also wrote the song, while Graham Fenton will perform backing vocals.

The number is included on a new album entitled 'Flying Colours', which is due to be released on September 25.

JOSEF K SPLIT

TOP SCOTTISH band Josef K have split . . . and guitarist Malcolm Ross could well be joining north of the border cohorts Orange Juice.

The group have disbanded following split in opinion over the band's direction between Ross and guitarist/singer Paul Haig.

Haig wanted to concentrate on more experimental music while Ross wanted to develop the songs that have given them such high critical acclaim — such as 'Sorry For Laughing' and 'It's Kinds Funny' — and go for a more "sophisticated" sound.

"We never looked beyond our album anyway," Malcolm Ross told Record Mirror last week. "After the LP there was a communication breakdown between Paul and me, we had not been intimate with each other, and I called a meeting to discuss the group."

"He didn't turn up so we decided to end the group then. 'It's not personal but simply musical.'"

Paul Ross will rehearse with Orange Juice, and if the sessions are successful will become a full-time member of the group. Paul Haig is to look towards playing the experimental music he wants to develop.

The group played their last gig the week before last, but are still enjoying success with their 'Last Fun In Town' album.

MEATLOAF PLANS THREE WEEK BRITISH TOUR

MEATLOAF IS coming back to Britain for a tour . . . and it will mark his first dates since 1978.

His manager in America has confirmed that he's coming over for a full three-week tour next year in all major cities.

And the giant star — who has just released a new album 'Dead Ringer' — has pencilled in five nights at the London Wembley Arena.

But fans will have to wait until March before they get a chance to catch a glimpse of Meatloaf. He was originally scheduled to appear here in January, but it's been put back to the Spring because of lack of venues.

POLICE SINGLE

THE POLICE have a new single out this month with a brand new track penned by blond superstar Sting.

Entitled 'Invisible Sun', the track is taken from their upcoming fourth album, 'Ghost In The Machine'. The B side is called 'Chandelle' and written by guitarist Andy Summers. It is not featured on the album.

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GILLAN IN NOVEMBER

ALBUM AND TOUR

VETERAN HEAVY metal singer Ian Gillan takes his band on the road throughout November.

Gillan follows up his Reading appearance last week with a mammoth 33 dates after finishing a tour in the Far East.

And the band's third album comes out in October. Entitled 'Double Trouble' it will feature half live and half studio material. A single is also due to come out at the same time, but details have still to be announced.

The tour kicks off at Leeds University on October 31. Then: Manchester Apollo November 2, Sheffield City Hall 4, Edinburgh Odeon 7, Aberdeen Capitol 9, Glasgow Apollo 10, Dundee Caird Hall 11, Newcastle City Hall 13, Liverpool Empire 15, Preston Guildhall 17, Bradford St George's Hall 18, Carlisle Market Hall 19, Hull City Hall 21, Ipswich Gaumont 22, Birmingham Odeon 23, Gloucester Leisure Centre 25, Swansea Top Rank 30, Bristol Colston Hall December 1, Cardiff Top Rank 2, Guildford Civic Hall 3, Southampton Gaumont 4, Hemel Hempstead Pavilion 7, Great Yarmouth ABC 8, Hanley Victoria Hall 9, Derby Assembly Rooms 10, Leicester De Montfort Hall 11, Oxford New Theatre 12, Brighton Dome 14, Folkestone Leas Cliff Hall 15 and London Hammersmith Odeon 21 and 22.

The concerts mark the debut of new Danish guitarist Janick Gers who replaced Bernie Torme who left the band midway through their German tour earlier this year.



GILLAN: November tour

PIE BY PAUL CANTY

DEPECHE MODE FOLLOW UP SINGLE

TOP NEW synthesizer band Depeche Mode release their third single this week, following up their 'New Life' hit.

It is titled 'Just Can't Get Enough' and backed with an instrumental song called 'Any Second Now'.

The group are also playing two gigs at the London Venue on September 19 in aid of the Amnesty International charity. The early show starts at 5.00 pm and only under 18s will be allowed in. Elder fans can see the group's second set which kicks off at nine in the evening. Price for both concerts is £2.

Rolling in

THE STONES look even more likely to tour Britain following the announcement of a three-month American tour. The band — who have shot into the charts with their 'Start Me Up' single — look likely to fix dates here in January. Bassist Bill Wyman said that they would only contemplate playing here if American dates were fixed up first.

NEWS EXTRA

Turn to page 20



DR HOOK: the good doctor

Dr Hook coming

CHART-TOPPERS Dr Hook come back to Britain this year to take on their first tour for 16 months.

The band — who had hits with 'Sexy Eyes' and 'When You're In Love' — play dates in all the major cities throughout October and November.

They will also add to the list of groups releasing new records with an album and single coming out at the same time. But no title has been put to either.

Concerts start at the Manchester Apollo October 16, Leicester De Montfort Hall 17, Preston Guildhall 19, Glasgow Apollo 20 and 21, Edinburgh Playhouse 22, Newcastle City Hall 23, Sheffield City Hall 24, Bristol Colston Hall 27, St Austell Coliseum 28, Birmingham Odeon 30 and 31, London Wembley Arena November 2 and 3, Southampton Gaumont 4 and Brighton Centre 5.

Tickets are on sale now for all gigs except Bristol where they are taking postal applications only until one month before the gig. Prices for all venues are £6, £5 and £4 except Wembley Arena where they are £6.75, £5.75 and £4.75.

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IF YOU thought MEATLOAF was big, just read about his ambitions. MIKE GARDNER gets hip with the mega-platinum hippo on rock starting on page 4.

PLUS! SMASHING FULL-COLOUR poster of Ten-Pole Tudor and Gary Numan across the centre pages.

PLUS! A Life In The Day of rock's reply to the brain drain, PAUL GAMBACCINI, on page 11.

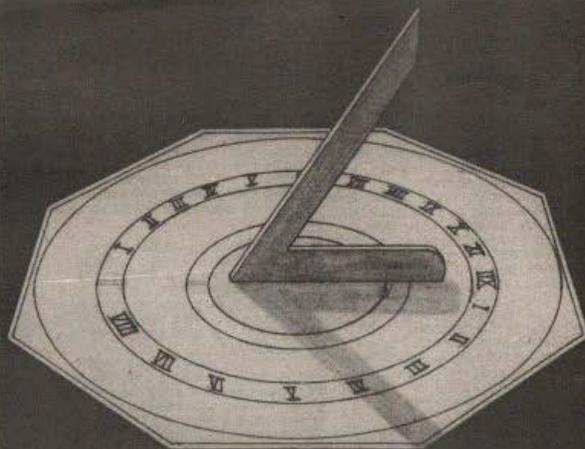
PLUS! ROLLING STONES 'Tattoo You' reviewed page 13.

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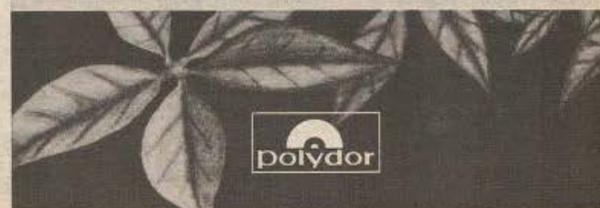


THE COMSAT ANGELS

The Album



SLEEP NO MORE



SHAZAM!

The greatest ham of all, MEATLOAF reveals his raw sole to MIKE GARDNER in the front row of the stalls in a theatre in Westchester, near New York. (Turn left at the Pan Am check - in desk).

“WE HAVE this scene where a nine year old walks down the street. He finds a suitcase. He opens it. The insides shine bright, blinding gold. He reaches inside. He pulls out the contents. It's a tuxedo. He puts it on and 'SHAZAM' . . . He becomes . . . Meatloaf.”

That's film director Allan Nicholls speaking. His pedigree includes working with renowned director Robert Altman and co-writing the popular 'A Wedding'. Now his sole concern is with making a fantasy film around the latest Meatloaf album 'Dead Ringer'.

As far as the eight million people who possess the staggeringly successful debut album 'Bat Out Of Hell' are concerned, Nicholls' vision of the incarnation of the man mountain could be true.

The facts are sketchy. Dallas born Marvin Lee Aday got the monicker due to his incredible bulk. After stints in bands supporting the likes of Alice Cooper, Ted Nugent, and Iggy Pop, Meatloaf joined the travelling cast of 'Hair'. He cut a fairly abysmal album with a girl singer called Stoney before returning to the theatre.

He auditioned for a play by a protegee of the respected producer Joseph Papp. The play was called 'More Than You Deserve'. The author was Jim Steinman . . .

“SHAZAM!”

It was Steinman the sorcerer, the creator of the rich rock 'n' roll tapestry, that gave flesh to the behemoth monster called Meatloaf. He is the boy wonder to the gargantuan superhero.

Steinman's perspective on his songwriting: "One of the first things I remember listening to on a record player was Wagner's 'Tristan And Isolde,' and I sat through the whole thing, I didn't know what I was hearing, but I just thought it was incredible - sounding. And then when it was over, I put on a Little Richard album. I think I got the two confused in my mind and I've never been able to untangle them."

While Meatloaf worked with Steinman on a project, he also managed to fit in a vocal appearance on Ted Nugent's 'Free For All' set, a dynamic performance as the retarded greaser Eddie in the successful 'The Rocky Horror Picture Show' and they both worked with American satirists 'National Lampoon' on the road.

But both channelled their energies into a musical project. The songs would be heroic, epic, mythical, all about a land where lost boys and golden girls refused to grow up. Everybody all revved up and no place to go. The project was called 'Bat Out Of Hell' . . .

“SHAZAM!”

Meatloaf is sitting in a messy dressing room. He looks tired. His hair flops lankily in front of his face. He is wearing a loosely buttoned shirt and jeans. He has had a full day filming 'Deadringer' and is about to start his first interview since his world tour nearly three years ago.

"There could never be another saga like 'Bat Out Of Hell'. Most record companies turned it down because they'd never heard anything like it and that's a problem the record business has," he offers as explanation. "It only got released because somebody happened to like the first 10 seconds of 'You Took The Words Right Out Of My Mouth' and thought it would be a hit."

Some hit! The album sold one million copies in his homeland and seven million abroad. But the surge wasn't immediate by any means. It was only after the video of the album was shown on British TV, months after its release, that the record of intense passions and heroic painful love sold in vast quantities.

"I knew that live I was real good. I knew that I could sell records behind my tours but video was a whole new ball game. I found out that the camera really loves me, there's some sparkle . . . I don't know . . . It just happens. I only expected to sell 100,000 copies so I could do another one," he confides.

The whole album has been released as singles and each one has been a sizeable hit making the record something of a miracle release even in these days of record breaking sales. So does Meatloaf still have a favourite on the album?

"'For Crying Out Loud' is the best song. I know it's not the most popular but that song did exactly what it was supposed to do," he pauses and says in a way that lacks his renowned bravado, "It made the career I have now."

"In the CBS convention in New Orleans in 1978 we did 'Bat Out Of Hell', 'You Took The Words Right Out Of My Mouth' and then we did 'For Crying Out Loud'."

"I sang that song better than I had sung any song in my entire life up to that moment. I finished. I'm standing there. They didn't applaud. They didn't do anything. That was a moment in time frozen. I had them by the throat," he says malevolently.

"Nobody could move. My band couldn't move, I couldn't move. It was stone silence. Then the place went crazy."

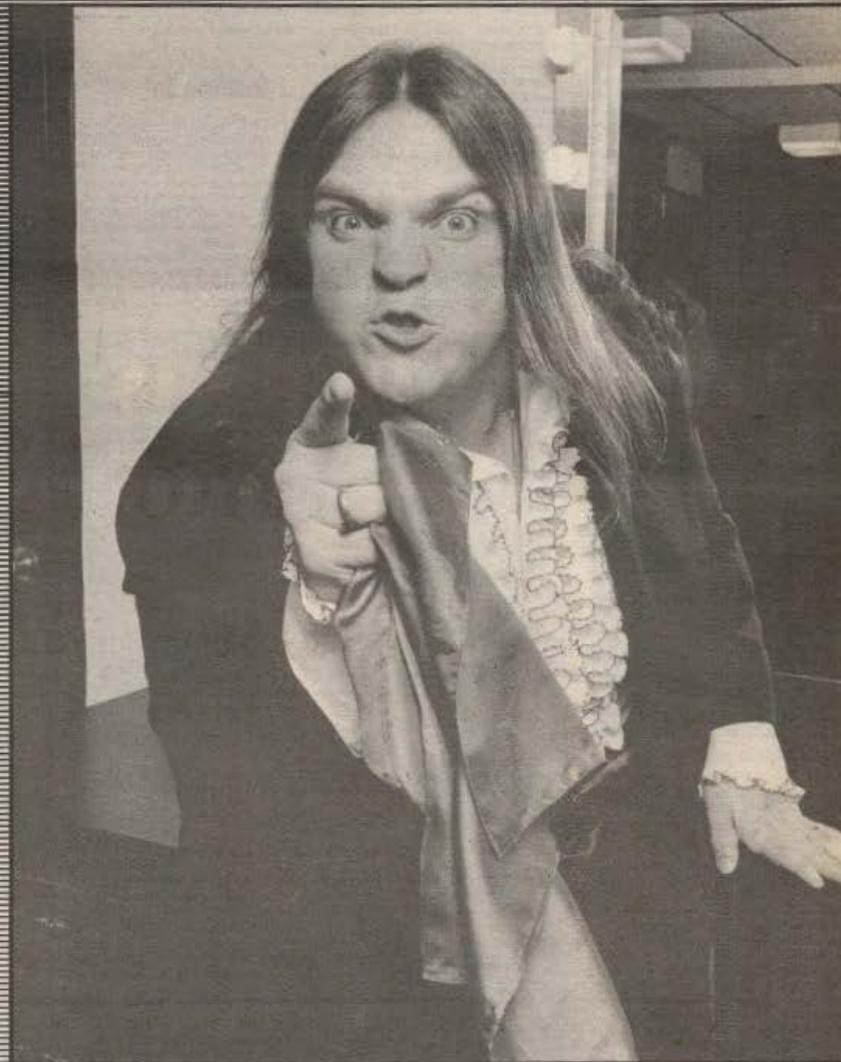
But success meant a taxing time for Meatloaf with such highlights as doing a radio promotion tour which visited San Francisco, Portland, Seattle, Eugene and Denver in one day!!!

He then took the album around the world in a show of immense physical strength that had him requiring oxygen as he carried his enormous girl five or more miles each performance for 11 months.

"I barely remember going to England. I only remember what food they served for dinner. It's a way of preserving your sanity."

What about his weight now, he looks as though he's shed a few pounds since the last reported weight of 25 stone?

"I don't eat hardly anything. I'm always on a diet. I've been on a diet my whole life. If I ate what I wanted to I wouldn't be able to get into this dressing room," he laughs, tucking into a frozen yoghurt which he claims is full of protein.



MFATLOAF: "stay away from me with those fags"

He continues: "I've been doing this controversial Beverly Hills diet. If anything's controversial then I got get it . . . except for cigarettes and drugs."

But what did the tour take out of you?

"It took my mind," he states succinctly. It was rumoured that he lost his voice. A rumour which he confirms.

"I thought the problem was mental because of the tour being too long and too much and was creating my own mental blocks. Then it became frightening. But

then I found out it was physical and I became real angry because of the total incompetence I'd been dealing with for six months. I'd been going to a voice teacher who taught me to sing backwards and da - de - dah - de - dah, and a psychologist and then I worked with Warren Berrigan."

Did you feel that you might never sing again?

"Even as we sit now," his face hardens as he confronts his fear, "I think from day to day I'll never be able to sing again. I used to think that nothing could ever stop me but

now I'm so in touch with it and so careful, it's an obsession. There's never a lighted cigarette within 100 yards of me and if I walk into a dusty room I leave. I worry about the next rehearsal. I'm on guard."

So how did he get "cured"? According to a recent interview with Jim Steinman, Springsteen's manager Jon Landau recommended him to go to Warren Berrigan. "He's a sort of witchdoctor . . . The guy's

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MEATLOAF

FROM PAGE 4

treatment is that he injects you with your own urine and then beats the shit out of you! He has Black & Decker power tools, huge saws, axes . . . He puts rubber pads on your body and he pounds for three hours and you scream! . . . God knows why it works but after three months his voice had improved 1,000 percent because of it."

But Meatloaf has his version of it. "Steinman can go to hell with that interview. I'm not pissed off with him but he shouldn't have spoken. He never witnessed it, he never saw it, he wasn't there, he never met the man," he says accusingly. But what actually happened?

"It's difficult to explain. "It's very physical. You work so hard. It's so painful," he stretches his mind to form the right words to convey the experience but only comes up against the limitations of spoken communication. He settles for an excited, "He's a genius. He's the only person I'd recommend to anybody for anything to do with vocals. Every other vocal teacher is just a quack. Most of them are frustrated singers whereas Berrigan was a weightlifter. I can't say enough about the guy. I wouldn't attempt it because I'd make it sound stupid and what he does is for real. The man has got it!"

In between his vocal problems he made a few film appearances including one as Travis Redfish in "Roadie" the film which had Meatloaf as the ace humpster to Blondie among others. The film got panned.

"I thought the film we made was great but the producer got scared and forced the director to make changes. The film wasn't meant to be about a rock 'n' roll band. It was meant to be about Travis Redfish and he ended up on the cutting room floor and they lost the soul. They were trying to do 'Saturday Night Fever' but that film was about the guy and the music was around it. When people do things for money they always get into trouble."



He also played a minor role wrestling and killing a car in the disastrous 'Americathon' and as the leader of the Hell's Angels in 'Scavenger Hunt'. But these were all just fun things while he and Steinman plotted the next move. The first was the excellent

Steinman solo album 'Bad For Good' which was going to be the follow up to 'Bat Out Of Hell'. Hadn't Meatloaf any regrets about letting material of that quality slip through his fingers? "Steinman can do no wrong. Steinman is one of the best rock 'n'

roll writers in the world. I told him to do the songs. I don't feel any remorse as I'll probably end up doing the songs anyway." "Dead Ringer' is much tougher," he says after I remark that the theme of the album seems to be more entrenched in reality with a

streak of unfulfilled love running through it. "Well that's Steinman, and the way I put it together. "This is the way it goes down," he takes his best baseball commentator voice and starts, "Boy and a girl in a car. Friend sees them and doesn't like what the boy is doing. The friend gets the girl and falls in love. This girl turns out . . . wholly molly . . . what's she doing there. There's a big fight. She leaves. The guy picks up a girl in a bar and finally 'Everything is Permitted'." "That song, 'Everything is Permitted' is gut level. It's tougher than 'Bat', it's the ultimate teenage anthem. That is a 15 year old speaking. That's how they think and that's how they feel. It's the closest to me." He continues: "I don't think it's as perfect as 'Bat' but it's more human and I like that." The film that will eventually accompany the album will be the ultimate fantasy for years according to Meatloaf. The movie concerns two characters: Meatloaf and Marvin. Meatloaf plays both. "Meatloaf is a killer. The Meatloaf that goes on stage and makes records should be serving time. He's a tough, tense character. He's similar to a character in that Joanne Woodward film 'The Three Faces Of Eve'. Marvin . . . well, I don't know where he comes from. I put on his glasses and he takes over. He's the type of guy that has a telephone answering machine and never gets any messages. He is frightening. He never speaks except through his brother Russell. "All the rock 'n' roll movies you see has the audience feeling out of it. It's like 'I wish I could be backstage like those guys'. Now there're these two twerpy guys that people can identify with, they go backstage and get to do everything they always wanted to do and Marvin winds up on stage in place of Meatloaf. It's the ultimate in audience fulfillment. Like in 'Rocky' when you walk out of the theatre feeling I COULD DO ANYTHING I WANT. "Marvin goes back home to being an accountant and he still doesn't get any messages. But he has his dream and that's all he needs. Meatloaf can go back to his psychologist."

More to play less to pay

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Hazel O'Connor - Cover Plus	£4.29	£4.49

	Album	Cassette
NEW! NEW! NEW! NEW! NEW! NEW!		
Joan Armatrading - Walk Under Ladders	£4.29	£4.49
Meat Loaf - Dead Ringer (until 1 September 26th)	£5.99	£4.49
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MONDAY

WHAT A week. Following the spectacular launch of my wonderful column in last week's Record Mirror, the solids really hit the fan. My office bound minions tell me that the hot line has only just come off the boil with all those irate calls from angry stars. First came Midge Ure who is very annoyed and upset at my "below the belt" remarks about his relationship with erstwhile companion Hazel O'Connor. She's not over the moon either. Then Fat Reg (better known as Elton John or the Michelin Man of rock) got on the blower to his record company and started foaming at the mouth merely because I'd described his disgusting appearance and revolting habits. The dumpy one's in such a state he's thinking of paying a million pounds for this old castle in Sussex where he can stalk the lonely characters at night, cursing my name.

Then to top it all, some whiner from Animal Magic, or whatever they're called, phoned to suggest that my judgement was impaired by too many cocktails at their ridiculous set last week and they're not a calypso band really and they're over so good actually and lots of record companies want to sign them and (cont. p84)

How tiresome it all is. Still, in the immortal words of Clark Gable at the end of "Gone With The Wind": "Frankly my dear, I don't give a damn."

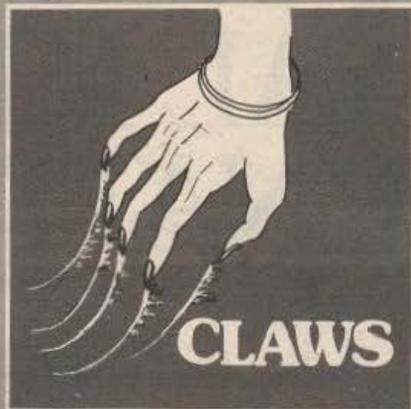
TUESDAY

OFF TO the BBC and a meeting with the Governors to discuss the burning issue of the day. Is Anne (more crows feet than a bird sanctuary) Nightingale to old and boring even to host the most tedious rubbish on television, namely The Old Grey Whistle Test? Research suggests that The Berkley Square is capable of sending more people to sleep than the combined powers of Valium and Horlicks pumped through the national water supply. Naturally I suggest they put her out to grass in the rich green pastures of 'Woman's Hour' and scrap the whole dreadful show while she's away on holiday.

Another old dear suffering the rigours of age is Fleetwood Mac screacher and King Charles spaniel lookalike, the ludicrously po faced Stevie Nicks. The pressures of touring and recording with her ghastly band at the ripe old age of 33 were so great that the poor old biddy cracked off and made a solo album, the appalling 'Bella Donna' which was then inflicted on the unwriting public. Next time, I bellow down her ear trumpet, try something a little safer like basket weaving or crochet. But I don't think she heard.

WEDNESDAY

CONCORDE IS a wonderful invention. I don't care that the taxpayer is really paying for fabulously wealthy people like me to fly across the Atlantic in luxury because without it I couldn't manage the trip at least once a week. Of course New York is terribly humid and boring at this time of the year. The only people who manage to amuse me faintly are those serious



By Greta Snipe



Anne Nightingale, rollers in hair, wakes up to start the 'Whistle Test'.

young men The Spectals, who tickle me with a charming little tale about one of their roadies, the appropriately named Muff. The dirty little swine met up with a young lady who ended up relieving him of his wallet and most of his jewellery. Of course, I say it served him right. Some people have never heard of self restraint.

Who should I bump into in the raw fish department of Macey's store but John Lennon's widow, Yoko Ono. She tells me there's a new Lennon biography in the offing and there are plans for a movie and a TV series. But worst of all, the woman who's perfected the technique of scratching like a knife being scratched across a blackboard, is thinking of playing herself in the movie. Naturally, I tell her to stick to the sauced herrings and make a quick exit. But I really don't understand all this Beatfemania so long after the original group were put out of their misery. They were awful then and they sound worse now. Everyday one reads of a new Fab Four wheeze fest we be allowed to forget. A vulgarious Beatles Convention in Liverpool on Saturday, someone fogging off Lennon's Rolls-Royce for over £140,000, etc. etc. It's all too ghoulish to contemplate.

A quick trip down to Detroit for some late night supermarket shopping and the woman I crash trolley with at the cream cake and cookie counter turns out to be none other than former rebel and rock 'n' roll flag bearer, Patti Smith. Gone is

the scraggy hair and the wild eyed expression and in its place is a Saturday morning perm and the look of contentment that only comes with domestic bliss and a stable marriage. Sickenin' isn't it. The only thing that cheered me up was finding out that the screeching near my hotel, which I took to be some vivisectionists' experiment on a cat's sexual organs, turned out to be greasy old John Travolta taking violin lessons in a desperate attempt to make a comeback. I laughed all the way back to Heathrow.

THURSDAY

ONE THING that definitely does not appeal to me is getting up at nine o'clock to eat fish with a load of old men. So I refuse the Rolling Stones invitation to breakfast to celebrate the release of their 15th album, 'Tattoo You'. Taking Debbie Harry's needle idea a stage further, the cover features the middle aged Mack Jagger with a face full of tattoos. Well, I suppose it hides all those crevices and wrinkles.

Instead I lay in bed and listen to the Town Crier with his news of woe from across the border. So Scottish ninnies Josef K have split up. Big deal. Who's ever heard of them anyway? Have they ever had a No 1 hit? Have they ever appeared on 'Pop Quiz'? Would it make the slightest bit of difference to the course of western civilisation if they all fell off the edge of a cliff and drowned? Of course not. And in the most spectacularly unoriginal statement ever spoken, dappy singer Paul Heg boasts "This band had been together too long, we'd achieved all we set out to do and everything was in a rut — there was no room for new ideas." Those lines were first spoken when well known vocal duo Adam and Eve split to go their own separate ways. Good riddance I say, and let's get on with the show.

FRIDAY

SO, THE painted posers Human League have finally scored a hit single called 'Love Action' and it's all about soppy singer Phil Oakey's dreary marriage break up. His wife tells me that she doesn't care that Phil has made a pile of money telling the world about the split. Of course, what she and the lank lothario miss is the fact that the world couldn't give a damn. How concealed these pop stars are.

Mind you, even worse is ageing nymph and international youth worker Britt Ekland. She's 39 and I'm a Chinaman. Her latest wheeze to introduce the public in the sordid and unspeakably boring details of her life is a TV chat show on which she swaps reminiscences with all the men in her life. This one should run and run and promises to make 'The Forsyte Saga' seem like a commercial for cat food. But can you imagine it? An hour of Britt and former flame, the incredibly over rated and arrogant Rod Stewart, raking over all the disgusting aspects of their life together? All it

needs is Anne Nightingale to introduce the show and the whole nation could be out for the count. Of course, paunchy 'Rod the Pod' might not be able to make it as he's in a bit of hot water with the UN over his plans to appear at Sun City in the hinterland of South Africa. Keep your fingers crossed.

SATURDAY

OFF TO the Wedding of the Year. That's Linda Nolan, of the Nolan Sisters, the girls who can sing flatter than the average policeman's feet, who was getting hitched to her elderly tour manager. The Dooleys are there and the Nolan family take turns at singing in church. "It was worse than any of the opening nights at our shows," Linda later burbles at the reception. I refrain from pointing out that this is a physical impossibility. But actually it turns out to be quite a jolly occasion and as soon as the press are dispatched and everyone a had enough champagne and caviar, the old bottles of Guinness come out and everyone grabs a hot jacket potato and a good old knees up ensues. Funny lot the Irish. I decide to leave when the dancing and the jokes get a little too blue for my upbringing.

SUNDAY

TURN down all invitations to attend any of the ludicrous pop festivals taking place all over the land. I don't want to sit with dirty, smelly hippies at Reading, where all the acts are so ancient and decrepit they have to be helped on stage with arthritic supports. I have no desire to watch a load of old hab-been New Wavers at Newcastle and I certainly don't want to sit and listen to the pious blatherings of Cliff Richard at a Christian Festival at Green Belt. Instead, I sit down to my diary and gather all the snippets that my spies have sent in over the week. Like the Dead Kennedys being mightily miffed at not being included on Miles Copeland (that's the manager of wet wimples The Police) latest album. This disgusting piece of plastic is taken from an even more dreadful film called 'Music War' and features such dire acts as The Police, Gang of Four and, worst of all, Orchestral Manoeuvres in the Dark. The DMs, who are normally too drunk to give a f---, thought they were suitably awful to be included and signed a piece of paper to that effect. Ah, well, such is life.

ONE LINERS ...

THE RETURN OF THE ROCKCHICK

Well, how do you like that? I get back from my Yorkshire hois and find that that old bitch Greta Snipe is inching on to my territory! We'll have to see about this — since you ask, I had a very nice time; no sign of the missing Chris Westwood, but I did run into Robert and Fil, Soft Cell's backing vocalists, both looking scrumptious as they bopped at the Warehouse, a groovy club in Leeds that betters most of its London counterparts. Club Left for example, that hot and crowded hole in Wardour Street where tired and emotional postpops spend their Thursday nights; last week saw appearances by

Bananarama, Johnny Britton and Vic Godard and Subway Sect, while onlookers included most of the Belle Stars, Vaughan Toulouse, two of Stiff Little Fingers, all of the Modettes (who looked positively blooming) and Orange Juice's Edwyn, who looked frightfully debonaire in his black suit but told me he was "heartbroken" pops, nearly forgot — Tenpole Tudor's Bob Kingston was there too, coming dangerously close to flatulents; some harpy screamed 'he put his hand up my skirt!' and a nearby clod leapt to defend her dubious honour by attempting to start a fight with the luckless Tudorperson... a friend who spends a lot of time at EMI (poor sap) tells me some intriguing tales concerning Shaens Easton and Paul Weller; this was some time ago, mind you, but it's still enough to boggle the mind pretty effectively. Spandau Ballet were among those legging about at the premiere of Paul Raymond's 'Erotica' flick; you didn't spot them? Silly, they were the ones in Arab headdresses and dirty maccs... Rip Rig and Panic singer Nene Cherry has wed tier drummer, Aussie Bruce Smith (the man in the hat); bass player Sean celebrated by getting beaten up on the tube — by two subhumans — sorry, skinheads — hell, make that subhumans... Japan's Mick Karn, scouther and chier, the most extraordinary, has found himself with such a success on his hands with the Penguin Rooms, his Holborn Restaurant, that he wants to start a chain of eateries up and down the land... old mates I

rivals The Teardrop Explodes and Echo and the Bunnymen head back to their roots next week; back to the 'Pool (pronounced puus - well) and rehearsals in the same building — oh, to be a fly on the wall... talking of old pals, a spy tells me that (shock! horror!) The Specials are getting on with each other these days; it sure makes a change, but the fact that their current US tour included six days off in Hollywood probably cheered 'em up a bit... last week's thing Richard Burgess of Landscape may be feeling a bit rejected these days, what with the papers full of his friend Pamela Stephenson and her supposed love affair with Billy Connolly, and the Skids' reaction of helpless hysterical laughter when he was suggested as their next producer... gruesome Michael Schenker spotted dropping his trousers outside the offices of Chrysalis, his record company, last week — could he be trying to make the secret of his success; leaning away from his maths - scented breath, I heard him slur "It's the only one of these trendy clubs where you can take your own booze in and not get searched and chucked out"

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Singalonga Bananarama

SINGLE OF THE WEEK SURROGATE:

BANANARAMA: 'Aie A Mwana' (Demon). Haven't fallen in love with anything this week, but I have developed a serious liking for this, a cute Swahili pop item sung by the three very English girls who comprise Bananarama. Seems they fell in love with the original version and learned it, parrot-fashion, for their first 45. It's surprisingly full-bodied, with suitably exotic percussion atop the rock crumming, and since funk's become boring and all the little fadhoppers will soon be seeking a new flavour of the month, Bananarama could well have a

success on their hands. Good for them; they're nice girls — sort of giggly London counterparts of the brassy northern Human Leagues.

THE JACKSONS: 'Time Waits For No-One' (Epic). Clearly, Someone Up There at Epic HQ has twigged that Michael singing weepies with a catch in his throat equals big bucks, so here we are with another one. Michael J is the best singer in popular music today, no question, but this insipid song is no more than a coathanger for that irresistible voice. Give the boy something worthy of his gift, for crying out loud.

DIANA ROSS AND LIONEL RICHIE: 'Endless Love' (Motown). To answer your first question, he's the singer from the Commodores. This record is No. 1 in the USA as I write, and it's as dreary and weary a gloopy ballad as you'll ever hear. No one goes broke underestimating the taste of the American public — it still applies.

BEGGAR & CO: 'Mule (Chant No. 2)' (RCA). Not a patch on No. 1, on which Beggar & Co supplies horns



REVIEWED BY
SUNIE

for the Ballet Brothers. MOR (yet more) slick, blanc funk.

ADAM AND THE ANTS: 'Prince Charming' (CBS). Stop! Hey, what's that sound? Ant people on the march? The preat being overthrown? No, my dears, that awesome crash is the sound of an idol falling. They don't make 'em durable these days, do they? Three good singles, then the slide begins: in Adam's case with the limp-wristed 'Stand And Deliver'. That was a let-down, but nothing had prepared me for the weediness of 'Prince Charming', a puny 'Judy Teen' re-write which will need a damn good video and a little hype from its friends if it's going to drag itself up the charts.

TEMPOLE TUDOR: 'Who Killed Bambi' (Virgin). It's a joy to stand Adam and Old Eddie next to each other; Mr Tempole is like some idiot half-brother of the Antman who's been locked up in a dank, airless wing of the family castle for years and has at last broken out. His medieval finery is a cruelly hilarious parody of Adam's piratical fat, while his outrageous ugliness is a flung gauntlet to his big brother's lip-glossed beauty. Best of all, though, Tempole is going to carry on Having His while Adam fades away. The idiot triumphant! This song is, of course, culled from the 'great Rock 'n' Roll Swindle' (Virgin will flog that horse as long as there's a twitch left in its flabby carcass) and shows our man at his most gloriously idiotic, warbling heroically as if through a mouthful of marbles.

WAS (NOT WAS): 'Where Did Your Heart Go' (Ze/Island). Simon Hills has bet me a quid that this will be a top 30 hit. I hope he wins, because I'd love this gorgeous, soulful song to succeed where previous Ze efforts have failed. But soul music isn't fashionable at the moment and, cliche though it is, some records are too good to be hits. Please prove me wrong!

SHEENA EASTON: 'Just Another Broken Heart' (EMI). Catch a falling star... Sheena's built to last a little longer than outright pop stars, being put together from an MOR construction kit, but dull songs like this won't help her any. This has little of the nauseous chirpiness of 'Morning Train' or the other thing; if they spent some of her make-up and hairdressing budget on hiring a decent songwriter for the pair, our dear she'd be considerably better off.



MEATLOAF: 'I'm Gonna Love Her For Both of Us' (Epic). As Eddie is to Adam so the unlovely Meatloaf is to Broose. The chest-beating machismo of the Springsteen style lurches somewhere between humorous (ie laughable) and distasteful when delivered by this hulking brute, but eight million 'Bat' buyers suggest that Mr Over-Active Glands' Gothic style has BIG appeal. It'll sell.

BETTE BRIGHT AND THE ILLUMINATIONS: 'Some Girls Have All The Luck' (Korova). Well, as the betrothed of the very hunky Suggs, she should know. Bette goes reggaeified for this, the latest in a long line of nice, well-crafted unhits. Pleasant and undemanding, but is that how you like your pop?

DEF LEPPARD: 'Let It Go' (Phonogram). This is a heavy metal record. It sounds like a heavy metal record. It sounds like all heavy metal records.

THE SWINGING LAURELS: 'Peace Of Mind' (Albion). Something about this is quite tasty, and something about it isn't quite right. There's a definite fight going on within the song, which is a curious mixture of ska and funk rhythms, with trimmings of brass and Talking Heads-derived vocals. The end result is a draw and a slightly confused singles reviewer. Bet you anything they're Yanks.

BEAUTIFUL PEOPLE: 'Let's Go Back To San Francisco' (RK). Good idea. I'll help you pack.

CARLENE CARTER: 'Do Me Lover' (F-Beat). Come back Sheena; at least let's have homegrown rubbish, if rubbish we must have. The Yank expression "do me" means little over here; consequently the title rings of "do me hair" of "do me homework". I know I'm quibbling, but I'm a New Pendant.

INMATES: 'Me And The Boys' (WEA). That can't be Bill Hurley singing, surely. He sounds like the dreadful Paul Jones. The record is far from distinguished, being almost slick — not a word that slips to mind in connection with the Inmates — and certainly bereft of that great dirtiness that characterised such near-hits as 'The Walk' and 'Dirty Water'. The time has come and gone, lads.

DENNIS BOVELL: 'Bertie' (Phonogram 12in). Three extremely loud cheers for the larger-than-life Mr Bovell, one of the least boring reggae people in existence. His horizons are immeasurably broader than those of most of his brethren, as he demonstrates on this terrifically jolly calypso-type 'ting. A delight.

JOSEF GARRET: 'Without Sex' (Ellie Jay). Josef G is in fact Patrick Fitzgerald, still bleakly introspective but with rather more musical sophistication than he used to boast. What's lacking, however, is the humour that used to temper his doomy outlook. Without that, bleakness becomes drudgery.

DAVE STEWART WITH BARBARA GASKIN: 'It's My Party' (Stiff). The slaughter of the innocent! I don't know who this Stewart bloke is, but he definitely shouldn't be allowed to get away with it. First the classic 'What Becomes Of The Brokenhearted', mangled with the assistance of that feeble drip Colin Blunstone, and now a gruesome re-tread of Lesley Gore's sixties pearl. The only acceptable cover version of 'It's My Party' is Bryan Ferry's version; this is boring, emasculated and extremely middle-aged.

HI-TENSION: 'We've Got The Funk' (EMI). And you can keep it, turkeys.

SLADE: 'Lock Up Your Daughters' (RCA). Slade used to be so distinctive (is that the word?) that their current bland, rocky anonymity is a tragedy. They were never my faves — too uncouth — but they did churn out some classic early seventies trashpop. Now they're just another band of HM roisterers, albeit more wizened than most. Awful.

PETER BAUMANN: 'Repeat Repeat' (Virgin). Attempting to live down a past of Tangerine Dreaming, Herr Baumann comes up with a distinctly Euro Disco affair, co-produced by Robert Palmer. Lacks the character of the latter gentleman's own top-notch singles, however.

NIRVANA: 'The Picture Of Dorian Gray' (Zlich). 'Psychedelic Furs?' guessed a colleague, but this is a different lot of old hippies. Another crap indie record; they outnumber the dross from the major labels about two to one these days. Christ, do you realise I'm sent about two hundred of these gnaty dribblings every week? It gets so that my hate mail comes as a relief! It's not all beer and skittles being a singles reviewer, you know.



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A LIFE IN THE DAY OF

Paul Gambaccini

“TODAY WAS the third consecutive day I've had to take the car in, it's unbelievable! Friday I needed a new exhaust box, Monday a new headlamp and because when they fitted it they ripped the wires I had to go in again today. As I left the repair shop I was involved in a fender bender hike (I think he means bump) when another driver did something incredibly stoopid . . .

It's really tedious having to go to the repair shop three straight mornings. Because I live near Hyde Park I walk to the BBC, or anywhere in the West End, come to that — films, concerts, it's delightful. I'm not a great fan of cars. They're obviously a transitional step in transportation. It's obvious that cars have a negative impact on human life; they pollute the atmosphere and they're a leading cause of death of people under 35. I don't know how some people can revere them the way they do.

Anyway I usually get up about 8.30. In the summer I first have a glimmer of consciousness around 6.30. I have a radio by my bed-side and I alternate between LBC and the 'Today' programme on Radio 4 because I'm an information freak.

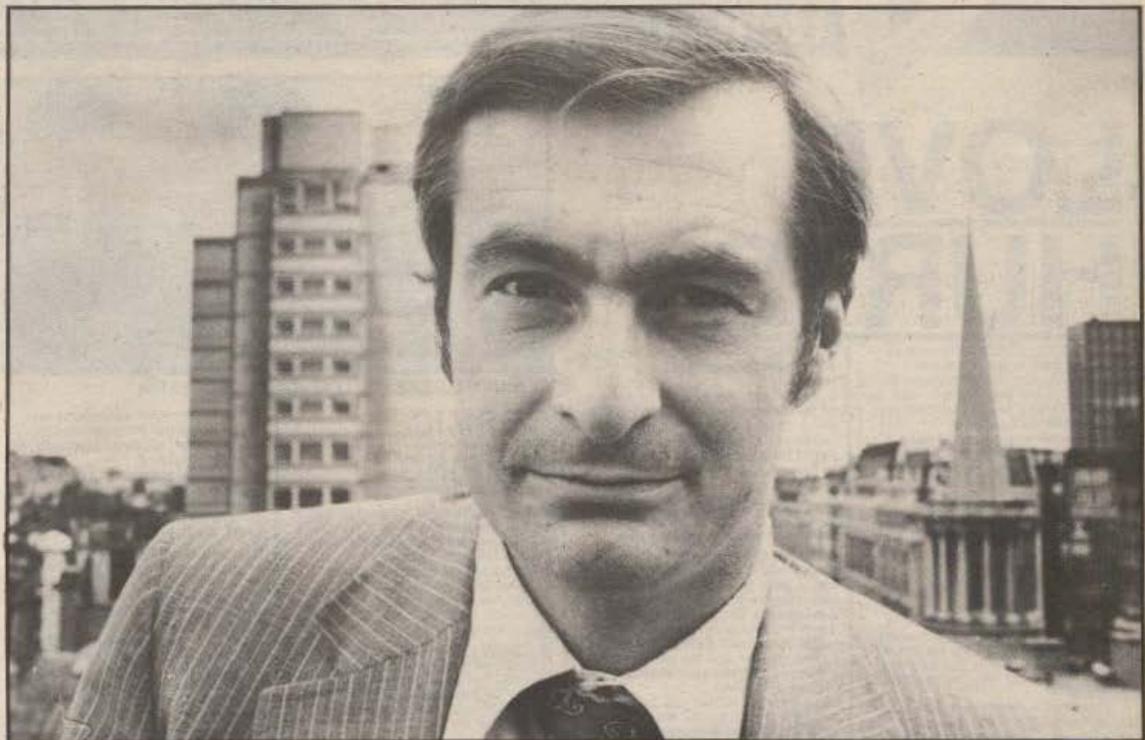
I'm very cross with myself if I miss the five minutes to eight weather particularly with having grown up in New England where the weather is spectacularly highly varied. I came over here in 1970 and did two degrees at Oxford. That's when I first started working for the BBC which made me the youngest — and poorest — DJ on Radio 1.

I began a 10 minute American-looks-at-the-scene on a programme called 'RockSpeak'. Then interviews were added so that after one year the programme was moved to Saturday afternoon with John Peel and myself. When Peel got his daily programme I inherited the afternoon spot. That was in '75 and I've had it ever since.

The ironic thing is that I was asked on to Radio One as a consequence of being the American representative of Rolling Stone magazine, not as having had four years of radio experience at college in the States. After Oxford I went back to America for a while with the intention of going to law school. That's because of the indoctrination that the future leaders of American society would be lawyers. Watergate proved that the future criminals of American society would be lawyers.

None of the administrators at college in America suggested I try radio even though all the recognition I got there stemmed from having done well on the campus station. It was a classic case of brain-washing, really, especially not only because I was doing well as an announcer but also at the age of 20 I was managing a commercial radio station which is an opportunity only about one or two people in the world have every year.

Anyway, I drift in and out of sleep with the radio on and eventually I wake up. I get very annoyed if I wake up during 'Thought For The Day' but by 8.15 or 8.30 I'm generally awake. Then I wash, shave and today nipped over to the Beeb early



Paul Gambaccini, 32, first started working for the BBC in 1970 whilst he was an undergraduate at Oxford. Five years later he started his popular Saturday afternoon American rock programme and has become renowned as something of a musical mastermind, co-authoring *The Guinness Book Of Hit Singles* and contributing to various other radio shows. Born in New England, USA, of half-Italian parentage, Paul presently lives in a bachelor flat not far from Central London.

because I had to deliver my Isaac Hayes script before I went off to the repair shop because that's the Thursday programme for this week. It's part of my individual artist series that goes out at seven o'clock. Yes, I know it's the same time as TOTP but they've never asked me to do it so that's their problem as far as I'm concerned, I don't know if I'd like to . . . from the moment you join the BBC, television tends to regard you as either light entertainment or serious. Serious means you do 'Whistle Test' and light means TOTP or 'Seaside Special'.

As it never occurred to me whether I'd like to do 'TOTP' I've never missed it. Of course, I'd enjoy doing it now because of the quality of the charts. When I first joined Radio 1 it was all David Cassidy, The Osmonds and all that which was horrific. At the time there was a third and fourth floor mentality. On the fourth they were playing all this weenybop music and below it was evening and weekend programmes playing stuff like Little Feat and Steely Dan. Needless to say, the twain did not meet.

Fortunately things have integrated more fully and Radio 1 has matured. DJs and producers knowing each other better generating more of a team spirit. It's incredible when you remember the great Blackburn / Peel rivalry but now they get along great. That's the best example of how it has matured.

I delivered the script to the secretary of my producer then I whisked up to the BBC canteen for a quick breakfast of grapefruit segments and bacon and tomatoes on toast. I don't go to the canteen much but that's always a good quick breakfast at a pinch.

They also do a good crumble with custard for 13p which is wonderful. It must be incredibly subsidised. However I should point out that I only have one now about once a month and they only have it on twice a week. Usually I go for breakfast at one of two patisseries near me, one on Queensway, the other in Westbourne Grove which are both heaven.

At the one in Westbourne Grove I have a croissant with ham and a Perrier water and at the one in Queensway a croissant with butter and jam and for some toast. Either way I do the Herald Tribune crossword because I read that and The Times. That's a great start to my day.

Today I went to see a preview of 'American Pop' because I have to

review it on tomorrow night's 'Kaleidoscope'. Later in the month I'll also review it for the World Service on their 'Meridian' arts review programme.

When the film finished I went over to pick up this week's Billboard and went through the charts to pick out the records I want to play, pick out the new entries and see which ones I need to obtain. My producer's secretary will call up the record companies to chase up the records we need.

Usually the companies here have copies, or the publishers, or else I go to a disco import shop. Also Tuesday afternoon is when we do a trailer for the Thursday programme which is transmitted Wednesday and Thursday. Any taping or medleys will also have to be done, like this week's will be Isaac Hayes' theme from 'Shakti' going 'Who's that black private dick sex machine with all the kicks' and then it'll go 'Paul Gambaccini!'

Each week you try and come up with something different. I hate boring trailers but have great sympathy for the tape operators who put these things together. I generally go home after that because you feel self-conscious if you've finished your work because the DJs have no office or common room.

Your producer has an office and secretary and desk and that's it, so you don't like to hang around. This has troubled the executives and they've tried to do something about it but the space problem is too severe at the moment. Anyhow, I don't mind going home because I'm out most evenings — either at a gig, a play or something else and I love to be home during the day, such a treat.

People call me, and I type in my little office which I've turned one of the three bedrooms into. The lease runs out in 1987 although I've also got a house in Dulwich Village which I rent out to a friend on Radio 2 but I was lucky to get this flat in Central London. It was a very good deal, whilst I like Dulwich because it's the nearest thing to New England and it's only six minutes from Piccadilly Circus.

Anyway, once I'm home I'll call Guinness with a couple of corrections for the book (*Guinness Book Of Hit Singles* written in conjunction with Jo and Tim Rice and Mike Read). Our resolve is strengthened by the book having gone to No 1 in the best-seller lists. We divide up the labour — Mike gets the pictures and does most of

the captions, adding the touch of levity it so desperately needs.

Jo does the actual week by week chart data, Tim compiles the trivia and I do whatever written work has to be done, working in the BBC record library, checking titles and so forth. Fortunately we get on very well, which is absolutely vital, like a group, and we've been together eight years, apart from Mike who joined two years ago.

How did I get into it? One day when I was bored at Oxford I phoned up Tim Rice who I'd interviewed for *Rolling Stone*, suggested the idea, and within 10 seconds we were established as partners. At first it was a real non-commercial project — we just needed a definitive research book for our own work. Guinness obviously didn't think they were on to a winner because they gave us no deadline pressure and only printed an initial 10,000 copies after three-and-a-half years' work.

Suddenly, 11 months later I entered the Sunday Times charts. Guinness asked for an update and we had a wonderful lunch party to which all the people on the cover were invited. So you had Elton John asking Johnnie Ray for his autograph for his mother, Bob Geldof asking if he could pose with Vera Lynn so he could send a shot to his old man and so on.

Otherwise in the afternoons I'll prepare for the Saturday show, gathering information from stories in, say, the Herald Tribune or Variety, the Economist, the various trade magazines . . . the music papers I don't read much at all any more.

The only one I do look at is *Record Mirror* — and I'm not saying that just because you're doing this because it seems to be the one with the best approach from my point of view. The emphasis is on music, the facts . . . elsewhere the British style of feature writing is unique, like: 'I got up this morning with a terrible headache and to make matters worse the egg didn't fry properly and I knew that my interview was going to be a disaster and it was'. I don't want to know about that and this has plagued so many of the pop papers. The bold and exciting revolution pioneered by the NME in the mic ventilator has gone right off the rails. Just to destroy is unjustified unless you have an alternative. Why keep on running down the Nolans if people are buying them? Write about something else instead. Anyhow, if I'm home in time I'll

watch the BBC 1 news at 5.40. I root for Jan Leeming because we used to work together and I know her husband quite well. Then there's the evening weather at 5.52 — I have my favourite weather people (he discusses them all in loving detail). I feel sorry for the new recruits who are so nervous and keep making mistakes. It doesn't help when the clouds on the board keep falling off!

Then if I'm making dinner at home it tends to be an Italian dish. I'm half-Italian and although my mother isn't, my paternal grand mother stayed with us a lot and I'd often wake up to the smell of spaghetti sauce in the morning as she was cooking it for the evening. I tend to have an affinity for that kind of cooking, or if I go to the National Film Theatre, I'll eat in the canteen there because it's the best public facility of its kind.

Lunch? I do get asked out quite a lot, obviously, but I only go with people I like (that's me, folks!). There's nothing worse than having lunch with somebody you can't stand just for a meal and a glass. That's selling your soul!

I'd much rather be at home — grill a chicken breast from the local butcher, cook some rice (preferably not Jo or Tim), throw on some pesto sauce, a bottle of Perrier water and a little ice cream. Then I'm a happy man again! This obsession with food may seem strange but there are very few things in life you do twice a day so you may as well make them good.

I also try and see every major film and every major play and get a perverse pleasure out of getting there first! Otherwise I go to a gig, of course. There's no fixed routine except for Saturday which has tended to become something of a ritual.

In the morning I go out and buy salami and all sorts of interesting stuff from a deli round the corner. Then in the afternoon I go to the RAC Club in the Mall for a Turkish Bath. It's wonderful there. There are three temperatures — hot, very hot and one you can only stay in for 10 minutes. After that you need to sleep for about half an hour in your cubicle but wake up feeling great.

Then I'll go home, cook the Italian nosh I bought earlier and go out at about 11. I don't like discos much but there are certain clubs I frequent where I'll run into people I know.

LOVE HURTS

I HAVE a big problem which only you can help solve. Ever since Bucks Fizz won the Eurovision Song Contest I have been in love with Jay Ashton. I have seen stupid to you, but it is 100 per cent true. I think mine is a special case, I think about her all the time. I have thought about coming down to London to find her because I must get to know her properly. Sometimes I think of killing myself, but what's the point, where would it get me? Please help, this is not just a phase I'm going through. **N. Burman, Lincoln.**

● You may be in love with Jay Ashton, I won't dispute that, but you are in love with YOUR idea of her and there is a big difference in that. You have built up a vivid picture of what you think she is like and it is probably nothing like the person Jay really is.

You need to meet real people and stop having this one-sided relationship. And sitting alone in your room isn't going to help you meet somebody, either. You should get out, join your local youth club and get involved with friends your own age with similar interests. You might even meet some Bucks Fizz fans. Just now Jay seems to be larger than life because there is nothing to replace her, but once you put more variety in your life it'll put things in perspective. You

won't stop liking Jay Ashton but you will find more important issues.

You might like to write to Jay care of the fan club — address below — but please remember that they get hundreds of letters a day and it might take some time to reply. Write to Gay Puri, 1 Nursery Close, Swanley, Kent.

LOST WHALE

● OOPS! ON my reply to a couple of ecology queries a few weeks ago, I gave you the wrong address and telephone number for the Greenpeace Organisation. It seems there are two organisations of the same name; one dedicated to saving whales and the other, which produces literature on chemical and biological warfare.

If you want to find out more about saving the whale, you should write to Greenpeace, 36 Graham Street, London N1 8LL.

● While we're on the subject of conservation, here's a useful address for those of you who would like to do something to end fox hunting. Send an SAE to the Hunt Saboteurs Association, PO Box 19, London SE22. They'll send you appropriate literature as well as the address of your nearest branch.



COSMIC SURFERS: YELLOW MAGIC ORCHESTRA

COSMIC SURFING

ABOUT A year ago, I heard a record on the Old Grey Whistle Test called something like 'Cosmic Surf' by the Yellow Magic Orchestra.

Trying to find this record has become a big problem, so please could you tell me where I can get my hands on one. **Neil Cannon, Manchester.**

● A quick phone call to A&M records revealed that 'Cosmic Surfing' is a track on the Yellow Magic Orchestra album titled 'Yellow Magic Orchestra'. You will be able to buy this album from any record shop.

ROUND SHOULDERS

I AM nearly 17 years old and I've got slightly round shoulders. I am very worried about when I get older and it's time to get married.

I am not one for exercising and have a shoulder strap which I try hard to wear, although I get a lot of discomfort from it.

Could you please tell me if I am too late to do anything to stop this round shoulder thing developing or is there anything I can do? **David, Kent.**

● Round shoulders are simply bad posture, and I should think there is still plenty of time for you to correct this problem. You've just got to remember that you have to sit and stand up straight and keep your shoulders back. It really is just a question of remembering and breaking this bad habit. That's why the shoulder strap might help at first but if you think it is ill-fitting, consult your doctor for advice.

CATERED FOR

I WOULD be very grateful if you could tell me who to write to about the following jobs in London.

I would like to work in a hotel doing general duties and I would prefer live in accommodation. I am looking for a wage of £70 to £80 without accommodation or £20 less if I can stay there.

Alternatively I'd quite like to work in a record shop as music is my main interest, but I would consider restaurant or canteen work as well. **N. Hoyle, Prescott, Merseyside.**

● You could go along to your job centre as they usually have contacts in the hotel and catering trade as well as a specialist centre dealing with this topic in London. They might even be able to send you on a short catering course which will help you gain experience.

Or, you could go into local hotels, and ask if they have any hotels in London and write to the management direct. As most hotels belong to chains such as Trust House Forte, Ladbrokes, Thistle etc. you'll most probably get several addresses this way.

The best way to find out about record shop jobs in London is to go into your local branch of Virgin, Our Price or whatever and ask for addresses of shops in London, or for the personnel officer.

MOLE PROBLEMS

COULD YOU please tell me if it is possible to have treatment to remove facial moles? **Dave, Liverpool.**

● A tricky one, this. The best person to tell you this is your doctor, as it is very dangerous to tamper with moles. Don't you dare do it yourself! You can have an operation to surgically remove moles, but not always on the National Health Service. If it is causing you mental anguish because you think it disfigures you, you might have a case and you should consult your GP. The trouble with operations which are not in the life-or-death bracket is the probable waiting list, but as having the mole removed privately can cost up to a couple of hundred pounds, you are advised to endure the wait.

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MORE OF THE SAME

TRIUMPH: 'Allied Forces' (RCA Advance Copy).
By Malcolm Dome

THE GROUND is trembling with epileptic terror. The very earth's crust has suffered a sonic seizure — 'cos the Canadian rock 'n' roll machine is on the move again! Sorry to be so melodramatic, but, this album has all the hallmarks of becoming an eternal classic.

As one has come to expect from Triumph, there is a generous dosage of bellicose rockers ('Fool For Your Love', 'Hot Times') and sensuous poignancy ('Magic Power'). However, there are also three aural blizzards with a sense of inspired drama. 'Allied Force' reigns in on a monolithic riff and bursts out as a lacerating anthem. 'Fight The Good Fight' almost weeps blood such is its wounding angst and lashing passion, whilst 'Ordinary Man' combines towering choral harmonies with a well-structured switch of pace from concussive floods to gentle rivulets.

What's the secret? Simply a brutally enslaving rhythm section, plus high-class arrangements. This is, if you'll forgive the pun, a triumph and puts this band unequivocally at the head of Canada's heavy rock brigades. Geddy who? ++++

JOURNEY: 'Escape' (CBS 85138).

By Malcolm Dome

WHAT IS it about Journey that makes the majority of British critics despise 'em? Is it their vas' success in the US? Is it their tremendous ability to marry sophisticated heavy rock with simplistic pop melodies? Or is it their refusal to bend the knee to UK fashion trends? Whatever, there is little doubt that to those who regard Journey as BOFs, 'Escape' will hold few surprises.

However, to punters who so wisely put REO Speedwagon into the charts, it represents another glorious foray into the world of hardened AOR. A mixture of quality metal/pop ('Stones In Love'), powerballads ('Don't Stop Believin'), pomp operatics ('Mother, Father'), sheer raging rockers ('Lay It Down') and a cataclysmic concerto ('Escape' itself) is brought nicely to a cohesive boil.

And each member of the band performs at peak level throughout. In particular let's make mention of vocalist Steve Perry, now a giant in his own right, guitarist Neil Schon, who surely gives the axe performance of the year and new keyboardman Jonathon Cain, a gem of a find.

For fans sympathetic to the Journey sound, this is a treat. For those who still dismiss the band as irrelevant, all I can say is you deserve the likes of Adam & The Pants! ++++



ROLLING STONES: no mistaking Stones rifferama

ROLLING STONES: 'Tattoo You' (Rolling Stones CUN5 39114).

By Mike Nicholls

ANOTHER YEAR, another Stones album and at the end of the day's playing not a great deal to get worked up about. Certainly it's a blow-dried head and shoulders above 'Emotional Rescue' but there's nothing new on offer. Then again, when has there been? Stones fans have always been an unusually captive audience and judging by the drugery of much of today's straight rock 'n' roll that's not entirely surprisng.

Just as understandable is the Jagger-Richards inability to see further than their own custom-made cocoons. They never could write about much but when you've been living in a gold-fish bowl half your lives there's precious little scope to broaden your horizons — the more so when you've got a particular penchant for encouraging the myths surrounding your allegedly legendary way of life.

So there are the same old songs about personal relationships, common insecurities and That Lifestyle. So there's a song called 'Little T&A' (Tits & ass?) with the phenomenally imaginative hook-line 'she's my little rock 'n' roller'.

Ronnie's singing on that one — badly, otherwise Mick wouldn't let him — and it could almost be the old Faces if it wasn't for the trenchant chord chopping and effortlessly interlocking rhythms. Yeah, there's no mistaking rifferama Stones-style, those R&B roots as firm as ever, even if the branches aren't quite over-extending themselves.

The best songs feature lashings of dirty brass which is ultimately co-incidental since they're all good tunes anyway. Like 'Slave' that might rely on a hackneyed theme but which eases into an uncluttered groove, embellishment kept to a minimum.

Actually, considering who they are, the band still deploy a healthy restraint from wallowing in studio trickery. 'Associate producer' Chris Kimsey's effects restricted to a splash of echo on the drums. Along with some more evocative, uncredited, tenor, 'Neighbours' makes good use of this in a steady rolling beat whose simplicity is its ace card.

Another brass-fired goodie is 'Waiting On A Friend', the most obvious grower on the album and one strong enough to soak up the sax. It's almost as if The Bosses are afraid to let it take over the more insipid stuff but more to the point is the possibility that they are at last realising the potential of having two guitarists.

Not only has Ron Wood co-written a couple of the songs but he might also have taken the initiative in pushing forward the hitherto rigorously-defined barriers of the Stones sound. This is mainly noticeable on the second side of the record where all the songs are disarmingly subdued, so at odds with the cliched apprentice gunslinger attitude of its other half.

The reflective, mature even, 'Worried About You' recalls 'Gail's Head Soup' whilst 'Heaven' assumes an unusually relaxed, drifting atmosphere redolent of The Police's 'Andy Summers' more adventurous excursions.

All the same, it goes on a bit and is quickly eclipsed by 'Ain't No Use n' Crying', the best of the slowies and amazingly un-Stonesy even if 'Angie' was amongst the best five rock ballads ever written. But if it's the classic tradition you're after stay with the opening 'Start Me Up' and what has got to be the next 45, classily catchy 'Hang Fire'.

Both rekindle the excitement of those days of yore and flaunt the fact that in the same way as Jagger's dreadful voice has never improved, the band have never really lost their essential spark. So another year, another Stones album, and as many lows as highs but, er, 1 for one would be lower without it. +++½

BOILED MEAT

MEATLOAF: 'Dead Ringer' (Epic EPC 83645).

By Mark Cooper

CRANK UP the quadrophonics and take a deep breath, Tinkerbell is back. Like a bat out of hell comes the follow up, only taking two years and several throats to reach the necessary fever pitch. Meatloaf and writer Jim Steinman established a style with 'Bat' that Steinman continued on 'Bad For Good' and which 'Dead Ringer' returns to the boil.

Stylistically, this album's a dead ringer for the other two, a passionate exercise in a well-established formula. It's all there, the huge singings, a massively textured production, songs that take the basic rock instinct to a loud level of literacy. Steinman writes a lot of words, makes complex melodies out of simple structures and Meatloaf sings the hell out of them. Only Meatloaf has a large enough personality and big enough vocal chords to do justice to Steinman's writing. As a result, over the top is not the word for

'Dead Ringer' which manages to be as exaggerated, as gargantuan and as self-mocking as the Loaf himself. Compliments and complements all round.

Meatloaf can handle it all; an aching ballad like 'More Than You Deserve' is hung up on a hook and drained of every drop of blood while Steinman's temple-pounding, ball-breaking rockers are taken to their operatic limit. 'Dead Ringer', like its predecessor, stems from a repeated desperation and central spark, the burning need to get laid. SEX is what Meatloaf and Steinman are shouting about, shouting to celebrate the primal teenage drive in terms so mythic that it takes a monster like the Loaf to be able to do them justice.

The guy's big, the production's bigger and we have a contender for rock opera no less, rock opera that takes its cues from Phil Spector and 'Ride Of The Valkyries' rather than Townshend's 'Tommy'. Like all good operas, 'Dead Ringer' tells a story. Fidelity is the central theme and the characters in these songs have great difficulty squaring friendship with lust's need to cut loose ('Peel Out'). There's a story here alright and it's the

standard tale of good lovin' gone bad. While this music is still rock and roll celebration, the tale told is a tragedy, a love story told by Cecil B. De Mille in the form of a spectacle. 'Read 'Em And Weep' as a track on the second side has it. 'Ringer' should come with handkerchiefs.

The key to the story Meatloaf is telling is a verse in the album's closer, 'Everything is Permitted':

"If everything is permitted
if nothing ever is taboo
Then there is always something shattered
When there is something breaking through."

'Bat Out Of Hell' concentrates on the breaking through. 'Ringer' examines the wreckage that Meatloaf leaves behind him.

Meatloaf brings out all the character in Steinman's songs and gives them all the flesh they can hold. This album is Disneyland masquerading as art, art masquerading as Disneyland. With tongue in cheek and a love of teenage garage rock themes, Meatloaf and Steinman turn rock into opera and back again. Grandiose is not the word, the old ham is back. Tuck in. ++++

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MONEY MAKER

GARY NUMAN: 'Dance' (Beggars Banquet BEGA 28).
By Daniela Soave

YOU KNOW you are not the office pet when you are given the new Gary Numan album to review. You also know that a multitude of Numanites are already dipping their pens in poison, demanding your removal to a lunatic asylum for daring to dislike his latest masterpiece. You can't win.

So many fans can't all be wrong, but I just can't see his fatal attraction, and believe me, I've tried. There old Gazza is, perched on the cover of 'Dance' looking like something out of 'The Man Who Fell To Earth'. Okay, he openly admits that Bowie is a great influence but does he have to copy him so closely?

As for the music, I would like to

be able to say that Numan is the Abba of synthesiser music, presenting the lighter, poppier side to it. But Abba make brilliant music, and Gary Numan doesn't. He's more like Buck's Fizz, a poor imitator. He could become the Leonard Cohen of synth music; he's so bloody depressing, but I still prefer to get maudlin to Lenny baby who has more substance. 'Dance' is so bleak, so sparse that I feel like I'm in the wastelands of Siberia, all alone and suicidal.

I have quite liked some of Gary's songs, even if they are imitations, but the impression this album gives me is that Gary is even running out of things to imitate. For instance, 'Crash' sounds suspiciously like 'We Are Glass' and the entire mood and rhythm of 'Dance' is too similar. If anything, the only time some mood pushes through is in songs like 'She's Got Claws' or 'Boys Like

Me', when they sound remotely Latin in flavour, but without the fullness and emotion you expect.

Numan has finally succumbed to the image he has created. He says he was never the man we thought he was, yet by releasing this new collection of songs he has stepped right into his own trap. These 11 compositions are exactly what you'd expect from him, proving he has become what his fans want him to be.

He isn't daft. He wants to do other things with his life and releasing albums obviously provides him with plenty of wongas to do just that.

Numan doesn't care about his fans, only about the money. He doesn't care about music, only the money. The sad thing is, he knows it, the critics know it, but his followers can't see it. +



GARY NUMAN: not daft

CABARET VOLTAIRE: 'Red Mecca' (Rough Trade ROUGH 27).

By Winston Smith

JUST A couple of weeks ago, 'Red Mecca' received a highly favourable review from the NME's Andy Gill. "The most complete and chilling musical representation of eighties Britain yet produced," was how he described the album. It is this ability of Cabaret Voltaire's to "chill" that makes some of their work the most compulsive, tormenting, and yes, depressively haunting dance (!) music around. Unfortunately, 'Red Mecca' isn't chilling, it's just very, very dull. (Like eighties Britain?)

Swirling layers of phased guitar, slow mechanical drumming, droning repetitive bass lines and some deliberately indecipherable abstract messages intoned in a deep, deep voice by Steve Mallinder (whom I imagine sings with his chin tucked firmly into his neck) along with plenty of sharp stabs with the old keyboards. Put simply, the same old Cabaret Voltaire formula. Sometimes this formula works, and with devastating effect. It worked on 'Nag Nag Nag', it worked on 'Extended Play', and it worked on 'Seconds Too Late', one of the most enthralling seven inches of vinyl to surface this year. It doesn't work here.

Give 'Red Mecca' a miss, and instead snap up all those classic singles I just mentioned. Now that I'd call three pounds well spent!
++ 1/2

HILLY MICHAELS: 'Lumia' (WEA K 56916).

NONNIE YOUNGBLOOD: 'Feelings' (WEA K 99172).

By Mike Nicholls

SEASONED SESSION players never die — they just sign solo deals with trusty WEA. Hilly Michaels has drummed with everybody from James Taylor to Ian Hunter (with whom he omitted to play Milton Keynes, lucky fella) and so is perfectly entitled to come up with this tripe-infested opus. Everything is beautifully crafted, blow-waved, air-conditioned etc but then he is ably assisted by the likes of Mick Ronson, Rick Derringer, Dan Hartman and a host of others who are no doubt virtuosos but of whom your unsophisticated scribe has never heard.

The problem is that as a mindless skin-basher he can't write songs. The appalling 'Reach For The Vitamins' may beat the banal attempted social comment of 'Assembly Line' but still shouldn't have been allowed to see the light of day. Young (or probably old by now) Hilly would have been far better advised to concentrate on the sort of overblown instrumental passages which grace only some of the album since that's what these American muso types are trained to excel themselves in.

An exception is the meticulous 'I've Got No Right To Love You', a

classic slice of US hip easy listening which would appear worthy of hit as well as single status.

Saxophonist Lonnie Youngblood goes back even further, having blown with James Brown and Ben E King, not to mention Jimi Hendrix which the press release also forgets to mention. Since he's now making his own records he's degenerated to churning out run-of-the-mill MOR sludge which is tolerable as background noise but not a whole lot else. The title track was a rather popular chart hit some time ago but unfortunately Mr Youngblood ruins it by trying to affect an Isaac Hayes-style rasp circa 'Hot Buttered Soul'. This is more like cold sweaty flesh.
++ & ++

VARIOUS ARTISTS: 'Street To Street Volume Two' (Open Eye Records OE-LP 502).

By Gary Davey

WHAT HAPPENED to volume one? Well, if you've any credibility as an Orchestral Manoeuvre or Bunnymen fan, then that particular testament of Liverpudlian talent will be in your collection as one of the first tracks recorded by either of these national respectables and Volume One should take some credit for the so called 'Liverpool revival' of a few months ago.

Volume Two has been released in the same spirit as Vol One but whether it represents the current trend in Liverpool's musical activity as accurately is debatable.

The LP is an assembly of five groups, each having two tracks with varying musical outlooks, the two most commercial being Games and Systems. Games are a synthesiser band (stop yawning) of a different nature. Yes, their use of instruments is nothing you haven't heard a dozen times on the radio in the last hour, but lyrically they have a bit more about them. 'Unrest In The Real World' having an uncanny similarity to the problems faced in our major cities at the moment. Systems are candidates for similar success as Teardrop Explodes if they let themselves be polished and groomed in that direction.

Egypt For Now and Cooling Towers would probably do a natty impersonation of the Doors together, what with Cooling Towers' Jim Morrison type vocal and Egypt's keyboards. Towers take a bit of listening to, especially 'Make This Day End Soon' an exceptionally depressing song. Egypt For Now are also difficult to listen to, though their tracks were the ones I liked most, mainly because of their more adventurous approach.

I didn't enjoy Chinese Religion's doomy atmospheric, the whining high pitched wailing tended to scratch my nerves and forced me to shut off, but I suppose it must have its appeal somewhere, even if it is located to a few years ago.

Other than Games and Systems this album is a little dated, but such albums are always important for smaller bands to air their talents.
++ + +

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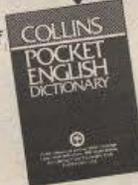
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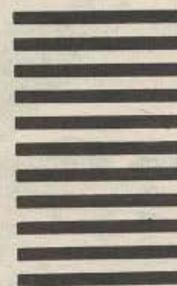
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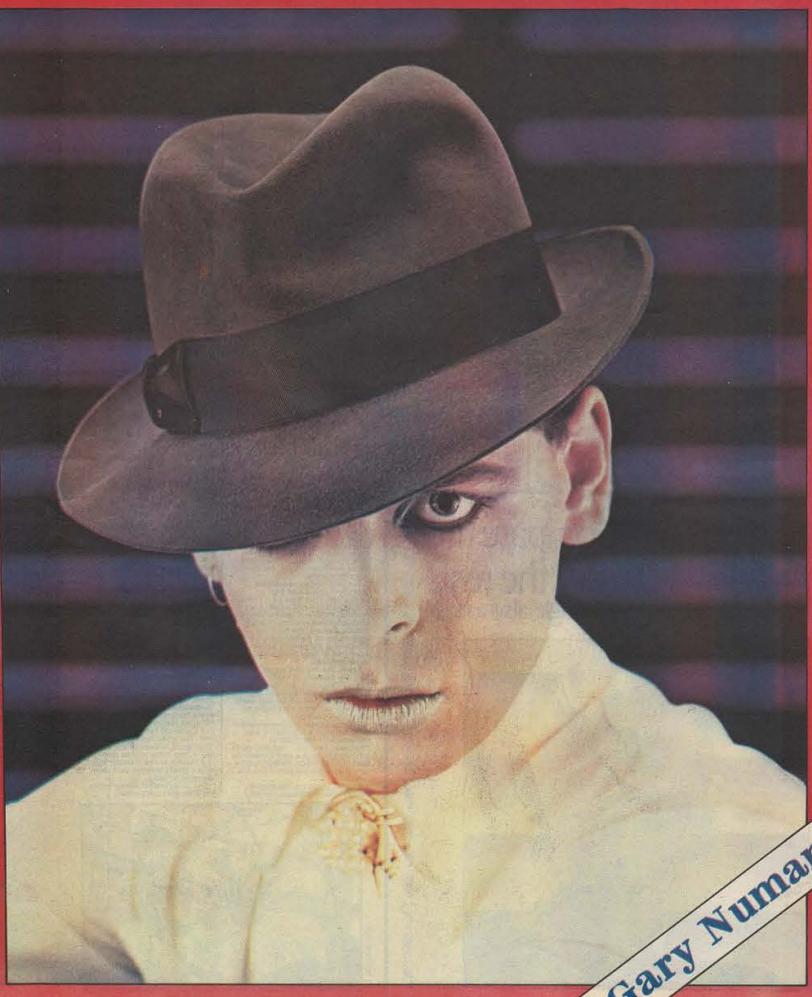
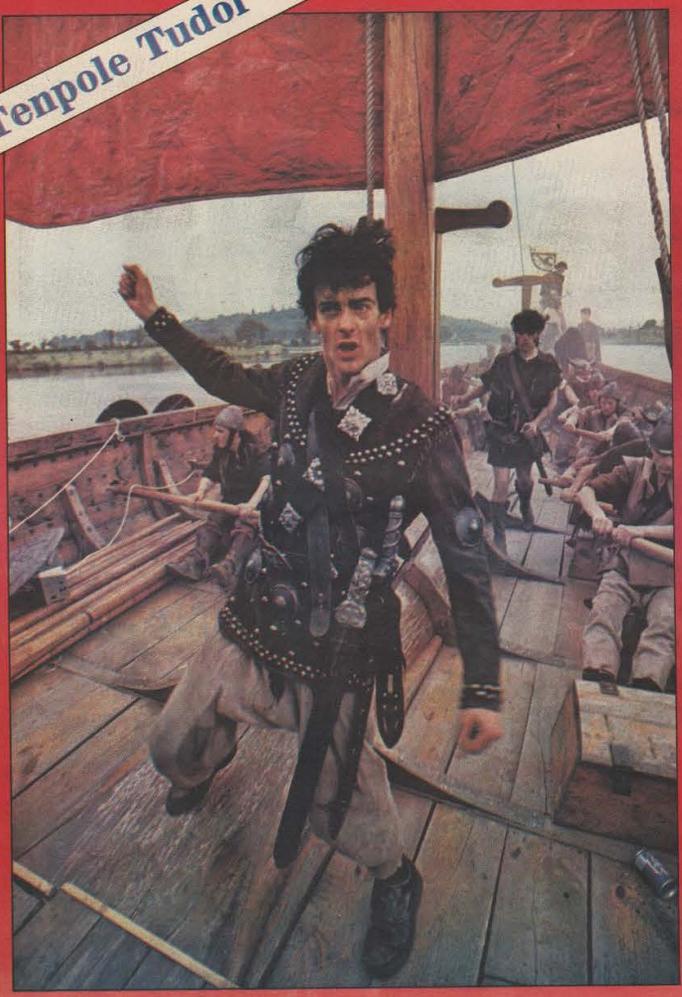
UK TOUR

SEPTEMBER

6 STAFFORD	BINGLEY HALL (FUTURAMA FESTIVAL)
17 NOTTINGHAM	ROCK CITY
19 GLASGOW	APOLLO
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25 LONDON	HAMMERSMITH ODEON

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Tenpole Tudor



Gary Numan

THE POLICE / THE SPECIALS / THE GOGO'S / NASH THE SLASH / KILLING JOKE / OTWAY AND BARRATT / THE PAYOLAS
The Grove, Oakville, Ontario
by Mike Gardner

THEY called it 'The Police Picnic' — a festival. But where were the grey clouds, the steady drizzle of rain, the mud, the can fight?

Instead The Grove, Oakville, just outside Toronto, was rewarded with the sun in its Sunday best hitting the high 80's, cloudless skies of azure blue and 30,000 fresh and healthy inhabitants of "the young country".

Vancouver band The Payolas, signed to Police manager Miles Copeland's label IRS, confirmed the lack of identity that characterises Canadian bands. They were directionless and had a varied catalogue of pop pastiches like a Clash song, a Mott song, an Any Trouble song, a Police song and the obligatory "people who like to rock" song. The set's brevity was its saving grace.

England's finest rock eccentric John Otway and his cohort Wild Willy Barratt were next. Barratt was dressed in an outrageous purple wig, a stage pass on top of his natural blond tresses.

They kicked off with a dreadful version of 'The House Of The Rising Sun', complete with an Otway nod to rock stardom as he hurled his Gibson to an offstage roadie, narrowly avoiding decapitating the wretch. The Oxfordshire duo were as appalling as usual. But it's difficult to dislike somebody who wears a constant schoolboy smirk in a manner that seems to say "one day they'll find out I'm talented but until then I'll have a laugh."

He ran through his "hits", probably with a sword, while the crowd polarised into those who



Neville and Terry of the Specials whip it up.

This ain't no picnic

loved it and those who threw fruit. When Otway grew sick of trying to get hit he walked off after a hysterical version of 'Cor Baby, That's Really Free' with the stage resembling Covent Garden market.

The real surprise of the day was the vociferous support that greeted Killing Joke's first north American appearance. Singer Jaz ran onto the stage, his face blacked up like a commando and gave the first of his crazed stares and manic laughs.

"The sun may be shining now but playtime doesn't last forever", he threatened as the band launched into the first of many relentless razor blade-edged guitar riffs laced with what sounded like primal screaming at its best.

The grinding row was as musical

as Battersea Power Station and all the loopy psycho grins and malevolent looks made me want to reach for the Anadin rather than force feed myself whatever political message they contained.

It was only on the excellent 'Requiem' that the latent violence and anger hit a perfect balance and became more than just empty posturing.

But the band are playing with fire. One fan dressed in Killing Joke motifs pulled a knife on a female at the front of the stage and was surrounded by security faster than President Reagan. Then they flexed their considerable muscles on his body to the accompaniment of Killing Joke's brand of musical malevolence.

After that, the gentle synth doodlings of Canadian mystery man Nash The Slash seemed a welcome relief, the bandaged head this time covered with a white helmet. In his matching shirt and trousers he resembled a refugee from 'Chips' who had had a near fatal accident.

His synth and heavy fuzz toned versions of 'Deadman's Curve', '15th Nervous Breakdown' and the bruised forehead classic 'Smoke On The Water' (here renamed 'Dopes On The Water') gave back the crowd its sense of humour. There was no other reaction possible to this reincarnation of the 'Invisible Man' and his vacuous sound but to have a laugh.

At this point my bodily functions beat my sense of duty and I went in search of food and very cold drink and missed the performances of Ingo Boingo (who were described as "alright" and "not bad" by solicited testimony) and veteran Iggy Pop (described as "dull" but "popular").

I got back in time for The Go Go's, the all-female quintet who have changed from a nervous and flakey outfit into almost the perfect pop aggregation.

They are now an irresistible cocktail of power and pop perception. They have hooks, that grab tight and don't let go. They sounded fresh and spirited with the sleek stylishness of lead singer Belinda Carlisle, the bubbling enthusiasm of rhythm guitarist Jane Wiedlin and the punchy but bouncy drumwork of Gina Schock on the all important beat.

Songs like the new single 'Our Lips Are Sealed', co-written by Special Terry Hall, 'We Got The Beat' and 'Tonite' sounded like classics and they will be well worth checking out when they come to Britain in October.

As soon as the rousing reception for the Go Go's had died, it was replaced with the chant of "Specials Specials", building up to a crescendo by the time Coventry's finest hit the stage. Bathed in blue light they exploded into 'Concrete Jungle'.

Neville, as always the dervish, Horace, the gentleman, stylishly

flinging himself across stage, Jerry, in possession of the cheesiest of grins under his parisian painter look, complete with goatee and beret, Terry and Roddy always in control, happy just to observe as Linval starts yet another shuffle across the stage to Brad's solid beat.

The band played a 'Greatest Hits' set interrupted only by Rhoda's 'The Boiler', a tale of rape and sexual degradation, 'Why', Linval's plaintive questioning of fascist ideology and 'Friday Night / Saturday Morning', Terry's painful look at adolescence.

'Rat Race', 'Nite Clubbing', 'Man At C&A', 'International Jet Set' and 'Enjoy Yourself' elicited scenes of joy that paralleled the Royal Wedding and then they struck the winning punch on the encore 'Ghost Town', a triumph of songwriting which topped the best set of the day.

The little girls understand The Police; they had been crushed at the front for some 11 hours and began to pass out as the moment for the three most popular blondes since Harry, Harlowe and Monroe to appear approached.

The lights came up and my eardrum nearly burst as thousands of pubescent voices shrieked as the blond bombers went into the Lolita anthem of 'Don't Stand So Close To Me'. Sting wound up for his first "Woo wee ooooooh!" of the night and his throat seemed to have lost that youthful sparkle but the crowd were more than willing to join in.

But credit where credit is due. This was Stewart Copeland's show. The man was a percussive marvel. He was light of touch, full of surprises and never staid. He was an octopus, always finding the extra to kick the songs up another notch when already at full stretch.

Guitarist Andy Summers looked serious for the most part while Sting frequently went to the front of the stage to gyrate and give a few more girls their first orgasm.

They played all the hits like 'Walking On The Moon', the insidious 'De Do Do Do, De Da Da Da', 'Truth Hits Everybody', the brilliant 'Message In A Bottle' and 'Roxanne'.

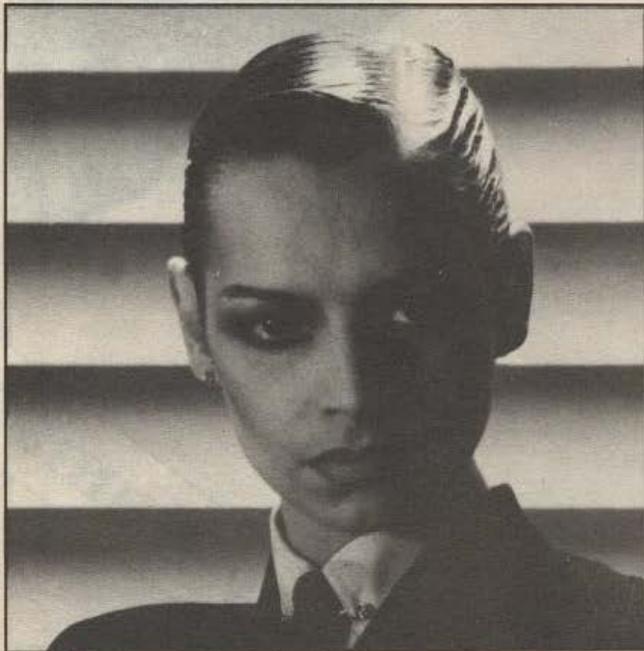
Of the new songs from the forthcoming 'Ghost In The Machine' album, very little stuck out as being particularly memorable. The single 'Invisible Sun', "A song I wrote about Belfast, but applies to every city in England and Scotland, so what's the difference", contained a wiry Summers solo but its theme of escape didn't stray beyond the ordinary.

'Shadows In The Rain' had a heavier Jamaican beat with an ethereal synth backing and Sting hollered out a bluesy vocal line in the best Bob Marley tradition Summer's guitar was superb, producing glistening shards of chords on an atmospheric piece with little substance.

They brought on a horn section for 'When The World Is Running Down' and they sounded great. 'Demolition Man', the song Sting wrote for Grace Jones, was a funk riff of no real consequence but it had a nice old fashioned rock soul feel. The other two new numbers 'One World Is Enough For All Of Us', a limp white reggae number, and 'Spirits In The Material World', with a classy trumpet solo, both sounded ordinary.

But as with most things Police, the little girls understood.

RONNY Compare me with the rest. the single also as a 12"



Dolby



Pic by Chuck Pollin

The Go Go's beat off strong competition.



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IMITATION IS A CAPITALISTIC FORM OF FLATTERY, HOW MUCH FOR YOUR SOUL?

SEMI-LIVE SECTION

RICK WAKEMAN
Hammersmith Odeon, London
By Robin Smith

SOMEHOW RICK's managed to trim down his beer gut and he's thrown away those old moth eaten capes he used to wear. Wakeman circa 1981 looks remotely fashionable (with a spanking new Vidal Sassoon haircut (with highlights perhaps?) and futuristic stage clothes that I reckon he got cheap from the makers of 'Star Wars.' Steve Strange eat your heart out.

Some people will try and tell you that Wakeman is old and dated. They'll also say that Wakeman doesn't have any relevance anymore — but the Crusader was handling a synth with consummate ease while Gary Numan was still in his baby clothes. Go and listen again to his doom laden work on Bowie's 'Space Oddity' single.

A one off show before his worldwide mega tour around Christmas, Rick was anxious to please, consolidating his position with die-hard fans while winning a few friends as well. With his new record deal with Charisma firmly behind him, Rick has embarked on a far more determined and sharper course. Gone are many of those embarrassing raps between numbers. The show was quite stunning value for money, notching up more than two hours of big production chocolate box music for which he has no peer.

His latest epic '1984' ain't exactly as fluid as his 'Six Wives' masterpiece but live it comes across with a sense of emotion that I found oddly lacking on the record. Sandwiched in between showcasing his new album, Rick played lengthy chapters from his past greats and the intricacies of 'Journey To The Centre Of The Earth' again showed up well despite the comparative compactness of his band. The man also paid tribute to his wife with the tasteful 'Danielle' theme. Eee, it were reet grand. The ageless romantic is back again and you should try to catch him.

ANY TROUBLE
The Venue, London
By Mike Nicholls

JUST LIKE starting over? Well what with premature front-covers and not entirely unjustified cries of 'Costello rip-off'. Any Trouble's introduction to the rock scene as we know it was greeted with more than their fair share of flak.

One year and another fine album on and they're still sailing close to the wind. Not as a result of doing anything controversial, just the opposite. Any Trouble are extraordinarily ordinary which would be risqué in itself if it wasn't for the unselfconsciousness with which they carry it off.

You'd never guess Clive Gregson resembled somebody's uncle if you were blind. The power and confidence of his performance is totally at odds with his receding hair-line and specs whilst the maturity of his song-writing is such that a young audience can also identify with it.

The set included everything from the new 'Wheels In Motion' LP, from the gutsy 'Open Fire' to the more reflective 'Dimming



Foreigner's Mick Jones does a bit of mega-posing.

BUM BURNER

FOREIGNER
Hammersmith Odeon, London
By Robin Smith

EVEN THE surprise afterburn left by '38 Special, couldn't stop Foreigner's Hammersmith show from being a triumphant homecoming. Maybe it was the number of American tourists at the gig, or maybe it was the steamy weather, but the '38's had the audience sailing out of their sweaty little paws as the girl vocalists coo cooed sweetly as nightgales. But enuff... now on to the main act. Quite why Foreigner should have so much difficulty shifting singles over here must

remain one of life's unfathomable mysteries. Far superior to the AOR wimping of REO Speedwagon, Foreigner have 100 per cent class. When it comes to large scale yet smooth heavy metal, they have no equal.

The rehearsals lasting nearly all day at a cinema in Kilburn paid handsomely. Foreigner have moved away from the stereotype they set by the last album and the lights went up on an eye opening package.

A countdown was flashed up on a curtain at the front of the stage and mid-mannered Mick Jones, the Clark Kent of music, was once again transformed on stage into a flying madman. 'Dirty White Boy' was the

early tail gripper with singing dwarf Lou Gram scrambling all the way to the top. The outstanding thing about the set was that Foreigner didn't hold the vintage material right to the end yet the show didn't overtly concentrate on the new album.

'Blue Morning' is still crass and wonderful and even the winging of 'Star Rider' — surely the band's answer to 'Stairway To Heaven' — came over with a whole new sense of fresh impact. But the ultimate in bum burners must have been the band's rendition of 'Nightlife' from the new album — surely the obvious choice for the next single. Yes, indeed, the wait for Foreigner was worth it.

Of The Day'. This might allude to old sentiments but there's no doubting the refreshing context in which they are presented, especially at a time when straight sentiments seem almost taboo.

'Eastern Promise' shows further progression, whilst the apparently simple 'Trouble With Love' hints that there's more to the picture than meets the eye. Old Clive might have been through the odd marriage and divorce but is still something of a sucker for love.

The Lemmy of Romance, you could say and there the comparisons don't necessarily end. With a keyboard player now in their ranks, AT's two guitarists now have more opportunity to rock out (man), axes frequently chiming and clanging away

with agreeable aplomb. My father always did say you could judge the personality of a beat group by the way it jangled its chords.

And make no mistake, this band has got personality. There's variety as well as skill in the music, from heart-throb Chris Parks' occasional Paul Kossoff fret-work to the all-out boogie of the 'hot stompin'' 'I Don't Want To Hang Up My Rock 'n' Roll Shoes', as surprising an inclusion as the delicate 'The Sun Never Sets'.

But deliver this group can, and the final encore, 'The Girls Are Always Right' showed they can play and write some of the best quality easy listening material around. Even those who weren't there could wind up lucky — I could have sworn there was a mobile parked outside.

BLOW MAN BLOW

PIGBAG
The ICA, London
By Jim Reid

THE LIGHTS dim; a trumpet splinters one note, then another; five-sixths of Pigbag face the audience, brass in hand... and simply blow. It's mad music, free and bold: trumpet and saxophone, float, reach their pitch, and then collide, producing a crazy kaleidoscope of sounds.

And then... In comes the percussion, driven to desperation and just about denser than any Afro-tribal backbeat I've heard these last six months. Pigbag have

the ability to move; literally: they create a sound and atmosphere that is joyous and yet at the same time so dense; it's almost suffocating.

This is soul, and this is funk, and this is a dance music of passion and intelligence: presented with neither the cheap thrill of fashion or the pomposity of those poe-faced boys who found their beat somewhere in the heart of Africa.

Pigbag simply enjoy themselves, and their enthusiasm is infectious. Six young men dancing and smiling their way through a set that is a spicy selection of tribal rhythms, the hardest funk, a dash of salsa and free form jazz.

The arrangements are loose and free

enough to encourage instrumental virtuosity, yet Pigbag have added a degree of discipline to their music since I last saw them. The approach is still one of improvisation, yet there is less tendency for the momentum to fall apart resulting in the sort of wild cacophony that is often the end product of experiment and loose discipline.

Naturally enough audience reaction is greatest when Pigbag dance and play their way through an extended version of their first and only single 'Pappa's Got A Brand New Pigbag'. In a year when funk has been the word, and the excitement of both soul and feet, the quest: this is quite simply THE summer hit.

Turn On

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

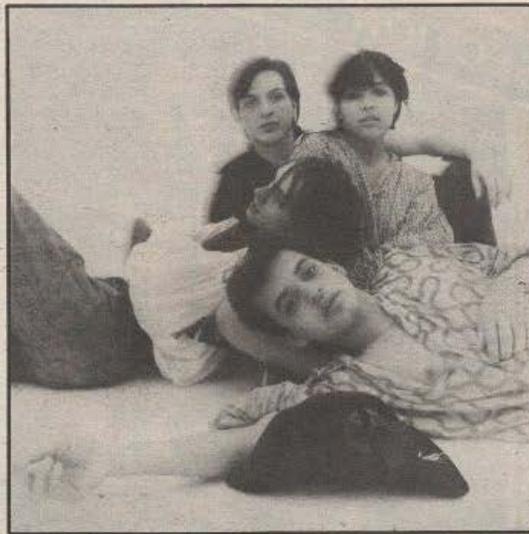
THURS
3

AYR, Way Inn, The Hoochie Coochie Men / Murder
BINGLEY, Arts Centre, The Elements
BIRMINGHAM, Barrel Organ, Storm
BLACKBURN, Bay Horse New Inns, Rushton (48443), Spiral Axis
BLACKPOOL, Jenks (283203), 728
BRADFORD, Metropole Pub, Surf'n' Dave
BRIGHTON, Xtremes, New Regent, West Street, The Birthday Party
BRISTOL, Stonehouse, A.C.I.D.
CAMBRIDGE, Sound Cellar (9223 89933), Pencils
CHADWELL HEATH, Electric Stadium (01 599 1533), Johnny Mars
CHIPPENHAM, Goldiggers, Coast To Coast
COVENTRY, General Wolfe (85402), I
EASTCOTE, Bottom Line, Clay Pigeon Hotel, Cruise
EDINBURGH, Astoria, Hot Club (661 1662), Pigbag
EDINBURGH, Nite Club, Bauhaus
GLASGOW, Dial Inn, West Regent Street (041 332 1542), The Imprints
HIGH WYCOMBE, Nag's Head (21758), The Barracudas
LEEDS, Brannigan's Bar, Call Lane (448985), Spiral Visions
LEEDS, Warehouse (468287), Bow Wow
LIVERPOOL, Dolphin, The Precautions
LONDON, Angel, Lambeth Walk, Andy Allen's Future
LONDON, Dingwalls, Camden Lock (01 267 4867), The Searchers
LONDON, Gaz's Rockin' Blues, Gossips, Dean Street, The Frantz
LONDON, Green Man, Old Kent Road, Chicane
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Blue Cats / The Deltas
LONDON, Hammersmith Odeon (01 748 4081), Slouxsie And The Banshees
LONDON, Kensington, Russel Gardens (01 903 3245), The Smiths

LONDON, King's Head, Fulham High Street, Putney Bridge, MG's
LONDON, Marquee, Wardour Street (01 437 9603), Modern Eon
LONDON, New Golden Lion, Fulham Road (01 385 3942), Red Beans And Rice
LONDON, Old Queen's Head, Stockwell Road (01 737 4904), Airstrip One / Boys Will Be Boys
LONDON, 100 Club, Oxford Street (01 636 0933), Black Heart
LONDON, Pits, Green Man, Euston (01 889 9615), China Crisis
LONDON, Rainbow, Finsbury Park (01 236 3148), Mirage
LONDON, Rock Garden, Covent Garden (01 240 3961), Zounds / The Onlookers
LONDON, Royal Albert, Deptford, Electric Bluebirds
LONDON, Ruskin Arms, East Ham, Hack Villus
LONDON, Starlight, Hampstead (01 624 7611), La-Rox / Don't Panic
LONDON, Thomas A'Beckett, Old Kent Road, Hit And Run
LONDON, Venue, Victoria (01 828 9441), B-Movie
MANCHESTER, Band On The Wall, Swan Street, No Mystery / Jump And Grunt
OXFORD, Pennyfarthing, Westgate Shopping Centre, Vizen
QUINTON, Punch Bowl, The Set
READING, Target (555837), Midnight Sun
ROTHERHAM, Traveller's Rest, Vena Car-va
SHEFFIELD, City Hall (22885), Michael Schenker Group
SHEFFIELD, Penguin (385897), Allen
SOUTHAMPTON, Joiner's Arms (25612), Night School
WELLINGBOROUGH, BR Sports Club, Ray Camp / Rockabilly Rebs

FRI
4

BLACKPOOL, Jenks (283 203) 720
BRIKHEAD, Gallery, Body
BRACKNELL, Sports Centre (54203), Slouxsie And The Banshees
BRIGHTON, New Regent (27300), The Birthday Party
BRISTOL, Showboat, Night School
CAMBRIDGE, Sound Cellar (9223 89933), Modern Jazz / Design
CHADWELL HEATH, Greyhound (01 599 1533), Remipeds / Mouse And The Underdog



Antlike swashbucklers BOW WOW-WOW (above) storm the gates around the north this week with a couple of gigs at Leeds Warehouse September 3 and then Grimsby Central Hall 4. It's the end of the nightmare for SIOUXSIE AND THE BANSHEES when their tour winds up with dates at London Hammersmith September 3, and Bracknell Sports Centre 4. And if you're sick of living in the past, then get along to the FUTURAMA FESTIVAL at Stafford Bingley Hall this Sunday September 6. Featured acts are DOLL BY DOLL / VIRGIN PRUNES / BLUE ORCHIDS / B-MOVIE / DIAGRAM BROTHERS / MARTIAN DANCE / THOMPSON TWINS. And this is the future? JOE JACKSON'S JUMPIN' JIVE bops about at Aylesbury Friar's September 5 and London Hammersmith Palais 6. Mind the lights on that forehead don't dazzle you too much. BAUHAUS jig around at Edinburgh Nite Club September 3 and 4. It's tardis time at London's Dingwalls when sixties crooners THE SEARCHERS play on September 3. And they're followed by seventies soul act the CHI-LITES at London's Venue September 5. Legendary something or other SUGAR MINOTT holds court at London's Venue September 6.

SHIFFNALL, Star (Telford 451517), Micro Dots
SPALDING, The Birds (3329), The Pleasure
SUTTON, Red Lion, High Street, Rednite
WETHERBY, The Crypt, Rockabilly Rebs
WORCESTER, Waterside Club, Shader

SAT
5

ANDOVER, Country Bumpkin (4833), Coast To Coast
ANDOVER, Merlin Hotel, The Press
AYLESBURY, Friar's (88948), Joe Jackson's Jumpin' Jive
BOREHAM WOOD, Civic Hall, Clientelle
BRISTOL, Stonehouse, The Humm / Lost Cause
BURTON, Newhall Labour Club, Strange Days
CAMBRIDGE, Sound Cellar, Language From Memory
CHADWELL HEATH, Electric Stadium (01 599 1533), Chemical Alice
CHORLEY, Joiner's Arms (70611), Fireclown
COVENTRY, General Wolfe (85402), DTs
DONCASTER, Tally Ho, Axe Band
EDGWARE, Montrose Playing Fields, Montrose Avenue, As Above So Below / Treatment / Psycho Hamster
EDINBURGH, Astoria, Hot Club (661 1662), Restricted Code
EDINBURGH, Odeon (667 3905), Michael Schenker Group
FOLKESTONE, Royal Norfolk, English Rogues
IPSWICH, Manor, Red Star Belgrade
KIDDERMINSTER, Second Head, Shader
LEEDS, Brannigan's Bar, Call Lane (448985), Dance Chapter
LONDON, Angel, Lambeth Walk, Motor Boys Motor
LONDON, The Brook House, Hayes, The Attendants
LONDON, The Cellar, Cecil Sharp House, Camden, Kitsyke Will
LONDON, Dingwalls, Camden Lock (01 267 4867), Seven Year Itch
LONDON, Green Man, Old Kent Road, Risky Zips
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Jo-Anne Kelly's Second Line
LONDON, Half Moon, Herne Hill, King Trigger / Mouse And The Underdog
LONDON, Hare and Hounds, Islington, Electric Bluebirds
LONDON, Hope and Anchor, Islington (01 359 4510), The Barracudas
LONDON, Kensington, Russell Gardens (01 603 3245), Basil's Ball-up Band
LONDON, King Head, Fulham High Street, Putney, Red Beans And Rice
LONDON, Lord Raglan, Plumstead, The Escorts
LONDON, New Golden Lion, Fulham Road (01 385 3942), Chuck Farley
LONDON, Old Queen's Head, Stockwell Road (01 737 4904), Talkover
LONDON, 101 Club, Clapham (01 223 8309), Remipeds
LONDON, Pits, Green Man, Euston (01 889 9615), Alternative TV
LONDON, Rock Garden, Covent Garden (01 240 3961), Levi Dexter And The Rip Chords
LONDON, Ruskin Arms, East Ham, Neal Kay's Heavy Metal Soundhouse
LONDON, Star and Garter, Putney Bridge (01 788 0345), Trimmer And Jenkins
LONDON, Starlight, Railway Hotel, Hampstead (01 624 7611), Stolen Pets / The Bronx
LONDON, Tavern, Peckham, L A Hooker
LONDON, Thurlow Arms, Norwood Road (01 670 2144), Wreckless Eric
LONDON, Two Brewers, Clapham (01 622 3821), Spitz Brock
LONDON, Venue, Victoria (01 828 9441), Chi-Lites
MANCHESTER, Ram Hotel, Thirteenth Candle
MANOR PARK, Three Rabbits, Romford Road, Suttel Approach
NEATH, Talk of the Abbey, Level 42
NOTTINGHAM, Hearty Goodfellow (42257), Breakdown
OXFORD, Pennyfarthing, Westgate Shopping Centre (46007), Spellers
PETERBOROUGH, Crown Hall, Crowland, Quartz / Poison Rock Disco

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CLEETHORPES, Pier Hotel (61435), Fireclown
COVENTRY, General Wolfe (85402), People
EDINBURGH, Nite Club, Bauhaus
GILLINGHAM, Central Hotel, Spider
GRIMSBY, Central Hall (55796), Bow Wow Wow
GRIMSBY, Pesticide and Mortar, Allen
HIGH WYCOMBE, Nag's Head (21758), Blue Shakers
HULL, Oriental, Axe Band
LAUNCESTON, White Horse Inn, Newport Square (2084), Life Of Riley
LEEDS, Brannigan's Bar, Call Lane (448985), Private Dicks
LONDON, Angel, Lambeth Walk, Red Beans And Rice
LONDON, The Crypt, Bishops Bridge Road, Paddington, Two Daughters
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LONDON, Kensington, Russell Gardens (01 603 3245), Lee Fardon
LONDON, King's Head, Fulham High Street, Putney, The 48s
LONDON, New Golden Lion, Fulham Road (01 385 3942), Stan Webb's Chickenshack
LONDON, Old Queen's Head, Stockwell Road (01 737 4904), Dodger / That Red Stuff
LONDON, Park Tavern, Streatham, Hot Polloi / The Ploy
LONDON, Pits, Green Man, Euston (01 889 9615), The Little Roosters
LONDON, Rock Garden, Covent Garden (01 240 3961), Flying Padovani
LONDON, Ruskin Arms, East Ham, Deep Machine
LONDON, Ship, Plumstead Common, Hepatitis Risk / The Balloons
LONDON, Star and Garter, Putney Bridge (01 788 0345), Cobras
LONDON, Starlight, Railway Hotel, Hampstead (01 624 7611), Guilt Edge / Thunderboys / Datura
LONDON, Venue, Victoria (01 828 9441), Merger
LONDON, White Hart, Southall, The Three Laws
MANCHESTER, Gallery, Peter Street, Colours Out Of Time
MATLOCK, Pavilion (3848), Strange Days
MILTON KEYNES, Starting Gate, Marillion
NEWCASTLE, City Hall (20007), Michael Schenker Group
NORWICH, Gals Ballroom, Red Star Belgrade
OXFORD, Pennyfarthing, Westgate Shopping Centre, Snax
SHEFFIELD, Lion On The Wicker, Ordered Life
SHEFFIELD, Lion, Third Experiment

Gig guide compiled by JANICE ISSITT;

Movies: JO DIETRICH;

News Extra, Tours and Releases: SIMON HILLS;

TV and Radio: MIKE GARDNER



SIOUXSIE AND THE BANSHEES end it all at Bracknell Sports Centre on September 4th.

SAFFRON WALDEN, Slaco Social Club, The Work
 SHIFNALL, Star (Telford 451517), Future Toys / Active Restraint
 SOUTHPORT, Sandbaggers, Body
 STAFFORD, Bingley Hall, Futurama Festival, Comsat Angels / Crown of Thorns / Everest The Hard Way / Human Condition
 STEVENAGE, Bowes Lion House, Ray Campi And The Rockabilly Rebels
 SUNDERLAND, The Old 29 (58625), Prophet
 TAMWORTH, Arts Centre, Michael's Nightmare / Instant Oblivion
 WARRINGTON, Lion (3004), Spider
 WILMSLOW, British Legion, Permanent Wave
 WINDSOR, Jethro's, High Street, We're Only Human
 WOKING, Cricketers (61409), Relay
 WOLVERHAMPTON, Polytechnic (28521), Xpert



ALTRINCHAM, Unicorn, Thirteenth Candle
 AYR, Way Inn, Henry Gorman Band/Mannette Air
 BLACKBURN, Bay Horse New Inns, Rushton, (46443) Exit Visa
 BLACKPOOL, Jenks (293203) 720
 BURTON, Central Club, Strange Days
 CHADWELL HEATH, Electric Stadium (01 599 1533) Montage Real Estate
 CHORLEY, Joiner's Arms (70611) Fireclown
 DARLEY DALE, Northwood Club (3557), Saracen
 EDGELEY, Bungalow Club, Permanent Wave
 EDINBURGH, Ial Club, Playhouse Theatre (665 2664), Misty In Roots
 GLASGOW, The Burns Howl (332 1813), The Optics
 KEIGHLEY, King's Head, 96 Tears
 LONDON, Cartoon, Croydon (01 688 4500), The Drivers
 LONDON, The Duke, Deptford, The Electric Bluebirds
 LONDON, Half Moon, Heme Hill (01 737 4580), Blue Cats/Chicanes
 LONDON, Hammersmith Palais (01 748 2812), Joe Jackson's Jumps / Jive
 LONDON, Hops And Anchor, Islington (01 359 4510), Sad Among Strangers
 LONDON, Lord Raglan, Plumstead, The Escorts
 LONDON, New Golden Lion, Fulham Road (01 365 3942), Stagetruck

LONDON, Rock Garden, Covent Garden (01 240 3861), Heartbeats/Civilisation
 LONDON, Ruskin Arms, East Ham, Minus Tirth
 LONDON, Starlight, Railway Hotel, Hampstead (01 624 7611), 007/The Distant Echo
 LONDON, The Torrington, Lodge Lane, North Finchley, Root Jackson And The GB Blues Company
 LONDON, Wandsworth, Carnival, Kimber Road, Gunmetal
 MANCHESTER, Apollo (273 1112), Michael Schenker Group
 PONTEFRAC, Blackmoor Head, Spider
 SLOUGH, Alexandra's, Clippemham (Bournemouth 69917), Brian Knight Band
 STAFFORD, Bingley Hall, Futurama Festival, Doll By Doll/Virgin Prunes/Blue Orchids/B-Movie/Diagram Brothers/Martian Dance/Thompson Twins
 WALKDEN, Bull's Head, J. G. Spotts
 WOKING, Cricketers (61409), Arris



BIRMINGHAM, Locarno, Hurst Street, Twinkle Brothers / Xpert
 BIRMINGHAM, Romeo And Juliet's (021-643 6696), Sticky
 BLACKFEN, Woodman, Demon Pact
 CHADWELL HEATH, Electric Stadium (01-599 1533), Minus Tirth / English Rogues
 CLEETHORPES, Peppers, Spider
 EAST KILBRIDE, Dreadbeat Club, Queensway Hotel, Misty In Roots
 EDINBURGH, Coasters, Killing Joke
 KEIGHLEY, Funhouse Bar, Shader
 LEEDS, Warehouse (468 287), Virgin Prunes
 LONDON, Carved Lion, Essex Road, Mouse And The Underdog
 LONDON, Dingwells, Camden Lock (01-267 4987), Bill Stickers
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-365 0526), UK Sub
 LONDON, Heaven, Charing Cross (01-266 3459), Certain Ratio / Jazz Defectors / Swamp Children
 LONDON, Hope And Anchor, Islington (01-359 4510), Bop Nettles
 LONDON, King's Head, Fulham High Street, Putney Bridge, John Spencer Band
 LONDON, Mildmay Tavern, Balls Pond Road, The Velvetones
 LONDON, New Golden Lion, Fulham Road (01-365 3942), Streetwalkers
 LONDON, Old Queen's Head, Stockwell (01-737 4904), Talk Like That
 LONDON, Old Queen's Head, Stockwell (01-737 4904), Talk Like That
 LONDON, Old Club, Clapham (01-223 8309), Hi! And Run
 LONDON, Pits, Green Man, Euston (01-689 9615), Phillip Jap
 LONDON, Rock Garden, Covent Garden (01-240 3961), Carte Blanche / Roulette

TURN TO PAGE 22

MOVIES

Of the biggies currently blossoming on our screens this week, **OUTLAND** is a clear winner in the prize blooms section. Ostensibly a science fiction movie it is in reality a western/thriller that just happens to be set in the future on Io, Jupiter's third moon which, as any fool knows, is more than a Wessex ride away from the mainland.
 A mining base operating under similarly cramped and grim conditions to those on a North Sea oil rig is having more than its fair share of problems with the workforce, an alarming percentage of whom are suffering from the space bends and going bonkers before committing suicide.
 Enter our hero, Marshal O'Neil (Sean Connery), who has been sent to this outer space Siberia as a result of his



Sean Connery gets on top of the plot, the acting and the cast in 'Outland'.

poor record on Earth — though whether it is due to cowardice or insubordination we never quite discover. Intending to "clean up the town", his task is made doubly difficult by a rocky marriage and the open hostility of his co-workers — in particular the company boss (a nasty Peter Boyle), whose resentment of the federal interloper leaves us in no doubt he has **SOMETHING TO HIDE**.
 The plot is standard fare but director Peter Hyams's treatment makes it something special. As displayed in the underrated **CAPRICORN ONE**, Hyams has a special flair for tough characterisation and fast action — both of which **OUTLAND** has in plenty. Dressed up with nasty special effects and impressive sets it's a gritty exciting film from start to finish with fine performances from Frances Sternhagen as the company doctor who befriends O'Neil and Connery himself who simply gets better with every film he makes.
 Meanwhile, back in the past, the Bedouins are fighting off the threat of Mussolini's murderers in **LION OF THE DESERT**, an epic adventure starring Anthony Quinn and Oliver Reed. Directed by Moustapha Akkad, who also used Quinn in **THE MESSAGE**, it is a sprawling tale of desert heroism and tit-for-tactical

warplay that falls uneasily between political distaste and Boy's Own adventure.
 It was not until his late seventies that Omar Mukhtar realised his qualities as a resistance leader and military strategist, forming the backbone of a guerrilla movement that played havoc with Mussolini's mechanised might in the 1930s after his capture and execution by the Italian fascists. As Mukhtar, Quinn gives one of the best performances of his career opposite Oliver Reed's ruthless and professional General Graziani who eventually gains a reluctant respect for the 'Old Lion'.
 An epic in the mould of David Lean's **LAWRENCE OF ARABIA**, **LION OF THE DESERT** contains a wealth of forgotten historical detail brought to life by exciting panoramas of action-packed battles and shrewd cameos from the likes of Rod Taylor (Mussolini), Raf Ballone and Irene Pappas. On the debit side, there are perhaps too many characters involved and signs of drastic cutting leaving potentially interesting channels unexplored though the little human motifs, like Mukhtar's spectacles and the resistance fighters' suicidal habit of tying their legs when engaging in combat to prevent them from running away, raise the film above the scale of vacuous blood 'n' sand heroics. There's a great soundtrack, too, from Maurice Jarre which could be as big as Vangelis' **CHARIOTS OF FIRE** score.
 And finally, we're bang up to date (well, 1973, to be exact) with the long-awaited film of Neil Young's **RUST NEVER SLEEPS** concert.
 At nearly two hours it is far too long unless you're a diehard Young fan but that seems to be a common fault of all concert movies and this one has more to recommend it than most. Musically, it's a kind of Best Of... compilation featuring songs from nearly all of his LPs and the concert is split into roughly 30 per cent acoustic and 70 per cent electric, which is probably the balance that'll please most fans. Not counting myself as one of them I found the first part more intriguing than the last simply because of the spectacular staging of the performance.
 Roadweys (roadies dressed in cowls with glowing eyes — like those **STAR WARS** nomads) scuttle about the stage erecting giant equipment — giant amps and speakers and a 30 foot microphone — and one of the things is lifted to reveal Young underneath, clutching a guitar and a giant harmonica.
 At this point he plays all his 'child' songs — 'Sugar Mountain', 'I Am A Child' etc., before tucking himself up in a giant sleeping bag having promised himself: "When I get big I'm gonna get an electric guitar." Cue the arrival of Crazy Horse and a barrage of electric rock that inevitably lacked the compulsive charm of the opening, though, like Young, I only fell asleep once.

RADIO/TV

PAUL GAMBACCIO grovels in tribute when he examines the career of Pleistocene Age guitarist and singer Chuck Berry, in his regular series of Thursday night programmes. "He was the first star to really sing and write in the language of the teenager about the things on their mind," says Gambo, who claims to have been a mere child when Berry was first around. Some rare archive material will be included in the programme as Gambo puts Berry under the microscope as only Gambo can.
 Chuck had his first hit in 1957 with 'Schoolday' and he always made sure his lyrics could be heard properly to ensure radio play which helped break down the prejudice against black musicians in the early fifties.



Chuck Berry is under Gambo's microscope on Radio 1 on Thursday night.

Billy Sloan is guestless for his Radio Clyde show but there's music from Scottish club band *Simple Minds*, Tim Curry star of the Rocky Horror Show and former New York Doll David Johansen. Meanwhile Radio Trent's 'Castle Rock' features German heavy metal guitarist and ex-Scorpion Michael Schenker, currently touring Britain. Beacon Radio's Music Into The Night Show features a whole hour devoted to Meatloaf Mentor Jim Steinman. As well as talking to Jim they'll be playing a selection of his greatest hits.
YOU CAN SPEND Friday in the company of Peter Powell aided by Froggy with all the latest information on the disco funk and soul scene. Following up will be 'Round Table' with Mike Read and a host of heavy metal heavyweights in Tommy Vance' 'Rock Show' — the man who recently bored the pants off everybody at Castle Donington. Radio Trent's 'Castle Rock' show features leading American outfit Foreigner in action, cunningly timed to tie in with the band's series of dates over here. If you feel like flicking on the box then there's the Spiderman movie on ITV. Based on Marvel comics best selling character, Spidey takes on villains with a mountain of special effects and clever stunt work. Nicholas Hammond stars as the webbed wonder and does a lot of the stunts himself. Brave fellow.
SATURDAY AFTERNOON sees the pearly white choppers of Mike Read in action again on 'Pop Quiz' which should give you something to slumber through while you wait for your tea to be served.

Sunday isn't really worth mentioning television wise — especially now that '20th Century Box' has gone on holiday. Not a great deal to report about things happening on the radio either — although Capital Radio starts a new series called 'The Alchemists' hosted by Charlie Gillett. No, it's not some sword and sorcery epic, the man who can lay claim to discovering Dire Straits examines the record business particularly songwriters and producers. 'The Alchemists' includes interviews with these backroom boys of the business and it will also feature top selling singles like Carol King's 'Will You Still Love Me Tomorrow' and the Clash's standard 'Police And Thieves' — how's that for contrast? Capital's jazz 'Sounds Of A City' also on Sunday, features jazz in the Fifties with John Stevens and Mike Westbrook — if you fancy music of an alternative nature.
 And that about wraps it up. With many radio stations slumbering until the autumn schedules, you're probably better off getting some exercise down the pub apart from the odd glimmer of hope from local radio stations like BBC Brighton's local rock show on Tuesday, with a host of talent from their particular area. Maybe they'll be featuring a Led Zeppelin of the future... (perish the thought — Ed).

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P2222 BEACH BOYS	God only knows
P3640 BLONDIE	Ray
P1213 CAPTAIN & TENNILEE	Do that to me one more time
P2818 CLASH	The top up
P1325 ROGER DALTRY	Free me
P1825 NEL DIAMOND	Love on the rocks
P3027 IAN DURY	Superman's big sister
P7425 DAVE EDMONDS	Queen of hearts
P1057 GENESIS	Turn it on again
P1452 MICHAEL JACKSON	Off the wall
P3591 LED ZEPPELIN	Fool in the rain
P2578 MAGNUM	Magnum (see E.F.)
P2882 MOTORHEAD	Golden years
P0296 ORCHESTRAL MANOEUVRES	Messages
IN THE DARK	Messages
P1320 PLASTIC BEATRICE	Classy pour moi
P2640 PRETENDERS	Talk of the Town
P3481 SELECTOR	The whisper
P3496 PAUL SIMON	Ale in the evening
P2715 SPECIALS	Do anything
P3748 STATUS QUO	Something 'bout you baby I like
P1758 ROD STEWART	I don't want to talk about it
P1562 SUPERTRAMP	The logical song
P1991 WILD CHERRY	Play that funky music
P2515 VILLA WILLS	Gonna get along without you now

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12" Love All The Hurt Away/Hold On For Coming. ARIST 124 128

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ARISTA

Turn On

NEWS IN BRIEF

NEWS EXTRA



Misty In Roots take to the road.

REGGAE IS back on the road again. Clint Eastwood and General Saint — bubbling under with their 'Another One Bites The Dust' single — take to the road throughout the next couple of months. Gigs kick off at Sheffield Polytechnic on September 7. Then: London Edmonton Regal Ballroom 11, Reading Centre Club 28, Glasgow University October 1, Liverpool Polytechnic 2, Sittingbourne Martens 3, Plymouth Polytechnic 5, London Queen Mary Hall 9, London South Bank Polytechnic 9, Bradford University 17, Reading University 20, West Runton Pavilion 24, Manchester University 30, Walsall Town Hall 31, Sheffield University November 22 and Middlesbrough Gaskins 30. And there will be more dates added to this vast itinerary.

MISTY IN ROOTS also take to the road this month. An album also comes out this month — their second LP, entitled 'Wise And Foolish'. The group play London Kings Cross St James Hall September 18, London Porchester Hall 11, Gloucester Jamaican Club 12, Oxford Cowley Centre 18, Huddersfield Cleopatra International 19, Bournemouth Town Hall 25, London Acton Town Hall 28, Brighton Top Rank October 2 and Stevenage Oval Community Theatre 3.

VETERAN SIXTIES star Donovan is touring again. The singer — who had hits with numbers like 'Jennifer Juniper' and 'Hurdy Gurdy Man' — has lined up dates at: Bournemouth Winter Gardens October 2, Bristol Hippodrome 4, London Royal Festival Hall 5, and Coventry Apollo 16.

MORE VENUES are continuing to open up around the country. A heavy rock venue opens with Quartz on September 5 at the Peterborough Crown Hall at Crowland. And on Wednesdays a London club Le Kill in Greek Street opens up to feature mid-sixties West coast and 'garage punk' music. And in South London The Angel in Lambeth Walk opens on Thursdays, Fridays and Saturdays for all types of music.

THE FIRST ave music show is being held at London's Olympia throughout the first week of January next year. It should feature stands from major record companies as well as instrument and other music industries and is open to the public and trade.

TOURS

UK PLAYERS start a major tour next month coinciding with the release of their new single 'Girl' on September 18. Their schedule runs: Southampton Top Rank September 15, Middlesex and Herfs Country Club 16, Colwyn Bay Orisland 19, Southend Queen's 19, Brighton Sherr's 21, Reading Top Rank 22, Norwich Penny's 24, Sussex Taverners 25, Yeovil Three Chuffs 29, Oxford Blakes 29, Rhyd CJ's October 1, London Venue 2, near talk of the Abbey 3, Soudan Zero Six 6, Braintree Barn 16, Isle of Wight Soul Weekend 11.

JOE JACKSON has decided to add an extra night to his tour and he'll now be playing Hammersmith Palais September 7 as well as his show there the day before. Support for the night will be OK lies.

LEE FARDON who recently supported Gary US Bonds at the London Venue plays a London date in his own right at the Kensington September 4. For reasons best known to himself Lee has decided to make it a special harvest festival thanksgiving evening and anybody bringing along farm produce weighing more than two pounds in weight will be allowed in free while those bearing Lee's latest album 'Stories Of Adventure' will get in for half price.

JOHN MARTYN who releases his new Phil Collins produced single 'Please Fall In Love With Me' this week, will be playing a major tour in September. Dates are: Manchester Free Trade Hall October 2, Liverpool Royal Court Theatre 24, Edinburgh Playhouse 25, Glasgow Pavilion 26, Lancaster University 27, Newcastle City Hall 29, Poole Wessex Arts Centre 30, Aylesbury Friars 31, London Hammersmith Odeon, November 1, Bristol Colton Hall 3, Oxford New Theatre 4, Guildford Civic Hall 5, Birmingham Odeon 5.

FORMER ELP bassist Greg Lake has formed a new band and he'll be touring in October. Lake who has signed to Chrysalis Records where he releases his debut album 'Greg Lake' on September 25 plays the following dates: Aberystwyth University October 9, Cardiff University 10, Dunstable Queensway Hall 12, Norwich University 13, Liverpool Royal Court Theatre 15, Newcastle Mayfair 16, Glasgow University 17, Edinburgh Playhouse 18, Sheffield Lyceum 19, Canterbury University of Kent Sports Hall 22, Birmingham Odeon 23, Leicester Polytechnic 24, Bournemouth Winter Gardens 25, Exeter University 28, St Austell Cornwall Coliseum 27, Crawley Leisure Centre 29, Hammersmith Odeon 30.

JOHN MILES returns to the live circuit when he plays a major London gig at the Dominion, October 15. A nationwide tour is also being finalised and full dates will be announced shortly.

BOP NATIVES London's leading exponents of what they describe as "that fatback swing thing", will be playing the following dates in the capital: Moonlight Club September 6, Hope and Anchor 7, 7, 101 Club 25.

FUTURE TOYS follow up the release of their debut single 'Perfect Strangers' with a tour. Dates are: Leicester Granby Festival September 6, Leicester Fosseway Hotel 11, Market Harborough Memorial Hall 25, Leicester Saracens Head October 2, Cambridge Sound Cellar 3. More dates will be added later.

LEVI DEXTER and the Ripchords who have been playing gigs in Los Angeles and New York return to Britain this month for a series of London dates: Rock Garden September 5, Hope and Anchor 11, Embassy Club 13, Goswags 17.

SOUTH LONDON rock band the Blues who have just released their debut single 'Aim For The Eyes' play two London dates this month: The Kensington, September 16, 15 Club 21.

RELEASES

MARC BOLAN's new single comes out next week. Entitled 'Scare Me To Death', it is an old school number with new backing track put behind his voice by producer Tony Visconti. It comes out almost four years after the star's death from a car crash.

THE DEAD KENNEDY's single 'Holiday In Cambodia' is being released having been deleted for the past nine months. The single, which originally came out in July last year, comes out on 12 and seven inch. The band are due to play live dates here at the beginning of October.

AMERICAN MUTANTS the Cramps have a new 12 inch single out on September 11. Entitled 'The Crusher', it is taken from their 'Psychodelic Jungle' album. The B side has two new tracks 'Face It' and 'New Kind Of Kicks'.

KIRSTY MACCOLL, who had a hit with 'There's a Guy Works Down The Chip Shop' releases a follow up single on September 11. Entitled 'See That Girl', it is a remix of the number included on her 'Desperate Character' album.

ELECTRO-FUNK band Heaven 17 release their debut album out on September. Entitled 'Penthouse And Pavement' the album comprises 'dance oriented' music on side one and 'more sophisticated' material on the other side. The band are also planning a tour of discos around the country.

GODLEY-CRÉME have a new album out this week called 'Isalm'. It includes their current single 'Under Your Thumb' and was mixed by police producer Nigel Gray. The duo are also producing the new Boomtown Rats album in Ibiza.

Kirsty MacColl: 'See That Girl' on September 1st.

JAPANESE ARTIST Logic System release their debut album 'Logic' this week. A single is also out entitled 'Domino Dance'.

VETERAN GROUP Renaissance have their latest record out for over two years this month. A single entitled 'Fairies' comes out on September 15. It is taken from a new album 'Camera', which is released on October 2. The band will take on a tour in October which is currently being finalised.

CONTINUED FROM PAGE 21

LONDON, Ruskin Arms, East Ham, Legend
LONDON, Starlight, Hampstead (01 624 7511), Redstar Belgrade / Carl Gustov
LONDON, Venue, Victoria (01-828 9441), Daddy Yum Yum
NEWPORT, The Isca, Knock Up
SHEFFIELD, Polytechnic, Clint Eastwood And General Saint
SOUTHAMPTON, Tiffany's, Level 42
SOUTHEND, Zero 6 (546344), La-Rox



BLACKBURN, Bay Horse New Inns (48443), J. G. Spolls
BRISTOL, Colston Hall (291788), Michael Schenker Group
CHADWELL HEATH, Electric Stadium (01 599 1533), Wreckless Eric
GLASGOW, Mayfair, Altered Images
GLOUCESTER, Docks, Barge Southampton, Pendragon
LONDON, Dingwalls, Camden Lock (01 267 4967), Alternative TV
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), UK Subs

LONDON, Hope And Anchor, Islington (01 359 4510), Foreign Press
LONDON, King's Head, Fulham High Street, Putney Bridge, Duck Soup
LONDON, Marquee, Wardour Street (01 437 8603), Amazon
LONDON, New Golden Lion, Fulham Road (01 385 3942), Speedos
LONDON, Old Queen's Head, Stockwell, A Bigger Splash
LONDON, Pits, Green Man, Euston (01 889 9615), Naked Lunch / The Orange Cardigan
LONDON, Rock Garden, Covent Garden (01 240 3961), Airstrip 1 / Idle Flowers

LONDON, Shakespeare, Westbourne Grove (01 23 2233), Harfoot Brothers
LONDON, Star And Garter, Putney Bridge (01 788 0345, 45's
LONDON, Starlight, Hampstead (01 624 7511), World Service
LONDON, Two Brewers, Clapham (01 622 3621), English Rogues
LONDON, Venue, Victoria (01 828 9441), Modern English
LONDON, Whisky A-Go-Go, W1, Dolly Mixture / The Chets
MANCHESTER, Moulin Rouge, Stretford, Victor Mature (ex-Local Heroes)
OSWESTRY, on the Noisegate
SCARBOROUGH, Tiffany's, Level 42
YORK, Old World Club, Spidee



BOURNEMOUTH, Badger Bars, Surfin' Daw
BRIDLINGTON, Ship Ahoy, Generator
BURNLEY, Tiffany's, Level 42
CAMBRIDGE, Great Northern (80340), The Plugs

CHADWELL HEATH, Electric Stadium (01 599 1533), Neal Kay's Heavy Metal Soundhouse
CORBY, Strachclyde Ratters, A Levels
COWBRIDGE, Master Brewers, Knock Up
DERBY, OJ Ball (43701), Michael's Nightmare
LONDON, Dingwalls, Camden Lock (01 267 4967), Joe Sun

LONDON, Gossips, Dean Street, High Tide
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Turano Sawyer
LONDON, Hope And Anchor, Islington (01 359 4510), Variations
LONDON, King's Head, Fulham High Street, Putney Bridge, Downbeats
LONDON, Marquee, Wardour Street (01 437 8603), La-Rox

LONDON, Moonlight Club, Railway Hotel, Hampstead (01 624 7511), Thunderboys / The Sleep
LONDON, New Golden Lion, Fulham Road (01 385 3942), The Fix
LONDON, Old Queen's Head, Stockwell Road (01 737 4904), Dummies Don't Talk
LONDON, Pits, Green Man, Euston (01 889 9615), The Orange Cardigan
LONDON, Rock Garden, Covent Garden (01 240 3961), The Chets
LONDON, Starlight, Railway Hotel (01 624 7511), Mothers Ruin / The Vampires
LONDON, Venue, Victoria (01 828 9441), Sugar Minott
MANCHESTER, Gallery, Peter Street, Dr Firth
SHEFFIELD, Royal Hotel, Mortuary in Wax
SOUTHAMPTON, Joiner's Arms, The Press
SOUTHAMPTON, Gaumont (29772), Michael Schenker Group
WAKEFIELD, Speakeasy, Fireclown

BREAKERS

BUBBLING UNDER the Ki Disco 90 (page 29) with increased support are Donald Byrd 'Feel Like Loving You' Today / 'Love For Sale' / 'I Love Your Love' (US Elektra LP), Heaven 17 'Play To Win' / 'Play' (Virgin 12in), Silhouettes 'Hot Licks' (MCA), Pleasure 'Glides' / 'The Real Thing' (Fantasy 12in), 'The Time 'Get It Up' / 'The Stuck' (US Warner Bros LP), Woods Empire 'Sweet Delight' (US Tabu 12in), Rahimie 'Think' / 'Heartbreaker' (US Headfirst LP), Rockie Robbins 'Time To Think' (US A&M LP), Justo Almaro 'Sho' You Right' (US Uno Melodic LP), Shirley James & Danny Ray 'Right Time Of The Night' (Black Jack 12in), Trevor Walters 'Love Me Tonight' (Ital 12in), Lonnie Youngblood 'Feelings' (WEA LP), Fania All Stars 'Going Back To My Roots' / 'Sausalito' (US Fania LP), Savanna 'I Can't Turn Away' (R&B 12in white label), M50 'Columbia' (MCA), Passport 'Rambling' (Mainstreet 12in), K.I.D. 'No 1' (Record Shack 12in), Hi-Tension 'We Got The Funk' (EMI 12in), Lamont Dozier 'Cool Me Out' (CBS), Larry Graham 'Just Be My Lady' (Warner Bros), Otisway 'Hands Up' (Carrera 12in), Randy Crawford 'Rio De Janeiro Blue' / 'You Bring The Sun Out' / 'Trade Winds' (Warner Bros LP), Gene Chandler 'Love Is The Answer' (20th Century-Fox 12in), Passport 'Rambling' (US Atlantic LP), Bang Gang 'Street Music' (US Sugarcoke 12in), Bobbettes — 1981 'Love Rhythm' (US QIT 12in), Cousin Ice 'You Stepped Into My Life' (US Urban Rock LP), Eric Marouy 'Gimme A Call Sometime' (US Capitol LP) (12in promo), Sister Sledge 'He's Just A Runaway (Tribute To Bob Marley)' (Atlantic 12in), Michael Henderson 'Geek You Up' (US Buhai LP), Eric Marouy 'California Style' (Ice LP), DORC (Dance Orientated Rock Chart): 1 (6) Aneka, 2 (3) Soft Cell, 3 (2) Duran Duran, 4 (1) Depeche Mode, 5 (9) Ultravox, 6 (7) Shakin' Stevens, 7 (10) Gigawatt, 8 (16) Kid Creole, 9 (20) Simple Minds, 10 (19) UB40, 11 (5) Debbie Harry, 12 (11) ELO, 13 (14) Kraftwerk B.I.A., 14 (22) Temples, 15 (14) John Foxx, 16 (8) Scapulo, 17 (4) Bad Manners, 18 (24) '84, 19 (10) Havana 7, 20 (18) Pointer Sisters, 21 (29) BowWowWow, 22 (30) Kim Wilde, 23 (27) Siouxsie, 24 (28) Dance Joneses, 25 (—) Au Pairs, 26 (22) B-52's, 27 (—) Dance, 28 (—) Hazel, 29 (18) Jim Steinman, 30 (17) Eddie Maelo & Sunshine Pattison.

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (with endings denoted by a bar) for gold, R for resonant) are Gary Numan 0-108C, Cliff Richard 159F, Rolling Stone 0-123F, Orchestral Manoeuvres 0-103/52F, Ottawa 1281, Teardrop Explodes 0 - 137 - 139F, Hollies 128J (28J), 134 (34), 135 (34) (ICLG) - 135 (LCWIABD) - 133 (B3) - 125 (CAJ), John Foxx 144-143J, The Look 0 - 82 - 164 - 169F, The News 140F, Beach Boys 28 - 154(GV) - 147 (HMR) - 146 (IGA) - 159 (SD) - 160 (S3) (S3A), 161 (S3A) (FFP), Foreigner 0 - 117 - 116F. Those medleys are accurate, but just for a laugh — in case you think I've gone bonkers!

ODDS 'N' BODS

POLYDOR'S DJ mail-outs look like continuing under Theo Loyla's ex-secretary Jill Merritt, who confesses to not knowing much about disco music but somehow expects to be able to give her a hand (why? you ask — a-ha!) ... Savanna is now about on white label ... Level 42's album (with sleeve design by Theo's good friend Joy Barling) is being promoted by a 12in vinyl sampler, which does not have '43' on it ... Mike "T" has been picked up by Blue Inc for imminent UK release with a new instrumental mix as flip, and The Joneses is evidently due soon too from DJM Strikers 'Inch By Inch' will be on 12in next week in an exclusive UK-only new remix (done in the States but not available there) ... Al Jarreau 'Easy' and the Whitesnake US newie, both reviewed last week, turn out to be on 12in too ... Love Unlimited Orchestra 'Welcome Aboard' (US Unlimited Gold FZ 37425), Emotions 'Turn It Out' (US ARC 44-02477) and Cerrone 'Hooked On You' (Canadian Black Sun BS-2) have surfaced on import 12in. Cerrone you remember being a killer synch with Odyssey 'Roots' ... Aretha Franklin 'Hot On It' (Columbia) only flip to the 12in version of her George Benson-duetted new UK slowie ... Nicky Peck, previously hirsute Medway area mainman, has chopped his locks for a sorta Freddie Mercury new look and — more importantly — has moved his much praised Central Sunday Soul Club to Gillingham's King Charles Hotel, next to the Black Lion Sports Complex on the A231 Brompton Road (very close to Gillingham Station and High Street, with Chris Hill's free appearance there this Sunday 6) kicking the new venue off ... Theo Loyla celebrated his Polydor redundancy last Wednesday (on Comix's Le Beat Route (no fool — it was 25p drinks night)), where the stars turned out to be who hit well: Froggy was there (checking Alan Coulthard's mixing), along with Mick Clark, Marty Collins, Steve Walsh, Graham Carter, Rudi G. Owen Washington, Liverpool's Mike Davidson, Level 42's Mark King, Shakata's Nigel



ST TRINIANS fun and games gave everyone a good time recently at Swindon's Brunel Rooms, where wacky "headmaster" Sandy Martin handed out the bubbly as first prize for a space-hopper race. I could have shown you a photo of the same girls bouncing down the floor on their big rubber balls, but this one's more appealing, don'tcha think? Anyway, Sandy says "Get more bounce to the ounce at the Brunel Rooms". Thank you, for that short commercial message!

Wright, George Chandler, and such pluggers as Les Spaine, Rodney Yeats, Morgan Khan, John Waller, Greg Lynn, Jill Merritt, Mike Davidson (Liverpool) then came out with some of us for a snackette and wolfed two hamburgers, but couldn't finish the second salad ... Soho's Groove Records is in the open as usual (until 10 pm, Tim Palmer being prepared to put in extra time during staff hols to keep the tills ringing ... K.I.D.'s hot SAM import will be available to all when it arrives, and is scheduled to follow-up by Record Shack ... Birmingham Faces' DJ Convention 1981, originally scheduled for October 4th, will now in somewhat expanded form be taking place on Sunday 1st November (note the date in your diary, as this one should be good ... Confunktion Promotions (281 Main Road, Bromfield, Chelmsford, Essex CM1 5AU) would like to hear from any pop or funk/fusion groups who'd like to be included in a register of bands available to play a wide range of gigs in Central Essex — send demo tapes and details ... past, Renzo's on Kingsway is the place this Saturday (but you won't get in) ... Jon Sheidrake (Swindon), Superfly fan who reckons the West will live up again when soul returns to Bristol road, has been getting his funky airwave fix by tuning to Radio Leicester's Herbie White soul & reggae show on Saturdays 6-7 pm, which since frequency changes to 358m / 837kHz MW can be heard all over the Midlands (plus it's relayed by Radios Derby & Nottingham) ... Jon also tunes his dial on Saturdays 2-3 pm to 444m / 675kHz MW for a Dutch disco show, and Sundays 2:30-5 pm to 1271m / 236kHz LW for RTL's French 'Hit Parade Des Clubs', based on wacky DJ charts ... Frankie Smith 'Double Dutch Bus' has sold over 500,000 on 12in 800,000 on 7in and 200,000 on LP in the States yet (amongst many other 'uptempo black singles') just can't win wide play on US pop radio stations who are still frightened of the 'disco' stigma — and the record's resultant poor position in the purportedly national charts just goes to show how biased towards radio play rather than sales those are ... Oulla (Ipswich Cinderella's), who mixes 'Chant No 1' with Brass Construction 'Movin'', gives good advice not only to DJs ... 'Distraction and determination will get anyone anywhere they want to go, if they're good enough — and if they're not, self confidence helps a lot' ... Alan Donald (Rothesay Puddleboat) finds Barry White 'Sha La La' (20th Century) fits well with the Latin thing, as even the less upfront punters can recognise the fat man's voice ... Tony St Michael (Finsbury Park) on a Peterborough visit to see Steve Allen in action found at the WH Smith's there an album called 'Motown Instrumentals' with a cut by the Crusaders in amongst the San Remo Strings stuff, for only £1.99 — mind you, with a name like his, it's a surprise he wasn't in Marks & Sparks! ... Steve Dennis, sunning in Corfu along with a horde of fellow Brits, says Central Line 'Walking Into Sunlight' has become their anthem ... Rob Harknett (Harlow) reckons Max Bygraves invented the medley mixer concept! ... Frank Barber Orchestra 'Glen Miller Today' (PRT) is the big band medley I recently mentioned (but I've yet to hear it) ... Roy Gould (Mitcham) asks, what swings from tree to tree and sounds like Abba? (Tanzan 45) ... John Waller says any arrangement about Phonogram being likely to do Donna Summer and Village People medleys would be entirely premature (Geoffrey Lovell (Crawley) and all you

other busy working DJs who want to send in charts, the procedure is simple — just send 'em in! ... Davy King (Ballymena) wonders if we heard the one about the Irishman who thought Slim Panatella was a country and western singer — no? ... Dial lunacy 25 hours a day and do it the Curlyman way, on 01-76 6411 ... MURDERATION ... SHON ... SHON (with acknowledgements to David Rodigan), OINK!

DISCO DATES

THURSDAY (3) Marin Collins/Superfly/Barré James start a new weekly just 4U soul night at Bristol Scamps, Alan Gibson has 'Pro-Brum Run Fun' at Edgbaston Faces; FRIDAY (4) Chris Hill's unpaid/free admission tour jazz-funks Didcot 10 21 Club, Jeff Young jazz-funks Ilford Oscars, Wigan Casino crams in an 'Oldies Farewell' allnight, James Hamilton funks downstairs at Mayfair Gullivers; SATURDAY (5) Level 42 play Neath Talk Of The Abbey, Martin Starr jazz-funks South Bristol Towns Talk on the A36 (he's there next to a Fri/Sats too), Wigam Casino cranks out a 'Memories' allnight; SUNDAY (6) Chris Hill's free tour jazz-funks the relocated Gillingham Central (details in Odds 'n' Bods), Jeff Young/Mick Fuller/Paul Clark jazz-funk Brighton Eusby's, Froggy jazz-funks Hemel Hempstead Husters in the Heath Park Hotel, Pete Tong jazz-funks Harrow Bogarts; MONDAY (7) Level 42 play Southampton Tiffanys; TUESDAY (8) The Crusaders play Brighton Conference Centre, Level 42 play Scarborough Tiffanys; WEDNESDAY (9) The Crusaders & BB King start live nights at London's Royal Festival Hall, Level 42 play Burnley Tiffanys.

DJ TOP TEN

- ALAN COSTA has just jettied off for a month with his fiancée in foreign Venezuela, so consequently prior to leaving he brushed up on the old lingo by making his punters at Brighton's Kings Club suffer to such Spanish/Latin/Salsa style things as these:
 - 1 CELEBREMOS, Kool & The Gang, De-Lite 12in
 - 2 AQUI CON TIGÜ, Smokey Robinson, US Tamla
 - 3 QUE PAS — ME NO POP I, Coati Mundi, 10 21in
 - 4 FIESTA CUBANA, Cayenne, Groove Production LP
 - 5 MI NUEVA CANCION, Barry White, US 12in limited Gold 12in
 - 6 REINA DANZANTE, Abba, Epic LP
 - 7 EVERYBODY SALSA, Modern Romance, WEA 12in
 - 8 LLAME (CALL ME), Blondie, US Salsoul 12in
 - 9 CINCO DE MAYO War, US LAX 12in
 - 10 ARANJUEZ, Hertz Alpert, A&M 12in
 - Er, Alan, hasta la vista!

IMPORTS

BOB JAMES: 'Sign Of The Times' LP (US Tappan Ze FC 37495, Rod Temperton now joins up with the master of the orchestral jazz and what a dose of double dynamite they make! The Title track is an incredible sleazy steadily bouncing 0-99-100bpm jigger full of fantastic effects, scat contri-bass, piping calliope and Dr Buzzard-ish harmonies (Patti V. Luther

are amongst the singers), while very similar but less flashy 'The Steamin' Feelin' is a sensational bubbling little jaunty 101bpm tripper. Try both with Hi-Gloss and Dimples! These two tracks are irresistible and must make anyone feel a whole lot happier, no matter what their taste in music.

DONALD BYRD AND 125th STREET, N.Y.C.: 'Love Birds' LP (US Elektra 5E-531). The best album Isaac Hayes has made in ages — as producer, arranger and keyboardist — this is dominated by the sensational 0-122pm 'Love Has Come Around' (already a 12in smash) but amongst the many lovely smoochers also hot are the hypnotically licking mellow Byrd-tooled lushly crooned 7'7pm 'I Feel Like Loving You Today' and patternfully bumping grittier guy agonised jittery 95/48bpm 'I Love Your Love', while the lurchingly smacking though shallow 116bpm 'Love For Sale' (unrecognised as Cole Porter's!) var-mixes nicely out of the Commodore mould. Incidentally, British copies are due this week, so don't pay import prices.

THE BANG GANG: 'Street Music' (US Sugarcoke SS-419). With two vocal lengths and an instrumental version to choose between on 3-track 12in, by far and away it's the extremely Raydio-like latter that's the killer, a resonantly boomy bass-pushed 121bpm mixed-numbering funkier with interesting rhythm developments and the odd intersected little line of "uh" to keep things cooking. **MICHAEL HENDERSON:** 'We Are Here To Goek You Up' (LP 'Singshot' US Buddha BDS 6002). Wearing a hearthrug on his chest and Prince-style tiny knickers (the title's Singshot?), Michael covers pose will turn you on or off depending on your preference, while inside he really funks it up when not repeating his current Phyllis Hyman duet or soulting other full-blown good listening records. This ghettoised-enhanced repetitive slab of 100bpm instrumental P'funk grooves and grooves (in an admittedly specialist way) but'll nag your brains out, while on the heavily thudding 115bpm '180bpm' this in it for the Goddies' he eventually duels with Kenny Keith, the 0-130bpm title track being one of his fast freaky smackers and not that applicable here.

COUSIN ICE: 'You Stepped Into My Life' (LP 'Cousin Ice' US Urban Rock/URR-267746). Bee Gees ditty previously covered by Melba Moore here given a delicately stepping flute-tooled jazzy 117-116bpm instrumental treatment, while other cuts include Patti Austin among the singers.

OTHER IMPORTS include Gladys Knight & The Pips' latest off which the spirited c.123bpm 'Reach Out' romper is getting attention from Froggy, and the Harold Wheslie-produced Jump Street Band who brassily but slightly idiosyncratically instrumentalise 'The Groove' and 'Native New Yorker'. Albums many may find pleasant include F ur Tops, Stylistics, Peaches & Herb, avars, LaToya Jackson, Sherlie Love, Woods Empire, SOS Band, Temptations, Silnetti (much sought good gay d. o.), Demo Cates (12in material), while varying degrees of deep jazz are Tom G. Int, Dick Griffin, Miles, Multiphonic 7 in, and suppose Spyro Gyra. On the 12in front evidently Candy Bowman is strong disco (and temporarily sold out). Mention here does not preclude future review.

UK NEWIES

KENI BURKE: 'You're The Best' RCA RCAT 126). Dominated by an excitingly throbbing resonant synthesizer figure and great jangly keyboard effects, this unusual 124-123bpm 2in pent-up juddering skipper really is the ideal fusion between futurist and soul, and as such should be a smash across the board. The flip is not the US pressing's 'Night Riders' remix but a substitute slowie.

BEGGAR & CO: 'Mule (Chant No. 2)' (RCA RCAT 130). With a moody tricky intro leading into sword and sorcery lyrics about a 'new romantic warrior' (and a couple of Spandau woa-h-washing in the background), this somewhat rolling 122 - 121 bpm 12in bouncer might pose problems for some people, but even so after the second of two dramatic pauses there's some nice furry flute followed by more solos in an instrumental fade, plus the 'Go For It' 12in single's straightforward instrumental version with lots more brass amidst the fuzz - tone guitar (if that's what it is?). On closer examination though, it ain't another 'Chant No. 1'.

QUINCY JONES: 'Betcha' Wouldn't Hurt Me' (A&M 8517). Stevie Wonder penned / synth'd slightly subtle Patti Austin - sung low key steadily smacking 26(intro) 100bpm swayer, good with 'Back Together Again', on 3-track 12in with 'Somethin' Special' and the older 'Superstition'.

FUNKAPOLITAN: 'As The Time Goes By' (Instrumental) (London FUNK 1). Whether generally available, only on white label, or merely a promotional item is unclear, but a new 12in pressing features a useful 122-124-123bpm instrumental version as A-side (with good guitar in the last eye - cued section) and vocal as flip, obviously with mixers in mind.

MAZE: 'Joy And Pain' (Capitol 12CL 211). Live recorded terrific jittery soulful subtle 108bpm pent - up pusher similar in flavour to 'Roots' reaches a singalong 105bpm accapella finish, on 3-track 12in with lovely gentle 38½-0bpm 'Happy Feelin's' and older equally lovely mellow 48bpm 'Golden Time Of Day'. If you've yet to discover singer Frankie Beverly and his jazzily soulful band, do check this out.

LONNIE YOUNGBLOOD: 'Feelings / Expressions' (LP 'Lonnie Youngblood' WEA K 99172). Absolutely gorgeous sexy sax - played 41-53-54bpm instrumental of Morris Albert's smoocher with mumbled butch bits and title - chanting chix at times, this synchs on perfectly into both imagination hits and is huge for those few soul jocks already on it, making the album a must even though all other cuts are boringly mundane funkers.

BIG DIPPER & THE HEAVENLY BODIES: 'Victim Of The Planets' (Epic EPC A13-1531). 'Tainted Love' singer Gloria Jones's Gonzalez co-producing big brother Richard groaning in Barry White style while criss chix create catchy 111-110bpm 12in pop fun out of the zodiacal star signs, all very frothy and silly but none the less effective, the less cluttered bouncing 111bpm 'Dippers Delight' flip carrying on with even more of big butch Ritch.

DR. YORK: 'Shake-N-Scate' (Groove Production GP 118T). Driven by fast bubbling bass with very simple emphatically monosyllabic vocal effects adding to the whirl of excitement, this perfectly pure 'disco' 124-123-124-123bpm 12in gallop cops a lot from 'Shake Your Body (Down To The Ground)' but whips it up into a flurry of fast moving motion that'll make many dancers reach fever pitch.

ROBERT WINTERS & FALL: 'Magic Man' (Buddah BDSL 48). Sexy chick introed superbly soulful tender 156(intro) 32-33½bpm 12in smoocher, which stayed on the US soul chart for more months than anything else in recent times, sung by an amazingly flexible voice full of toe-curling inflexions.

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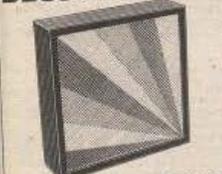
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UK SINGLES (1972)

September 8, 1972

- 1 2 MAMA WEER ALL CRAZEE NOW, Slade, Polydor
- 2 1 YOU WEAR IT WELL, Rod Stewart, Mercury
- 3 5 ALL THE YOUNG DUDES, Mott The Hoople, CBS
- 4 9 STANDING IN THE ROAD, Blackfoot Sue, DJM
- 5 6 IT'S FOUR IN THE MORNING, Faron Young, Mercury
- 6 12 SUGAR ME, Lynsey De Paul, MAM
- 7 4 SILVER MACHINE, Hawkwind United, Artists
- 8 18 VIRGINIA PLAIN, Roxy Music, Island
- 9 7 LAYLA, Derek and the Dominos, Polydor
- 10 14 I GET THE SWEETEST FEELING, Jackie Wilson, MCA
- 11 3 SCHOOL'S OUT, Alice Cooper, Warner Bros
- 12 11 THE LOCOMOTION, Little Eve, London
- 13 13 RUN TO ME, Bee Gees, Polydor
- 14 8 POPOORN, Hof Butler, Pye
- 15 10 SEASIDE SHUFFLE, Terry Dactyl and the Dinosaurs, UK
- 16 20 AIN'T NO SUNSHINE, Michael Jackson, Tamla Motown
- 17 15 1033B OVERTURE, Electric Light Orchestra, Harvest
- 18 25 LEAN ON ME, Bill Withers, Sussex/AAM
- 19 17 PUPPY LOVE, Donny Osmond, MGM
- 20 16 BREAKING UP IS HARD TO DO, Partridge Family, Bell
- 21 28 LIVING IN HARMONY, Cliff Richard, Columbia
- 22 19 I CAN SEE CLEARLY NOW, Johnny Nash, CBS
- 23 24 JOURNEY, Duncan Browne, RAK
- 24 21 TOO BUSY THINKING ABOUT MY BABY, Mardi Gras, Bell
- 25 28 WALKIN THE NIGHT, Jnr Walker and the Allstars, Tamla Motown
- 26 23 CIRCLES, New Seekers, Polydor
- 27 36 COME ON OVER TO MY PLACE, The Drifters, Atlantic
- 28 22 CONQUISTADOR, Procol Harum, Chrysalis
- 29 29 BIG SIX, Judge Dread, Big Shot
- 30 31 HEYKENS SERENADE/THE DAY IS OVER, Royal Scots Dragoon Guards, RCA
- 31 23 ROCK AND ROLL PART 1/2, Gary Glitter, Bell
- 32 49 LOVE LOVE LOVE, Bobby Hebb, Philips
- 33 46 SUZANNE BWARE OF THE DEVIL, Dandy Livingstone, Horse
- 34 29 WHERE IS THE LOVE, Roberts Flack/Donny Hathaway, Atlantic
- 35 26 SYLVIA'S MOTHER, Dr Hook and the Medicine Show, CBS
- 36 35 I'M STILL IN LOVE WITH YOU, Al Green, London
- 37 32 MAD ABOUT YOU, Bruce Ruffin, Rhino
- 38 47 WHO WAS IT, Hurricane Smith, Columbia
- 39 44 LONG COOL WOMAN IN A BLACK DRESS, Hollies, Parlophone
- 40 — HONKY CAT, Elton John, DJM
- 41 34 BETCHA BY GOLLY WOW, Stylistics, Avco
- 42 23 MY GUY, Mary Wells, Tamla Motown
- 43 41 AMAZING GRACE, Royal Scots Dragoon Guards Band, RCA
- 44 58 LOVE THEME FROM THE GODFATHER, Andy Williams, CBS
- 45 — MAYBE I KNOW, Seashells, CBS
- 46 — AMAZING GRACE, Judy Collins, Elektra
- 47 37 AUTOMATICALLY SUNSHINE, Supremes, Tamla Motown
- 48 — WIG-WAM BAM, Sweet, RCA
- 49 48 WALK WITH ME TALK WITH ME DARLING, Four Tops, Tamla Motown
- 50 45 LITTLE WILLY, Sweet, RCA

UK SINGLES (1962)

September 8, 1962

- 1 1 I REMEMBER YOU, Frank Ifield, Columbia
- 2 3 THINGS, Bobby Darin, London
- 3 5 SEALED WITH A KISS, Brian Hyland
- 4 8 ROSES ARE RED, Ronnie Carroll, Philips
- 5 7 SPEEDY GONZALES, Pat Boone, London
- 6 4 GUITAR TANGO, The Shadows, Columbia
- 7 8 BREAKING UP IS HARD TO DO, Neil Sedaka, RCA-Victor
- 8 34 SHE'S NOT YOU, Elvis Presley, RCA-Victor
- 9 7 ONCE UPON A DREAM, Billy Fury, Decca
- 10 9 I CAN'T STOP LOVING YOU, Ray Charles, HMV
- 11 5 PICK A BALE OF COTTON, Lonnie Donegan, Pye
- 12 17 BALLAD OF PALADIN, Duane Eddy, RCA-Victor
- 13 12 LET THERE BE LOVE, Nat 'King' Cole & George Shearing, Capitol
- 14 20 MAIN THEME FROM "MAN WITH A GOLDEN ARM", Jet Harris, Decca
- 15 19 VACATION, Connie Francis, MGM
- 16 14 SO DO I, Kenny Ball and his Jazzmen, Pye
- 17 — IT'LL BE ME, Cliff Richard, Columbia
- 18 11 LITTLE MISS LONELY, Helen Shapiro, Columbia
- 19 41 DON'T THAT BEAT ALL, Adam Faith, Parlophone
- 20 13 I'M JUST A BABY, Louise Cordet, Decca
- 21 31 SPANISH HARLEM, Jimmy Justice, Pye
- 22 10 DANCIN' PARTY, Chubby Checker, Columbia
- 23 36 WILL I WHAT, Mike Sarno, Parlophone
- 24 18 DON'T EVER CHANGE, The Crickets, Liberty
- 25 16 A PICTURE OF YOU, Joe Brown, Piccadilly
- 26 25 PETER AND THE WOLF, The Clyde Valley Stompers, Parlophone
- 27 23 STRANGER ON THE SHORE, Acker Bilk, Columbia
- 28 30 ADIOS AMIGO, Jim Reeves, RCA-Victor
- 29 26 WHAT NOW MY LOVE, Shirley Bassey, Columbia
- 30 27 SOME PEOPLE, Carol Deane, HMS
- 31 21 ROSES ARE RED, Bobby Vinton, Columbia
- 32 26 COME OUTSIDE, Mike Sarno, Parlophone
- 33 24 GOTTA SEE BABY TONIGHT, Acker Bilk, Columbia
- 34 33 WELCOME HOME BABY, The Brook Brothers, Pye
- 35 22 HERE COMES THAT FEELING, Brenda Lee, Brunswick
- 36 30 TELSTAR, The Tornados, Decca
- 37 35 AL DI LA, Emilio Pericoli, Warner Bros
- 38 29 YA YA TWIST, Petula Clark, Pye
- 39 26 ENGLISH COUNTRY GARDEN, Jimmy Rodgers, Columbia
- 40 48 TEENAGE IDOL, Rick Nelson, London
- 41 32 RIGHT, SAID FRED, Bernard Cribbins, Parlophone
- 42 — LOCO-MOTION, Little Eve, London
- 43 — SHEILA, Tommy Roe, HMV
- 44 — CRY MYSELF TO SLEEP, Del Shannon, London
- 45 45 IT KEEPS RIGHT ON A-HURTIN', Johnny Tillotson, London
- 46 — SWEET LITTLE SIXTEEN, Jerry Lee Lewis, London
- 47 — LOCO-MOTION, The Vernons Girls, Decca
- 48 38 LOVER PLEASE/YOU KNOW WHAT I MEAN, The Vernons Girls, Decca
- 49 42 DOWN THE RIVER NILE, John Leyton, HMV
- 50 — THE ROCKET MAN, The Spotnicks, Ortole

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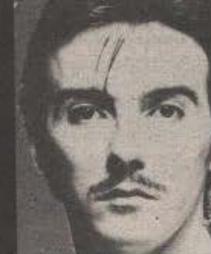
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- ◆ Silver (250,000 sales)

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 EVERYONE'S GONE TO THE MOON — Jonathan King. Con-jures up great images.
 AS TIME GOES BY — Dooley Wilson. Pure romance.

UK ALBUMS (1972)

- 1 1 TWENTY FANTASTIC HITS, Various, Arcade
- 2 2 NEVER A DULL MOMENT, Rod Stewart, Mercury
- 3 3 SIMON AND GARFUNKEL'S GREATEST HITS, CBS
- 4 4 SCHOOL'S OUT, Alice Cooper, Warner Bros
- 5 8 THE SLIDER, T Rex, EMI
- 6 8 AMERICAN PIE, Don McLean, United Artists
- 7 7 SLADE ALIVE, Slade, Polydor
- 8 4 TWENTY DYNAMIC HITS, Various, K-Tel
- 9 11 THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA
- 10 10 BRIDGE OVER TROUBLED WATER, Simon and Garfunkel, CBS
- 11 29 LOVE THEME FROM "THE GODFATHER", Andy Williams, CBS
- 12 9 "TRILLOGY", Emerson, Lake and Palmer, Island
- 13 13 CHERISH, David Cassidy, Bell
- 14 12 MOODS, Neil Diamond, Uni
- 15 14 ROXY MUSIC, Island
- 16 24 FOG ON THE TYNE, Lindisfarne, Charisma
- 17 27 HONKY CHATEAU, Elton John, DJM
- 18 19 IN SEARCH OF SPACE, Hawkwind, United Artists
- 19 15 ELVIS AT MADISON SQUARE GARDEN, Elvis Presley, RCA
- 20 16 EVERY PICTURE TELLS A STORY, Rod Stewart, Mercury
- 21 39 ANDY WILLIAMS GREATEST HITS, CBS
- 22 23 IMAGINE, John Lennon/Plastic Ono Band, Apple
- 23 25 WE'D LIKE TO TEACH THE WORLD TO SING, New Seekers, Polydor
- 24 22 TEASER AND THE FIBECAT, Cat Stevens, Island
- 25 17 TAPESTRY, Carole King, A&M
- 26 21 BREAD WINNERS, Jack Jones, RCA
- 27 28 KILLER, Alice Cooper, Warner Bros
- 28 19 GILBERT O'SULLIVAN HIMSELF, MAM
- 29 28 SGT. PEPPER'S LONELY HEART CLUB BAND, Beatles, Parlophone
- 30 41 TAPESTRY, Don McLean, United Artists
- 31 — LOVE IT TO DEATH, Alice Cooper, Warner Bros
- 32 43 NICELY OUT OF TUNE, Lindisfarne, Charisma
- 33 36 THE EDWARD WOODWARD ALBUM, JAM
- 34 28 HARVEST, Neil Young, Reprise
- 35 35 ABBEY ROAD, Beatles, Apple
- 36 31 OBSCURED BY CLOUDS, Pink Floyd, Harvest
- 37 27 HISTORY OF ERIC CLAPTON, Stax
- 38 29 CARLOS SANTANA AND BUDDY MILES LIVE!, CBS
- 39 40 EXILE ON MAIN STREET, Rolling Stones, Rolling Stones
- 40 — FIRST TIME EVER I SAW YOUR FACE, Johnny Mathis, CBS
- 41 — TASTE LIVE AT THE ISLE OF WIGHT, Taste, Polydor
- 42 32 THE ELECTRIC LIGHT ORCHESTRA, Harvest
- 43 33 BOLAN BOOGIE, T. Rex, Fly
- 44 34 LIVING IN THE PAST, Jethro Tull, Chrysalis
- 45 49 MACHINE HEAD, Deep Purple, Purple
- 46 42 ARGUS, Wishbone Ash, MCA
- 47 50 SMILE, Neil Field, Decca
- 48 — MOTOWN CHARTBUSTERS VOL 1, Various, Tamla Motown
- 49 — JOHNNY CASH AT SAN QUENTIN, CBS
- 50 — RORY GALLAGHER LIVE IN EUROPE, Polydor

EPs (1962)

SEPTEMBER 8, 1962

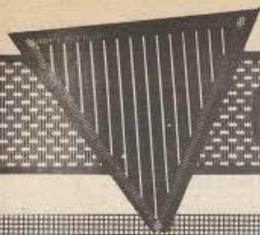
- 1 FOLLOW THAT DREAM (1) Elvis Presley (RCA-Victor)
- 2 PLAY IT COOL (2) Billy Fury (Decca)
- 3 FOUR HITS AND A WR. (4) Acker Bilk (Columbia)
- 4 SHADOWS TO THE FORE (3) The Shadows (Columbia)
- 5 SOME PEOPLE (11) Sound Track (Pye)
- 6 BLACK AND WHITE MINSTREL SHOW (5) The George Mitchell Minstrels (HMV)
- 7 KING OF TWIST (5) Chubby Checker (Columbia)
- 8 HITS FROM THE FILM "THE YOUNG ONES" (7) Cliff Richard and The Shadows (Columbia)
- 9 WEST SIDE STORY Vol. 1 (12) Original Broadway Cast (Philips)
- 10 DREAM (8) Cliff Richard (Columbia)
- 11 LITTLE PIECES OF HANCOCK (9) Tony Hancock (Pye)
- 12 THE SHADOWS No. 2 (18) The Shadows (Columbia)
- 13 HELEN'S HIT PARADE (14) Helen Shapiro (Columbia)
- 14 SPOTLIGHT ON THE SHADOWS (18) The Shadows (Columbia)
- 15 KENNY BALL HIT PARADE (13) Kenny Ball and his Jazzmen (Pye)
- 16 HELEN (18) Helen Shapiro (Columbia)
- 17 TAKE FIVE (17) Dave Brubeck (Fontana)
- 18 CLIFF'S HIT PARADE (—) Cliff Richard (Columbia)
- 19 THE SHADOWS No. 1 (19) The Shadows (Columbia)
- 20 BUTTON DOWN MIND OF BOB NEWHART Vol. 1 (—) Bob Newhart (Warner Bros.)

LUX TOP 10 (1970)

- 1 8 MAMA TOLD ME, (Not to Come), Three Dog Night
- 2 9 GIVE ME JUST A LITTLE MORE TIME, Chairmen of the Board
- 3 5 I (Who Have Nothing), Tom Jones
- 4 3 SWEET INSPIRATION, Johnny Johnson & the Bandwagon
- 5 18 25 or 6 to 4 Chicago
- 6 4 WILD WORLD, Jimmy Cliff
- 7 1 TEARS OF A CLOWN, Smokey Robinson & the Miracles
- 8 — TELL IT ALL BROTHER, Kenny Rodgers & the First Edition
- 9 7 LOVE IF LIFE, Hot Chocolate
- 10 — WHICH WAY YOU GOIN' BILLY, Poppy Family

LUX PROGRESSIVE (1970)

- 1 8 JOHN BARLEYCORN MUST DIE, Traffic
- 2 1 WORKINGMAN'S DEAD, Grateful Dead
- 3 2 HOT TUNA
- 4 3 QUESTION OF BALANCE, Moody Blues
- 5 3 ALONE TOGETHER, Dave Mason
- 6 5 SELF PORTRAIT, Bob Dylan
- 7 4 PARACHUTE, Pretty Things
- 8 10 BLOOD, SWEAT & TEARS 3, Blood Sweat & Tears
- 9 12 GRACIOUS
- 10 6 FIRE AND WATER, Free



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US SINGLES (1970)

September 5, 1970 Billboard

- 1 1 WAR, Edwin Starr, Motown
- 2 9 AIN'T NO MOUNTAIN HIGH ENOUGH, Diana Ross, Motown
- 3 2 MAKE IT WITH YOU, Bread, Elektra
- 4 4 IN THE SUMMERTIME, Mungo Jerry, Janus
- 5 3 (THEY LONG TO BE) CLOSE TO YOU, Carpenters, A&M
- 7 7 PATCHES, Clarence Carter, Atlantic
- 8 8 (IF YOU LET ME MAKE LOVE TO YOU THEN) WHY CAN'T I TOUCH YOU, Ronnie Dyson, Columbia
- 9 5 SPILL THE WINE, Eric Burdon and War, MGM
- 10 12 LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT, Creedence Clearwater, Revival
- 11 6 SIGNED, SEALED, DELIVERED, I'M YOURS, Stevie Wonder, Motown
- 12 21 DON'T PLAY THAT SONG, Aretha Franklin, Atlantic
- 13 20 JULIE DO YA' LOVE ME, Bobby Sherman, Melromedia
- 14 14 HI DE HO Blood, Sweat & Tears, Columbia
- 15 11 I JUST CAN'T HELP BELIEVING, B. J. Thomas, Scepter
- 16 16 OVERTURE FROM TOMMY, Assembled Multitude, Atlantic
- 17 19 HAND ME DOWN WORLD, Guess Who, RCA
- 18 33 CANDIDA, Dawn, Bell
- 19 26 SNOW BIRD, Anne Murray, Capitol
- 20 29 (WHO HAVE NOTHING), Tom Jones, Parrot
- 21 23 EVERYBODY'S GOT THE RIGHT TO LOVE, Supremes, Motown
- 22 13 BAND OF GOLD, Freda Payne, Capitol
- 23 24 SOLITARY MAN, Neil Diamond, Bang
- 24 25 GROOVY SITUATION, Gene Chandler, Mercury
- 25 17 TELL IT ALL BROTHER, Kenny Rogers & The First Edition, Reprise
- 26 36 RUBBER DUCKIE, Ernie from Sesame St, Columbia
- 27 31 (I KNOW) I'M LOSING YOU, RARE EARTH, Rare Earth, Motown
- 28 15 TIGHTER AND TIGHTER, Alvin & Kicking, Roulette
- 29 40 CRACKLIN' ROSIE, Neil Diamond, Uni
- 30 18 LAY A LITTLE LOVIN' ON ME, Robin McNamara, Paramount
- 31 22 GET UP (I FEEL LIKE BEING A SEX MACHINE) (Part 1 & 2), James Brown, King
- 32 32 I'YOU/THE NEXT STEP IS LOVE, Elvis Presley, RCA
- 33 38 IT A SHAME, Spinners, VIP
- 34 24 I WANT TO TAKE YOU HIGHER, Ike & Tina Turner, Liberty
- 35 48 CLOSER TO HOME, Grand Funk Railroad, Capitol
- 36 45 JOANNE, Michael Nesmith, RCA
- 37 46 PEACE WILL COME, (According to Plan), Melanie, Buddah
- 38 43 NEANDERTHAL MAN, Hot Legs, Capitol
- 39 35 SUMMERTIME BLUES, Who, Decca
- 40 50 ALL RIGHT NOW, Free, A&M
- 41 41 DO YOU SEE MY LOVE, (For You Growing), Jr Walker & the All Stars, Motown
- 42 39 BIG YELLOW TAXI, Neighborhood, Big Tree
- 43 — EXPRESS YOURSELF, Charles Wright & the Watts 103rd St Rhythm Band, Warner Bros
- 44 44 ONLY YOU KNOW AND I KNOW, Dave Mason, Blue Thumb
- 45 37 SLY, SLICK & WICKED, Last Generation, Brunswick
- 46 47 EVERYTHING'S TUESDAY, Chairmen of the Board, Capitol
- 47 — THAT'S WHERE I WENT WRONG, Poppy Family, London
- 48 — SOUL SHAKE, Delaney and Bonnie & Friends, Atco
- 49 — WE'RE ALL PLAYING IN THE SAME BAND, Bert Sommer, Elektra
- 50 — LONG, LONG TIME, Linda Ronstadt, Capitol

US SINGLES (1962)

September 8, 1962

- 1 12 SHERRY, 4 Seasons
- 2 2 SHEILA, Tommy Roe
- 3 1 LOCO-MOTION, Little Eva
- 4 4 SHE'S NOT YOU, Elvis Presley
- 5 8 RAMBLIN' ROSE, Nat "King" Cole
- 6 3 BREAKING UP IS HARD TO DO, Neil Sedaka
- 7 6 PARTY LIGHTS, Claudine Clark
- 8 13 GREEN ONIONS, Booker T. & Mgs
- 9 16 YOU BELONG TO ME, Duprees
- 10 5 YOU DON'T KNOW ME, Ray Charles
- 11 18 RINKY DINK, Dave "Baby" Cortez
- 12 19 A SWINGIN' SAFARI, Billy Vaughn
- 13 21 TEENAGE IDOL, Rick Nelson
- 14 25 SEND ME THE PILLOW YOU DREAM ON, Johnny Tillotson
- 15 15 WHAT'S A MATTER BABY, Timi Yuro
- 16 17 DEVIL WOMAN, Marty Robbins
- 17 5 BRING IT ON HOME TO ME, Sam Cooke
- 18 10 VACATION, Connie Francis
- 19 46 PATCHES, Dickey Lee
- 20 30 YOU BEAT ME TO THE PUNCH, Mary Wells
- 21 28 BEECHWOOD 4-5789, Marvelettes
- 22 23 STOP THE WEDDING, Etta James
- 23 36 LET'S DANCE, Chris Montez
- 24 7 ROSES ARE RED, Bobby Vinton
- 25 27 ALLEY CAT, Bent Fabric
- 26 31 COME ON LITTLE ANGEL, Belmoms
- 27 34 YOUR NOSE IS GONNA GROW, Johnny Crawford
- 28 39 LIE TO ME, Brook Benton
- 29 37 VENUS IN BLUE JEANS, Jimmy Clanton
- 30 33 SILVER THREADS AND GOLDEN NEEDLES, Springfield
- 31 42 A WONDERFUL DREAM, Majors
- 32 32 SHAME ON ME, Bobby Bare
- 33 11 TWIST AND SHOUT, Isley Bros
- 34 14 THINGS, Bobby Darin
- 35 44 PAPA-OOM-MOW-MOW, Rivingtons
- 36 45 SURFIN' SAFARI, Beach Boys
- 37 47 (I'M THE GIRL FROM) WOLVERHAMPTON MOUNTAIN, Jo Ann Campbell
- 38 48 WHAT KIND OF LOVE IS THIS, Joey Dee
- 39 46 POINT OF NO RETURN, Gene McDaniels
- 40 — RAIN, RAIN GO AWAY, Bobby Vinton
- 41 — DO YOU LOVE ME?, Contours
- 42 20 YOU'LL LOSE A GOOD THING, Barbara Lynn
- 43 — HULLY GULLY BABY, Dorelis
- 44 24 MAKE IT EASY ON YOURSELF, Jerry Butler
- 45 — IF I HAD A HAMMER, Peter, Paul & Mary
- 46 — I LOVE YOU THE WAY YOU ARE, Bobby Vinton
- 47 22 MR IN-BETWEEN, Burl Ives
- 48 40 LITTLE DIANE, Dion
- 49 "TIL DEATH DO US PART, Bob Braun
- 50 — YIELD NOT TO TEMPTATION, Bobby Bland

US SOUL SINGLES (1970)

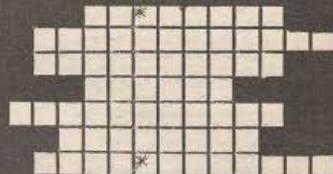
- 1 1 SIGNED, SEALED, DELIVERED, (I'm Yours), Stevie Wonder
- 2 4 DON'T PLAY THAT SONG, Aretha Franklin
- 3 3 PATCHES, Clarence Carter
- 4 2 GET UP I FEEL LIKE BEING SEX MACHINE, (Parts 1 & 2), James Brown
- 5 8 AIN'T NO MOUNTAIN HIGH ENOUGH, Diana Ross
- 6 7 IT'S A SHAME, Spinners
- 7 5 WAR, Edwin Starr
- 8 6 DO YOU SEE MY LOVE, (For You Growing) Jr Walker & The All Stars
- 9 9 (IF YOU LET ME MAKE LOVE TO YOU THEN) WHY CAN'T I TOUCH YOU, Ronnie Dyson
- 10 11 YOURS LOVE, Joe Simon
- 11 12 I LIKE YOUR LOVIN, (Do You Like Mine) Ch-Litas
- 12 — EXPRESS YOURSELF, Charles Wright & the 103rd Street Rhythm Band
- 13 15 STAY AWAY FROM ME, (I Love You Too Much), Major Lance
- 14 13 GROOVY SITUATION, Gene Chandler
- 15 16 DON'T MAKE ME OVER, Brenda & the Tabulations
- 16 — IF I DIDN'T CARE, Moments
- 17 19 LOOKY LOOKY, (Look At Me Girl), O'Jays
- 18 — EVERYTHING'S TUESDAY, Chairmen of the Board
- 19 17 EVERYBODY'S GOT THE RIGHT TO LOVE, Supremes
- 20 18 DON'T NOBODY WANT TO GET MARRIED, Jesse James

US SOUL ALBUMS (1970)

September 5, 1970
from Billboard

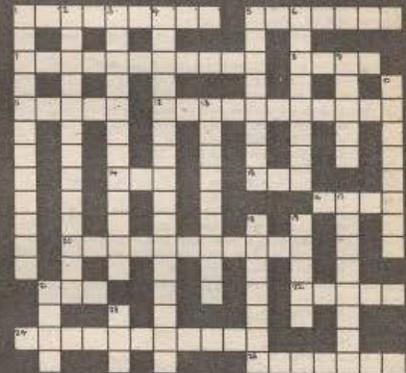
- 1 1 COSMO'S FACTORY, Creedence Clearwater Revival
- 2 2 WOODSTOCK, Soundtrack
- 3 3 BLOOD, SWEAT & TEARS 3
- 4 5 CHICAGO
- 5 7 DEJA VU, Crosby, Stills, Nash & Young
- 6 8 CLOSER TO HOME, Grand Funk Railroad
- 7 6 TOMMY, Who
- 8 9 ABSOLUTELY LIVE, Doors
- 9 4 LIVE AT LEEDS, Who
- 10 10 JOHN BARLEYCORN MUST DIE, Traffic
- 11 — MAD DOGS & ENGLISHMEN, Joe Cocker
- 12 14 ON THE WATERS, Bread
- 13 13 ERIC CLAPTON
- 14 12 LET IT BE, Beatles
- 15 15 ECOLOGY, Rare Earth
- 16 11 ABC, Jackson 5
- 17 21 SWEET BABY JAMES, James Taylor
- 18 18 ERIC BURDON DECLARES WAR
- 19 16 MCCARTNEY, Paul McCartney
- 20 22 GOLD, Neil Diamond
- 21 20 MOVEMENT, Isaac Hayes
- 22 17 SELF PORTRAIT, Bob Dylan
- 23 — STAGE FRIGHT, Band
- 24 29 DIANA ROSS
- 25 27 ALONE TOGETHER, Dave Mason
- 26 28 NUMBER 5, Steve Miller Band
- 27 24 GREATEST HITS, Fifth Dimension
- 28 25 GET READY, Rare Earth
- 29 — THE SESAME STREET BOOK & RECORD, Original TV Cast
- 30 — HOT TUNA

POP-A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column reveals some foals on the hill. Remember the clues aren't in the correct order. You have to decide what the right order is. When you spill juice on top you might upset this Liverpoolian (5,4). If ton vests rage about you it change your visage (5,7). You'll see very little get all shook up . . . literally (5,7). In any auction the lot price can change to uncover a backless axman (4,7). A very confused bland bay left blood on the tracks (3,5). In the mass, the C.O.'s plate was smashed because John was dancing (6) in Scotland they let Lay become a wonder hill (5).

X-WORD



ACROSS

- 1 Could it be Germany's No. 1? (8)
- 2 Regal sounding Strangers hit. (7)
- 3 Dione's classic. (4,7,4)
- 4 Ditchfield or Heron. (4)
- 5 A Certain group. (5)
- 6 The Teardrop's peak. (11)
- 7 Keith, Greg and Carl as they used to be. (1,1,1)
- 8 The band that went Oops Upside your Head. (3)
- 9 Roxys Mr MacKay. (4)
- 10 You've heard their Body Talk. (1,1)
- 11 1975. Elton John single. (5)
- 12 A Gainsborough member. (5)
- 13 Climbed by Littrax perhaps. (3,4,4)
- 14 A video star. (11)

DOWN

- 1 Recent Jackson's hit. (4,5,3)
- 2 What Grace Jones does best. (5,8)
- 3 Blondie's L.P. (3,2,3,4)
- 4 Bowie's. (4,4,3)
- 5 Single from 3 Down. (8)
- 6 What Paul was doing like a tower. (6,2)
- 7 They had 1973 hit with My Sharona. (5)
- 8 See 23 Down
- 9 Friends of Norman Bates. (9)
- 10 Producer of Elvis Costello. (4,4)
- 11 Queen's race. (7)
- 12 Far Eastern girl. (5)
- 13 Leader of The Bee Gees. (4)
- 14 & 10 Down. 1963 Motown No. 1. (3,4,3)

SOLUTION TO LAST WEEK'S X-WORD

ACROSS

- 1 Wunderbar. 2 Duchess. 3 Light My Fire. 4 Mike. 5 Kinnaman. 6 E.L.P. 7 Gap. 8 Andy. 9 Imagination. 10 Ego. 11 Kelly. 12 The Train. 13 Sweet. 14 Walk Right Now. 15 Night Clubbing. 16 Eat To The Beat. 17 Boys Keep Swinging. 18 Dreaming. 19 Coming Up. 20 Knock. 21 Loves You. 22 Landscape. 23 Nick Lowe. 24 Bicycle. 25 Aneka. 26 Echo. 27 She.

SOLUTION TO LAST WEEK'S POPAGRAM (in order of puzzle): Bob Dylan, Steve Strange, Julian Cope, Lately, Eric Clapton, Poole's, Elvis Presley, DOWN Beatles.

LAST WEEK'S WINNER: Mrs Y. K. Fletcher, Stanton Rd, Luton, Beds, LU4 0BJ.

Remember, you have to complete both the Xword and Popagram to qualify to win an album. Send your completed entry to: Xword / Popagram, Record Mirror, 40 Long Acre, London WC2E 9JT.

Name

Address

UK DISCO

- 1 CHANT NO. 1/FEEL THE CHANT, Spandau Ballet, Reformation 12in
- 2 EVERYBODY SALSA — SALSA RAPPY, Modern Romance, WEA 12in
- 3 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox 12in
- 4 I'M IN LOVE, Evelyn King, RCA 12in
- 5 HAPPY BIRTHDAY, Stevie Wonder, Motown 12in
- 6 WALKING INTO SUNSHINE, Central Line, Mercury 12in
- 7 AS THE TIME GOES BY/RAP, Funkapolitan, London 12in
- 8 TURN IT ON/BEEZER ONE, Level 42, Polydor 12in
- 9 BACK TO THE '80s, Tight Fit, Jive 12in
- 10 HARD TIMES — LOVE ACTION, Human League, Virgin 12in
- 11 YOU'LL NEVER KNOW/I'M TOTALLY YOURS, Hi-Gloss, Epic 12in
- 12 WALK RIGHT NOW, Jacksons, Epic 12in
- 13 FUNTOWN USA/ALL THAT'S GOOD TO ME, Rafael Cameron, Salsoul 12in
- 14 DANCING ON THE FLOOR, Third World, CBS 12in
- 15 ON THE BEAT, B&O Band, Capitol 12in
- 16 SHAKE IT UP TONIGHT, Cheryl Lynn, CBS 12in
- 17 LOVE HAS COME AROUND, Donald Byrd, Elektra 12in
- 18 LADY (YOU BRING ME UP), Commodores, Motown 12in
- 19 GOING BACK TO MY ROOTS, Odyssey, RCA 12in
- 20 I LIKE YOUR LOVIN', Richard 'Dimples' Fields, Epic
- 21 SQUARE BIZ/INSTRUMENTAL, Teena Marie, Motown 12in
- 22 LIFT YOUR VOICE AND SAY, Love Unlimited Orchestra, Unlimited Gold 12in
- 23 IN AND OUT OF LOVE, Imagination, R&B 12in
- 24 DANCIN' THE NIGHT AWAY, Veggo, Mercury 12in
- 25 I LOVE MUSIC, Enigma, Creole 12in
- 26 THE CARIBBEAN DISCO SHOW, Lebo, Polydor 12in
- 27 DESTINATION MOTHERLAND/THERE'S A MASTER PLAN/LAND OF FRUIT AND HONEY/AFRICA, CENTER OF THE WORLD/THE RIVER NIGER, Roy Ayers, Polydor LP
- 28 ROCK ME DOWN TO RIO/RIDING ON A FANTASY, Reh Band, DJM 12in
- 29 YOU SURE LOOK GOOD TO ME/TONIGHT YOU AND ME/DON'T TELL ME TELL HER, Phyllis Hyman, Ariola 12in
- 30 LIVE A LIFE/REGGAE FEELING, Black Steel, Ensign 12in
- 31 HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA 12in
- 32 BETCHA WOULDNT HURT ME, Quincy Jones, A&M 12in
- 33 SWEAT (TIL YOU GET WET), Brick, US Bang 12in
- 34 STARS ON 45 VOLUME 2, Star Sound, CBS 12in
- 35 I LOVE YOU YES I LOVE YOU, Eddy Grant, Ensign 12in
- 36 EASY/WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros 12in
- 37 FREAKY DANCIN'/DON'T BE SO COOL/THE SOUND TABLE/ON THE ONE, Cameo, Casablanca 12in pack
- 38 RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros
- 39 REMEMBER ME — AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS, Boys Town Gang, Moby Dick LP
- 40 SO THIS IS ROMANCE/THE RIO MIX, Chrissie 12in
- 41 GIVE IT TO ME BABY/INSTRUMENTAL, Rick James, US Motown 12in
- 42 DOUBLE DUTCH BUS/INSTRUMENTAL, Frankie Smith, WMOT 12in
- 43 BODY MUSIC, Chris Rainbow, SMI 12in
- 44 NICE AND SOFT, Wish, US Perspective 12in/Excalibur 12in
- 45 ROBERTO WHO...?, Cayenne, Groove Production 12in
- 46 TOP OF MY LIST, Stephanie Mills, 20th Century-Fox 12in
- 47 INCH BY INCH, Strikers, US Prelude LP
- 48 ROOF GARDEN/CLOSER TO YOUR LOVE/TEACH ME TONIGHT, Al Jarreau, Warner Bros LP
- 49 FAN THE FIRE, Impressions, 20th Century-Fox 12in
- 50 SATURDAY NIGHT/CLEAN SWEEP, Bobby Broom, US Ariola GRP LP
- 51 LAY ALL YOUR LOVE ON ME, Abba, Epic 12in
- 52 GIVE IT UP/HERE IS MY LOVE, Sylvester, Fantasy 12in
- 53 YOU GOT THE FLOOR, Arthur Adams, US The Incubation Band 12in
- 54 YOU'RE THE BEST (REMIX), Kani Burke, RCA 12in
- 55 '42', Level 42, Polydor LP
- 56 DO IT ANY WAY YOU WANNA, Mike 'T', US Golden Pyramid 12in
- 57 DO LIKE YOU/BADNESS, Morrissey-Mullen, Beggars Banquet 12in
- 58 HERE I AM, Dynasty, Solar 12in
- 59 JINGO/DANCIN' & PRANCIN', Candido, Excalibur 12in
- 60 HOT SUMMER NIGHT/HOT VERSION, Vicki Sue Robinson, US Prelude 12in
- 61 STILL IN THE GROOVE/A WOMAN NEEDS LOVE, Raydio, Ariola 12in
- 62 STARTRAX CLUB DISCO, Startrax, Pickys 12in
- 63 BRAZILIAN DAWN, Shakatak, Polydor 12in
- 64 WALL TO WALL/WANNA BE CLOSE TO YOU/I LOVE YOU MORE, Rees & Angela, US Capitol LP
- 65 EVERYBODY'S BROKE/MAGIC NUMBER, Herbie Hancock, US Columbia 12in
- 66 SUMMER GROOVE/MOVING-ON, The Joneses, US Good 12in
- 67 IF YOU WANT MY LOVIN', Evelyn King, RCA LP
- 68 THE REAL THING, Brothers Johnson, A&M 12in
- 69 SITTIN' IN IT/THE HORNET/MATINEE IDOL, Yellowjackets, US Warner Bros LP
- 70 SEARCHING TO FIND THE ONE, Unlimited Touch, Epic 12in
- 71 EVERYBODY GET DOWN, Avon, US RBL 12in
- 72 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 73 THE DIP, Keith Diamond Band, US Millennium 12in
- 74 WELCOME ABOARD/NIGHT LIFE IN THE CITY, Love Unlimited Orchestra/Wabster Lewis, US Unlimited Gold 12in/LP
- 75 VICTIM OF THE BLANKETS/DIPPERS DELIGHT, Big Dipper & The Heavenly Bodies, Epic 12in
- 76 DO YOU LOVE ME?/SOLERO, Patii Austin, Qwest 12in
- 77 SUPREMES MEDLEY, Supremes, Tania Motown 12in
- 78 SLIPSTREAM/BLUE TEARS, Morrissey Mullen, Beggars Banquet LP
- 79 SHAKE-N-SKATE, Dr York, Dutch Jungle, Jam 12in
- 80 DON'T WANT TO LOSE YOU, Nina Decosta, Rokel 12in
- 81 MULE (CHANT NO. 2), Beggars And Co, RCA 12in
- 82 SUPER FREAK, Rick James, Motown
- 83 AIN'T NO MOUNTAIN HIGH ENOUGH — REMEMBER ME (EDIT), Boys Town Gang, Moby Dick 12in
- 84 HOLD ON I'M COMIN'/YOU CAN'T ALWAYS GET WHAT YOU WANT/IT'S MY TURN, Aretha Franklin, US Arista LP
- 85 SHE'S GOT PAPERS ON ME/EARTH ANGEL/LET THE LADY DANCE, Richard 'Dimples' Fields, US Boardwalk LP
- 86 FEEL MY LOVE TONIGHT/SCREAMIN' OFF THE TOP/LOVE ON A TWO WAY STREET/SPOTLIGHT/YOUNG GIRL/BABY I LOVE YOU, Stacy Lattisaw, Cotillion LP
- 87 WE GOT SOME CATCHIN' UP TO DO/BET YOUR LUCKY STAR, Jean Carr, US TSOP LP
- 88 SUPAFRICO (VERSION), Bunny Meek, White Label 12in
- 89 SIGN OF THE TIMES/THE STEAMIN' FEELIN', BB&Q Band, US Tappan Zee LP
- 90 STARLETTE/MISTAKES/LL CUT YOU LOOSE, BB&Q Band, US Capitol LP

INDEPENDENT

SINGLES

- 1 ONE IN TEN, UB40, Dep International
- 2 INCONVENIENCE, Au Pair, Human
- 3 RELEASE THE BATS/BLAST OF, Birthday Party, 4AD
- 4 NEW LIFE, Depeche Mode, Mute
- 5 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 6 ONE LAW FOR THEM, 4-Skins, Clockwork
- 7 I DON'T WANT TO LIVE WITH MONKEYS, Higsone, Romans In Britain
- 8 PUPPETS OF WAR, EP, Chron Gen, Fresh
- 9 KITCHEN PERSON, Associates, Situation
- 10 NERO, Theatre Of Hate, Burning Rose
- 11 ANOTHER ONE BITES THE DUST, General Saint/Clint Eastwood, Greenleeves
- 12 (COVER PLUS) WE'RE ALL GROWN UP, Hazel O'Connor, Albion
- 13 THE RESURRECTION (EP), Vice Squad, Riot City
- 14 MOTORHEAD, Hawkwind, Flickknife
- 15 MATTRESS OF WIRE, Aztec Camera, Postcard
- 16 SMILES AND LAUGHTER, Modern English, 4AD
- 17 LET THEM FREE (EP), Anti-Pasti, Rondelet
- 18 ARMY LIFE, Exploited, Secret
- 19 NEU SMELL (EP), Flux Of Pink Indians, Rondelet
- 20 FOUR SORE POINTS (EP), Anti-Pasti, Rondelet
- 21 WHITE MICE/KRAY TWINS (LIVE), Modettes, Human
- 22 CEREMONY, New Order, Factory
- 23 LAST ROCKERS, Vice Squad, Riot City
- 24 NAGASAKI NIGHTMARE, Crass, Crass
- 25 EXPLOITED BARMY ARMY, Exploited, Secret
- 26 KINGS CROSS, Charge, Test Pressing
- 27 TOO F...ED TO DRINK, Dead Kennedys, Cherry Red
- 28 LOVE WILL TEAR US APART, Joy Division, Factory
- 29 DREAMING OF ME, Depeche Mode, Mute
- 30 46 CONTROL (EP), Discharge, Clay
- 31 DOGS OF WAR, Exploited, Secret
- 32 ENDS WITH THE SEA, G Lewis B C Gilbert, 4AD
- 33 TRANSMISSION, Joy Division, Factory
- 34 27 FREEMANS, Chelsea, Step Forward
- 35 24 HOUR, Chefs, Graduate
- 36 ALL OUT ATTACK (EP), Blitz, No Future
- 37 FIGHT BACK (EP), Discharge, Clay
- 38 PEACE AND LOVE, Misty In Roots, People Unite
- 39 ATMOSPHERE JOY DIVISION, Factory
- 40 FEEDING OF THE 5,000 (SECOND SITTING), Crass, Crass
- 41 AUDIO VIDEO, News, KA George

- 42 REALITY ASYLUM, Crass, Crass
- 43 WHY (EP), Discharge, Clay
- 44 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder
- 45 GRASS/TRADE UNIONS, Robert Wyatt/Dishart, Rough Trade
- 46 TAKE IT ALL AWAY, Girlschool, City
- 47 TELL ME EASTER'S ON A FRIDAY, (Remix) Associates, Situation
- 48 MOVEMENTS (EP), Thomas Leer, Cherry Red
- 49 CALIFORNIA UBER ALLES, Dead Kennedys, Fast
- 50 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass

ALBUMS

- 1 PRESENT ARMS, UB40, Dep International
- 2 THE LAST CALL, Anti-Pasti, Rondelet
- 3 PENIS ENVY, Crass, Crass
- 4 PUNKS NOT DEAD, Exploited, Secret
- 5 SIGNING OFF, UB40, Graduate
- 6 ANTHEM, Toyah, Safari
- 7 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human
- 8 THE ONLY FUN IN TOWN, Joad K, Postcard
- 9 DOCUMENT AND EYEWITNESS, Wire, Rough Trade
- 10 CLOSER, Joy Division, Factory
- 11 PRAYERS ON FIRE, Birthday Party, 4AD
- 12 STATIONS OF THE CRASS, Crass, Crass
- 13 TOYAH! TOYAH! TOYAH!, Toyah, Safari
- 14 IN THE FLAT FIELD, Bauhaus, 4AD
- 15 UNKNOWN PLEASURES, Joy Division, Factory
- 16 BLACK SOUNDS OF FREEDOM, Black Uhuru, Greenleeves
- 17 SONS OF THUNDER, Dr Alimantado, Greenleeves
- 18 DIRK WEARS WHITE SOCKS, Adam & The Ants, Do It
- 19 MESH AND LACE, Modern English, 4AD
- 20 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys Cherry Red
- 21 ACTION BATTLEFIELD, New Age Steppers, Statik
- 22 HOPELESSLY IN LOVE, Carrol Thompson, Carib Gems
- 23 FIRE HOUSE ROCK, Walling Souls, Greenleeves
- 24 LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
- 25 DRAMA OF EXILE, Nico, Aura
- 26 TO EACH... A Certain Ratio, Factory
- 27 IN THE KINGDOM OF DUB, Scientist, Kingdom
- 28 LABOUR OF LOVE, Mass, 4AD
- 29 LIVE AT THE COUNTER EUROVISION 79, Misty In Roots, People Unite
- 30 HEART OF DARKNESS, Positive Noise, Statik

Songwords

WIRED FOR SOUND ON EMI RECORDS

I like small speakers
I like tall speakers (like those tall speakers)
If they've music
They're wired for sound

Walking about with a head full of music
Cassette in my pocket 'n' I'm gonna use it
Stereo
Out in the street y'know

Into the car, go to work, and I'm cruising
I never think, that I'll blow all my fuses
Traffic flows
In to the breakfast show

chorus

Power on the needle to the plastic
AM FM I feel so ecstatic now
It's music I found (the girl that I found)
I'm wired for sound (she's)

I was small boy
Who don't like his toys
I couldn't wait to get
Wired for sound

I met a girl and she told that she loved me
I said you love me, then love means you must like
What I like
(My) music is dynamite

She said — I'm not a girl you can put on at (a) standby

W & M: Tarney/Robertson

I am a girl who demands that her love is (lovings) amplified
chorus

Power on the needle to the plastic
AM FM I feel so ecstatic now
It's music I found (the girl that I found)
I'm wired for sound (she's)

Alternative end

And I like tall people
Don't mind short people
If they've music — they're wired for sound
N B () Alternative lyric

c BAR/ATV Music Limited

FULL NAME: Timothy Peter Worman
DATE OF BIRTH: June 28, 1963
EDUCATED: Moat Mount School, London, NW7
FIRST LOVE: Myself!
FIRST DISAPPOINTMENT: Finding out Lady Penelope was a puppet.
FIRST PERFORMANCE IN PUBLIC: Singing 'Oh Little Town Of Bethlehem' solo in school when I was 9.
MUSICAL INFLUENCES: Benny Joy; Eddie Cochran; Joe Bennet & The Sparkletones.
HERO / HEROINES: Troy Tempest
VICES: Suicidal tendencies
HOBBIES: Collecting old American comics
MOST FRIGHTENING EXPERIENCE: Being involved in a head-on collision in a car in London about six months ago.

FUNNIEST EXPERIENCE: Having a lady's dress disintegrate on stage when we were appearing in Cambridge and then having the story reported in the Sun!
WORST EXPERIENCE: Getting expelled from school for something I didn't do.
IDEAL HOME: Subterranean dwelling somewhere in England.
IDEAL CAR: An exact replica of FAB 1 — the pink Rolls Royce from Thunderbirds or a Batmobile.
IDEAL HOLIDAY: Gotham City.
FAVE FOOD: Steak
FAVE CLOTHES: Pink or turquoise
FAVE DRINK: Vodka
MOST HATED CHORE: Travelling in the Transit van
AMBITION: To become rich and not get a big head.

Profile



TIM WORMAN of the POLECATS

ROCK 'N' ROLL

SINGLES:

- 1 — LATCH ON, Ron Hargrave, MGM
- 2 — MANNATTAN MELODRAMA, Shakin' Stevens and Sunsets, Mint
- 4 — HALF WAY TO PARADISE, Billy Fury, Decca
- 7 — HEARTY ATTACK, Dallas, Nervous
- 8 — ROCKIN' REDWING, Sammy Masters, Revival
- 9 — IS A BLUEBIRD BLUE (10" — EP), Shakin' Stevens, No-Disk
- 9 — HARBOUR LIGHTS, Elvis Presley, RCA
- 9 — GOD BLESS ROCK 'N' ROLL, Bill Haley, Sonet
- 3 — LIGHTS OUT, Jerry Byrnes, Specialty
- 10 — SQUITH'S GONNA RIDE AGAIN, Jesse James, Kent

PICK TO CLICK: TRUE LOVE VIEWS, Buddy Holly, MCA

ALBUMS:

- 1 — MANNATTAN MELODRAMA, Shakin' Stevens and Sunsets, Mint
- 2 — SHAKIN' STEVENS AND SUNSETS, Mint
- 4 — CLIFF SINGS, Cliff Richard, Columbia
- 4 — ROCK 'N' ROLL ALL FLAVOURS, Freddie Bell & The Bell Boys, Wing
- 5 — MODERN ROCKABILLY, Various, Ace
- 5 — ROCKABILLY IN PARIS, Crazy Cavern, Big Beat
- 7 — TOMMY STEELE STORY, Decca
- 8 — CHOO CHOO CH'BOOGIE, Louis Jordan, Phillips
- 9 — SONNY CURTIS STYLE, Sonny Curtis, Viva
- 10 — SOLID GOLD, Jackie Wilson, Brunswick

PICK TO CLICK: LOVE SONGS, Buddy Holly, MCA

Compiled by: ROLLERCOASTER RECORDS, PO Box 18F, Chessington, Surrey.

HEAVY METAL

- 1 PLAT MY MUSIC, Frank Marino, from 'The Power of Rock 'n' Roll', CBS
- 2 YOUNG MAN, Frank Marino from 'The Power of Rock 'n' Roll', CBS
- 3 THE BANDS PLAYED ON, Saxon, 45, Carrere
- 4 747, Saxon, 12" version, 45, Carrere
- 5 HOLD ME TOUCH ME, Limelight, Demo
- 6 TONIGHT, Sparta, 45, Suspect
- 7 I'M GOING HOME, Ten Years After from 'Woodstock' LP, WEA
- 8 ROCK JAPAN, Exposer, 45, Hit Hard
- 8 STOKING UP THE FIRES OF HELL, Quartz, 45, MCA
- 10 THANK THAT WOMAN, Rage, Demo
- 11 HAVE A DRINK ON ME, AC/DC, 45, Atlantic
- 12 STAR SPANGLED BANNER/PURPLE HAZE, Jimi Hendrix, from 'Woodstock', WEA
- 13 NEVER SAY DIE, The Byron Band, 45, Creole
- 14 DIAMOND LIGHTS, Diamond Head, 45, DMH
- 15 LIVE LIKE AN ANGEL, Vanom, 45, Neat
- 16 PLANETS OF FIRE, Sammy Hagar, 45, Capitol
- 17 GIRL ON THE MOON, Foreigner, 8-side 45, Atlantic
- 18 I'M NO FOOL, Gaskin, 45, Rondelet
- 18 VALIUM, Hawkwind, 45, Flickrite
- 20 YOUNG LEGS, Moxy, from 'Ridin' High' LP, Power Exchange

Compiled by: The Tynesider, Tuesday Rock Night, Saltwell Road, Gateshead, Tyne & Wear, Telephone 781 199.

CHART FILE

MEDLEYMANIA continues to sweep the charts and dominate the new release listings. Latest offerings include 'This Year's Blonde' (a blonde medley) by Platinum Pop, a Rubettes medley featuring a montage of snippets from the group's hits and two Elvis Presley medleys.

Coincidentally both of the latter are credited to characters played by Presley in movies — Tula McLean (a truck driver in 'GI Blues') and Deke Rivers (a country boy in 'Loving You').

Tula McLean is a thinly veiled disguise for Les Gray, a man who, in his heyday as lead singer of Mud, out-Elvis'd Elvis. His single, 'Rock On Elvis' is released by RCA this week. Deke Rivers offering entitled simply 'Medley' is a six-song pastiche released by Ace Records. Rivers stands marginally the better chance of success on the grounds that the genuine Elvis turns up on the flip of his disc — though not singing. The title tells it all: Edited excerpts from Elvis Presley's press conference — Vancouver, Canada August 31, 1957.

From my own point of view, the current flurry of medleys hold an inexplicable and horrible fascination. Each has to be listened to and dissected. Ideally, these infants terrible of the record industry should bear accurate vocal and instrumental simulations of the original with clever segues and original, distinctive themes to wrap around their subject matter. Few do.

Most are embarrassingly bad, their only redeeming factor being to remind one of the original, superior versions.

All, however, is not lost. Star Sound's Beatles and Abba medleys are superbly crafted pieces, chillingly accurate in content. And the Beach Boys medley proper restores to the charts one of the most popular groups of all-time. For that reason alone, it's welcome.

'Beach Boys Medley' is the group's 26th British, and 43rd American hit. Here it's their first since 'Summertime' in 1979, and in the States it ends a dry spell going back to 1978's 'Peggy Sue'. The medley also has the distinction of being only the second US Top 20 hit by the Beach Boys since 1966, the other being 'Rock And Roll Music', a No 5 in 1976.

The sudden popularity of medleys may be of no significance at all, but it could just indicate that the songs being written nowadays are somewhat lacking. A glance at any singles chart from the mid sixties would reveal the simultaneous presence of a large number of rock classics. How many of the records in today's chart will be similarly regarded 17 years hence?

When first released, 'Sgt Pepper' was acclaimed as the Beatles' finest work. Even when 'Abbey Road' appeared, nobody suggested that the Beatles had topped 'Pepper'. But the last few years have seen rock critics argue that 'Pepper' has dated badly and is not the masterpiece it once seemed. 'Abbey Road' and 'Revolver' are now widely regarded as the Beatles at their best. Nevertheless it comes as something of a surprise to learn that 'Abbey Road' has recently removed 'Sgt Pepper' from its traditional perch as the group's biggest selling album in the UK.

Saleswise, these two outdistance everything else the group released by a considerable margin. In third place comes 'The Beatles At The Hollywood Bowl', proclaimed a commercial disaster after its release in 1976. It was backed by an expensive but shoddy TV campaign which was geared around sales expectations of 750,000. In its first year the album notched sales only slightly in excess of 500,000, causing much anguish at EMI. But it has since continued to sell steadily and has now sold over a million copies.

READER'S CHART

WE ASKED FOR YOUR chart suggestions and this week it's a criminal top ten.

- 1 BANK ROBBER, Clash
- 2 WAITING FOR YOUR LOVE, Judas Priest
- 3 HANDS UP, Ottawa
- 4 MY GUNS ARE LOADED, Bonnie Tyler
- 5 GIMME GIMME GIMME, Abba
- 6 MONEY, Pink Floyd
- 7 RUNAWAY, Del Shannon
- 8 TROUBLE, 999
- 9 THE TRIAL, Pink Floyd
- 10 JAILHOUSE ROCK, Elvis Presley

Chart suggested and compiled by Jari Jaashelinen, Helsinki 52, Finland — and a £3 money order goes to him. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 40 Long Acre, London WC2 9JT. (Postcards only please).

VIDEO

- 1 Grassie, CIC
- 2 Abba Volume II, Intervention
- 3 Saturday Night Fever, Magnetic Video
- 4 Cabaret, Rank
- 5 Gary Numan: The Touring Principle '73, Warner Bros
- 6 A Strange Case of Alice Cooper in Concert, Magnetic Video
- 7 — Pink Floyd Live At Pompeii, Spectrum
- 8 The Sound of Music, Magnetic Video
- 9 The Rose, Magnetic Video
- 10 Stamping Ground (Pink Floyd/Various Artists), Intervention
- 11 Motorhead, Spectrum
- 12 Abba Volume I, Intervention
- 13 To Russia With Elton, PRT
- 14 Iron Maiden, EMI
- 15 Elvis Presley: King Of Rock 'n' Roll, World of Video 2000
- 16 Thin Lizzy: Live And Dangerous, VCL
- 17 Blondie: Eat To The Beat, Break Walker
- 18 Elvis In Hawaii, Mountain Video
- 19 Woodstock, Warner Bros
- 20 Tina Turner At The Apollo, VCL

Compiled by: HMV, Oxford Street, London W1

REGGAE

- 1 4 SUMMERTIME BLUES, Investigators, Inner City
- 2 2 WAITING FOR YOUR LOVE, Sister Heather & Papa Honey, Black Roots
- 3 1 RISE & SHINE, Bunny Walker, Philharmonic
- 3 3 FIRST ON SUNDAY, Junior Delgado, Love Litch
- 5 6 IT'S TRUE, Donna Roden, Frantic
- 5 3 STEALING LOVE, Carlene Davis, Creole
- 7 3 DAYDREAMING, Alton Ellis, Smokey
- 8 4 LOVE ME TONIGHT, Trevor Walters, Ital
- 8 7 I NEED A WOMAN, Hugh Griffiths, Art & Craft
- 10 13 SWEET REGGAE MUSIC, Papa Face, Fashion
- 11 15 'SWEET FEELING, Black Stone, Jah Lion
- 12 11 NATION ALL MUST BOW, Rankin' Bevon, Dance Beat
- 13 10 SPONGI REGGAE, Black Uhuru, Island
- 14 16 PHONE LINE, Mystic Harmony, SS Music
- 15 18 NEVER KNEW LOVE LIKE THIS BEFORE, Samantha Rose, Nature
- 16 3 WOMAN, Roddy Thomas, Folarno B
- 17 12 NO WOMAN NO CRY, Bob Marley, Island
- 17 — MR GOVERNMENT MAN, Lockstep Castill, Negus Roots
- 18 — TOGETHER AGAIN, Starlight, Star Track
- 20 — FATTY BUM BUM, Ranking Dread, Greenleaves

Compiled by: INNER CITY RECORDS, Battersea Rise, London SW11

FUTURIST/DANCE

- 1 TEQUILA, The Champs (from the LP 'That'll Be The Day'), Ranco
- 2 DRAC'S BACK/FOR YOUR BLOOD, Bullheads Bros (forthcoming 12" single)
- 3 EUROPE AFTER THE RAIN, John Fox, 12", Virgin
- 4 ON THE ROAD AGAIN, The Rockwells, LP, Arista Montana, German Import
- 5 WHERE DID OUR LOVE GO, Diana Ross & The Supremes (from the LP 'A Collection of 15 Original Big Hits Vol 4'), Tamla Motown
- 6 TEEN BEAT, Sandy Nelson, 7", IR, Imperial Import
- 7 WONDERLUST, The Fallout Club, 8-side, Happy Birthday
- 8 THE LAST SUPPER/FREE RIDDOL' HESS, 4" 80 2", McDonald/Lydon (forthcoming album)
- 9 LYVING IN MY LIMOUSINE, Bill Nelson, 12", Phonogram
- 10 CONSTANT DRUDGERY IS HARMFUL TO SOUL, (from the LP 'God'), Rig Rig and Panic, Virgin
- 11 PROFILE/PARIS SESSION/THE SUIT, Public Image Ltd, Private
- 12 MAMA USED TO SAY, Junior Giscombe, 12", Phonogram
- 13 CHA-CHA-CHA, Rudolf Valentino, Memoire's Private
- 14 FRIEND FOR A DAY, M.A.O. (from the LP 'Tearchords'), EMI
- 15 IKO IKO, Lovefield, 12", Prism

Compiled by: Dave Archer, Kareba (formerly Studio 21), 63 Conduit Street, London W1 (Wed & Sat only).

YESTER YEAR

- ONE YEAR AGO (August 30, 1980)
- 1 ASHES TO ASHES, David Bowie
 - 2 START, Jam
 - 3 9 TO 5, Sheena Easton
 - 4 WINNER TAKES IT ALL, Abba
 - 5 FEELS LIKE I'M IN LOVE, Kelly Marie
 - 6 TOM HARK, Pishas
 - 7 UPSIDE DOWN, Diana Ross
 - 8 I DIE YOU DIE, Gary Numan
 - 9 OOPS UPSIDE YOUR HEAD, Gap Band
 - 10 SUNSHINE OF YOUR SMILE, Mike Barry

- FIVE YEARS AGO (September 4, 1975)
- 1 DANCING QUEEN, Abba
 - 2 LET 'EM IN, Wings
 - 3 DON'T GO BREAKING MY HEART, Elton John and Kiki Dee
 - 4 WHAT I'VE GOT IN MIND, Billie Jo Spears
 - 5 A LITTLE BIT MORE, Dr Hook
 - 6 IN ZAIRE Johnny Wakelin
 - 7 EXTENDED PLAY, Bryan Ferry
 - 8 THE KILLING OF GEORGE, Rod Stewart
 - 9 YOU DON'T HAVE TO GO, The Chi-Lites
 - 10 JEANS ON, David Dundas

- TEN YEARS AGO (September 4, 1970)
- 1 I'M STILL WAITING, Diana Ross
 - 2 NEVER ENDING STORY OF LOVE, The New Seekers
 - 3 HEY GIRL, DON'T BOTHER ME, The Tams
 - 4 IN MY OWN TIME, Family
 - 5 WHAT ARE YOU DOING SUNDAY, Dawn
 - 6 LET YOUR TEAH BE YEAH, The Foundations
 - 7 SOLDIER BLUE, Buffy St Marie
 - 8 IT'S TOO LATE, Carole King
 - 9 DEVIL'S ANSWER, Atomic Rooster
 - 10 GET IT ON, T. Rex

- FIFTEEN YEARS AGO (September 3, 1965)
- 1 Y E L L O W SUBMARINE/ELEANOR RIGBY, The Beatles
 - 2 GOD ONLY KNOWS, The Beach Boys
 - 3 ALL OR NOTHING, The Small Faces
 - 4 THEY'RE COMING TO TAKE ME AWAY HA-HA! Napoleon XIV
 - 5 WITH A GIRL LIKE YOU, The Troops
 - 6 MAMA, Dave Barry
 - 7 YOUNG, Cliff Richard
 - 8 TOO GOOD TO KNOW, Roy Orbison
 - 9 LOVERS OF THE WORLD UNITE, David and Jonathan
 - 10 SUMMER IN THE CITY, The Lovin' Spoonful

- TWENTY YEARS AGO (September 25, 1960)
- 1 JOHNNY REMEMBER ME, John Leyton
 - 2 YOU DON'T KNOW, Helen Shapiro
 - 3 WELL I ASK YOU, Eden Kane
 - 4 REACH FOR THE STARS/LIVE EVERY MOUNTAIN, Shirley Bassey
 - 5 HALFWAY TO PARADISE, Billy Fury
 - 6 ROMEO, Petula Clark
 - 7 A GIRL LIKE YOU, Cliff Richard
 - 8 TIME, Chris Doole
 - 9 HELLO MARY LOU/TRAVELLIN' MAN, Ricky Nelson
 - 10 YOU ALWAYS HURT THE ONE YOU LOVE, Clarence Fragner Henry

- TWENTY FIVE YEARS AGO (September 1, 1955)
- 1 WHATEVER WILL BE WILL BE, Doris Day
 - 2 WHY DO FOOLS FALL IN LOVE, Frankie Lymon and the Teenagers
 - 3 A SWEET OLD FASHIONED GIRL, The Everly Brothers
 - 4 ROCKIN' THROUGH THE RYE, Bill Haley
 - 5 WALK HAND IN HAND, Tony Martin
 - 6 MOUNTAIN GREENERY, Mel Torme
 - 7 I ALMOST LOST MY MIND, Pat Boone
 - 8 WAYWARD WIND, Tex Ritter
 - 9 HEARTBREAK HOTEL, Elvis Presley
 - 10 SERENADE, Slim Whitman

Puff

AFTER VIEWING Shakin' Stevens Seaside Special, I felt very sorry for the old geezer, puffing and panting away, as if he'd been on a 10 mile run! Why doesn't he hang up his shoes, and greasy hair, and go back to the wife and kids? Every one of his records are the same old song but with different words. I think Spandau Ballet deserve the No 1 spot. They're young and talented, not some old man who tries to look with it with eyeliner, and only succeeds in looking as if he's been socked in the eyes. He was only on for 10 minutes. What would he be like after one hour!

Come on Shakin', there's no one Elvis and he's dead and buried, so give it a miss mate!

Fred Klute, Harlow, Essex.

● You don't work for 'Help The Aged' by any chance do you? Anyway I wouldn't say Shakin' Stevens was old but his record company pay him in milk tokens.

Drop 'em

WHEN NUCLEAR conflict becomes inevitable, the world will face the greatest threat in the history of mankind. I often contemplate these issues, while pacing the deep pile carpet of my fallout shelter. When the bomb drops, you can be assured that I will pray for you all and, with the Lord's help, we will get through this cataclysm together. I have a comforting thought that will help you through our darkest hour. I will be safe. I will emerge to lead you back to a new world. A world of harmony, liberty and freedom.

Ronald Reagan, Washington DC, USA.

● Thanks for the thought, Hopalong.

Silly Billy

PLEASE CAN you tell me if Billy Connolly has a fan club, and where I can write to him.

Dave Radford, White City, Gloucester.

● Yes, Try Pamela Stephenson somewhere in Kensington.

Aneka's away!

MIKE NICHOLLS ought to know that Sino means Chinese, when used as a prefix, not Japanese, as he stated in the piece on Aneka (RM 22/8/81).

Deng Xiao-ping, Acton, West London

● The only Chinese Mike Nicholls knows is "gimmie three NQ24's and plenty of egg fried rice, honiable squire."

Shorts

YOUR ALBUM reviews in 'RM' seem to be getting shorter every week.

● Yes.

Cute

NOW LISTEN dearie to some good advice. Don't you think Record Mirror should print a decent middle page spread instead of these warped efforts we've been getting? I highly recommend the delectably handsome Gary Glitter (sound of Mailman throwing up into bucket). After all, he is a cute little boy and has the most amazing body from what I've seen of him on stage (you must have been a long way back) and seeing as your reviewer gave such a crappy review of his brilliant single it's the least you can do. So pull your socks up and enlighten the eyes of many a Gary Glitter fan by printing a beautiful pic of lovely GG. It doesn't HAVE to be nude (more vomit sounds).

Janice Glitter, London.

● Gary Glitter is such a buffoon that it would take us from page two to the end of the magazine to print

Torn it

COULD YOU tell me where I could get a T-shirt of the heavy metal Holocaust at Port Vale on August 1st, as I am desperate for a replacement for the one I lost on the long journey home.

Mick Bell, Middlesbrough, Cleveland.

● Yes there's one lying in the road between Port Vale and Middlesbrough, Cleveland. (Geddit!??)

Distant tan

I LIVE in the US (Kansas City, to be exact), and unfortunately, Record Mirror is not available anywhere in this city. A friend of mine from Chicago sent me a copy of the July '11 issue and I thought it was interesting from the first to the last page.

For someone like me, whose heart belongs to England, but will most likely never be able to visit there, even the small ads and the charts are fascinating.

I really liked the article on Kate Bush. She's my favourite female singer but since she's almost totally unknown over here, it's incredibly hard to get information about her.

I've never even seen any of her videos! I would dearly love to know the address of her fan club. Since I'll probably never see another issue of Record Mirror, you'd be doing me a big favour if you'd print my address. Hopefully a sympathetic KB fan will be kind enough to fill me in on the club's address. I'd appreciate it very much.

I'm also a Genesis / Peter Gabriel freak, and I'd be very happy to correspond with other freaks from England. (There are still some of you left, aren't there?)

Vickie Mapes, 524 Benton Blvd, Apt 14, Kansas City, MO 64124.

● They're all freaks in England dear. But seriously, it's nice to know someone appreciates us, even if you can't ever get hold of a copy why not send off for a subscription. Send to: Subscriptions Dept, Morgan Grampian, 30 Calderwood Street, London, SE18.

Wobble

WHENEVER I see Kate Bush on TV doing a dance routine, there's one thing (well, two things actually) that really amaze me.

It's the way her exquisitely beautiful breasts frantically wobble about, threatening to part company with the rest of her anatomy and start a whole new dance all of their very own.

Michael Read, Cardiff.

PS Is it true that John Shearlaw has part shares in Smirnoff and Carlsberg?

● You disgusting filthy pervert. Try an ice pack in your underpants before writing any more smut. Of course John Shearlaw hasn't got shares in those companies. All his money's in Guinness and Johnnie Walker.

Who?

SO THAT'S it, Fischer-Z decide to split up and not a mention in Record Mirror. They never did get the recognition they truly deserve. With three great albums, 'Word Salad', 'Going Deaf', 'Red Skies', truly great jingles like 'The Worker', 'So Long', 'Maniese', 'Cutter's Lullaby', I was sad at their decision to split, and I for one will miss them.

Ann Dutton, Blackpool, Lancs.

● Who the Hell are Fischer-Z?

Riots

WE TOTALLY agree with Ann Bienkisp's letter (15/8/81): we should stop and think when we slag the Nolans for these two points. 1) Did they cause the riots over Britain? 2) Have they drummed our



Illustration by Chris Priestley

ear's with a Nolan's on 45, medley of tunes?

The answer I think you'll find is no in both cases, anyway we both fancy the blonde one, so there.

Yours, Harold Wainman and Boris.

● The riots were all caused by frustrated idiots like you fancying the blonde one. And you're only got to wait for the inevitable medley. Yuki!

Whinatown

YOUR NEWS Editor is a real pain in the arse (how do you know

sweetie?) I wish he'd get his facts right. After reading his article on the Lizzy tour last week, me an' me pals belts over to the Hammersmith Odeon to get the best tickets possible for the big event, and what do we find when we get there? There ain't no tickets & instead, there's a wackin' great notice informin' us that the tour wasn't officially announced until the Friday of last week and as a result of some idiots announcing it prematurely they got the details wrong. Tickets are, in fact, £4.50 and £4.00 (not £3.50) also, they're only available by post (and not by personal application as well), and they're not

even being issued until the end of the month. This piece of information was followed by humble apologies from the Odeon. I don't see why they should apologise — it was your mistake, and you ought to do something about it before too many other people waste their time and money trying to get tickets by personal application.

Arthur Spong, London

● Don't believe everything you read. For instance I think your letter is a total load of rubbish. Refs your vitriol to our August 15 issue for the facts which were correct.

Bad news

I WOULD like to see something about Marc Bolan in the paper. A few years back he used to be in quite a lot, but there is nothing nowhere about the man. So come on, let's get some write-ups and a colour pic of him. (A black and white one would do). I think a lot of people would really love to see him again.

Micky Finn, Rotherham, Yorks.

● I don't know how to break this to you Mickey. But Marc Bolan did a snufferoo in an ongoing collision situation with a tree some four years ago. Sorry.

Mascara

HI! I think us futurists have come in for a lot of undue criticism lately. Just because we wear mascara and lipstick (by the way I recommend Max Factor's shades, they're exquisite) doesn't mean we're poofs does it?

Larry, BBC TV Centre, London.

● Of course not Larry, lots of us wear high heels and make up these days. My place Thursday, as usual?

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THURSDAY 10TH	SALISBURY CITY HALL
TUESDAY 15TH	BRADFORD ST GEORGES HALL
WEDNESDAY 16TH	EDINBURGH ODEON
THURSDAY 17TH	NEWCASTLE CITY HALL
SATURDAY 19TH	BIRMINGHAM ODEON
SUNDAY 20TH	IPSWICH GAUMONT
TUESDAY 22ND	SHEFFIELD CITY HALL
WEDNESDAY 23RD	MANCHESTER APOLLO
THURSDAY 24TH	LIVERPOOL ROYAL COURT THEATRE
SATURDAY 26TH	BRIGHTON TOP RANK
SUNDAY 27TH	LEICESTER DE MONTFORT HALL
MONDAY 28TH	HAMMERSMITH ODEON
WEDNESDAY 30TH	PORTSMOUTH GUILDHALL
<i>October</i>	
FRIDAY 2ND	BRISTOL COLSTON HALL
SUNDAY 4TH	LANCASTER UNIVERSITY
MONDAY 5TH	CARDIFF UNIVERSITY

Album Includes Poster and Lyric Sheet



ALBUM: ALB108 CASSETTE: CALB108