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RECORD MIRROR

HUMAN LEAGUE

**DARE TRUE LOVE
KISS OR PROMISE**



IAN DURY • COMSAT ANGELS • SLADE

HUMAN LEAGUE pic by SIMON FOWLER

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IRON MAIDEN: new line up

Queen package

QUEEN HAVE finalised their monster package of a book, video and greatest hits album... which RECORD MIRROR exclusively revealed last month.

The album, featuring such tracks as 'Bohemian Rhapsody' and 'Another One Bites The Dust' comes out on October 26.

Their 'Queen's Greatest Pix' book comes out on the same day and is priced at £3.95 with the video out this week at £34.50.

Simply called 'Queen's Greatest Pix' it features a compilation of the promotional films that went with the group's hits since 1974, including the now-famous 'Bohemian Rhapsody'.

● A row has broken out between Queen and the publishers of the book

already out 'Queen — The First 10 Years'. See page seven for the full story.

Bit of dark

GENESIS RELEASE a new single this week entitled 'Keep It Dark'. It is taken from their chart-topping album 'Abacab', the B side 'Naminanu' however has been previously unreleased.

There will also be a 12 inch limited version of the single which will contain a long version of their recent single 'Abacab'.

Stranglers family

THE STRANGLERS release a new single on November 2 entitled 'Let Me Introduce You To The Family'.

It is taken from the group's album 'La Folie' which comes out a week later. The album reflects the Stranglers' "perverse" ideas about love.

The group have also added more dates to their tour... and put up the price to £4.

Extra dates are at: Bradford St George's Hall November 27, Sheffield Lyceum 26, Belfast Ulster Hall 30, Loughborough University December 2, Bath Pavilion 3 and London Rainbow 4.

HEAVY METAL ASSAULT

MAIDEN, RUSH, TATTOO and SABBATH prepare to do battle

HEAVY METAL merchants are lining up again for their traditional autumn assaults.

The new-look Iron Maiden play a one-off gig with new singer Bruce Bruce, Rose Tattoo come in for their first "proper" British tour while Rush have added two extra shows to their tour.

And Black Sabbath are out with a new single, with the possibility of playing some live dates around Christmas.

● IRON MAIDEN fans will have an opportunity to see the band when they play a one-off gig at London's Rainbow Theatre on Friday, November 15.

It will be the group's first UK gig with new vocalist Bruce Dickenson, former singer with heavy metal rivals Samson.

The Rainbow gig will be Maiden's last British performance of 1981 since they intend to spend the rest of the year recording their next album. However, they are already putting together an extensive tour for 1982, scheduled to start in mid-February with tickets expected to go on sale in mid-November.

Supporting at the Rainbow will be Praying Mantis who will also be debuting a new line-up which now comprises new members Bernie Shaw, vocals (ex-Grand Prix) and John Bavin, keyboards.

Also on the bill is DJ Neal Kay of the heavy metal Bandwagon club who has been closely associated with both bands.

● RUSH play an extra date at the Wembley Arena on November 6 and Stafford New Bingley Hall 9.

Tickets are available from Ruch Box Office, 12 Great Newport Street, London WC2 H7JA. Only £5 tickets are left for all the shows — including the extra date — and postal orders only should be made payable to Kennedy Street Enterprises and sent along with a SAE.

Stafford tickets are available from Rush Box Office, YQ Bookings, PO Box 4, Altrincham, Cheshire, WA14 2JQ and again POs should be sent with a SAE and made payable to Kennedy Street Enterprises Ltd.

● BLACK SABBATH'S new single comes out on October 23. It is entitled 'Mob Rules' and backed with a live version of 'Die Young'.

The single is the title track of a new album which is due out soon, and is also out on 12-inch. It is the group's first recording with Vinny Appice on drums.

The group are also trying to line up some live dates late in December.

● AUSTRALIAN HEAVY metal merchants Rose Tattoo begin a major UK tour in December. It will be their first with new guitarist Robb Riley who recently replaced Michael Cocks.

Opening at Nottingham Rock City on December 5, further dates include Hanley Victoria Hall 6, Hull City Hall 7, Manchester Apollo 9, Sheffield Lyceum 10, Liverpool Royal Court Theatre 11, West Runton Pavilion 12, Ayr Pavilion 14, Edinburgh Odeon 15, Newcastle City Hall 16, Bradford Tiffanys 17, Birmingham Odeon 18, London Hammersmith Odeon 19.

The band also release a new single this week. Entitled 'Rock 'n' Roll Is King', it is taken from their best-selling 'Assault And Battery' album.

Police on

POLICE BRING out another new single this week... even though their current hit 'Invisible Sun' is still riding high in the Top 10.

The reason is that their new offering 'Everything She Does Is Magic' has been released in America and Europe.

And the group's record company A&M, are frightened Britain will be flooded by import copies.

Like 'Sun', it is taken from their latest album 'Ghost In The Machine'. But the B side, 'Flexible Strategies' is not included on the LP.

Police have confirmed their live concerts at the London Wembley Arena on December 14, 15 and 16.

But there is still confusion over other dates for their tour. The superstar band ARE lined up to play other dates around the country — wrapping up the whole affair on December 24.

Ticket details and suitable venues are still to be worked out for the remainder of the concerts, and it will be at least a week before fans will know whether the group are coming to their town.

Wembley tickets are available now, though. They are priced at £5 and £4 and are available from Police Office, 12 Great Newport Street, London, WC2 H7JA.

Postal orders only should be made payable to 'Straight Music Ltd.' and a SAE should be enclosed. Tickets are limited to four per applicant.

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SPANDAU BALLET with STEVE STRANGE

BALLET BACK

EXCLUSIVE

SPANDAU BALLET are back with a new single only months after their 'Chant Number One' hit came out.

It is a brand new song called 'Paint Me Down' and is released on November 6.

The same song is featured with different versions on the B side of both the 12 and seven inch. The flip of longer 12-inch single is called 'Re-paint' while what the group describe as a "very dub" version called 'Man With Guitar' is featured on the B side of the standard single.

And the track is being coupled with what looks set to be a controversial video featuring the group dressed in loin cloths.

Manager Steve Dagger said that they will probably do two versions of the film . . . one for the BBC and one for the discos.

Live dates are still a long way off, contrary to rumours that they may play some off-beat discos soon. The band are currently recording a new album for release in the new year, and they will not appear live before then.

"We will probably do some gigs in the new year, but not before, because we've got the album to finish," explained Dagger.

Jam on it

THE JAM ARE going on the road . . . but they only take on four London dates.

The group, who played the provinces on their "Bucket And Spade" tour in the summer, perform at the Michael Sobell Sports Centre in London's Finsbury Park on December 12 and 13 and the Hammersmith Palais 14 and 15.

It means that London fans will have their first chance to see the group for a year.

Tickets are not available from the venues, though. They are all £4.50 and can be bought by post only from MCP, PO Box 124, Walsall, West Midlands WS5 4AP. Cheques and postal orders should be made payable to MCP, and sent in along with an SAE.

Boys on road

DURAN DURAN are on the road again . . . marking their first tour since their hit single 'Girls On Film'.

The group will also have a new single out soon, but the track will not be decided until next week, when they return from America.

Dates start at Canterbury University on December 7. Then: Norwich East Anglia University 8, Sheffield City Hall 10, Manchester Apollo 11, Leicester De Montfort Hall 12, Cardiff Sophia Gardens 13, Poole Arts Centre 15, London Hammersmith Odeon 16 and 17, Edinburgh Playhouse 19, Liverpool Empire 20 and Birmingham Odeon 21.

Tickets go on sale on October 16 except the Birmingham Odeon when they are available a day earlier.

TOTP sack Legs

LEGS & CO have been sacked from Top Of The Pops — and changing trends are blamed.

The sacking has nothing to do with the six dancers' sexy image, according to the BBC. But a spokesman said that they need to be more flexible.

"There is a restriction in what we can do with six girls in a dance sequence," he said.

The sexy troupe will not disappear from the

programme altogether, though. Now the girls will be among a pool of freelancers the programme will draw on instead of having the traditional regular group.

"It's been very restricting having to find a number to suit six girls each week," added the spokesman.

"Now we can draw on 60 or 70 dancers so we can be free to choose any combination to suit the record rather than the other way round."

Contents



WELCOME TO the soap opera to end all soap operas — the saga of love and life and trash in Sheffield, as performed by the HUMAN LEAGUE. MARK COOPER opens his heart to pop's latest family (the next Osmonds?) on page 4.

PLUS!

A DOUBLE colour centre spread featuring SHEENA EASTON and JAPAN (and we'll leave you to decide who's the prettiest!) — page 20/21.

PLUS!

AGAIN, AGAIN, again, again, again (and so on). No it's not Status Quo, but the return of SLADE (again). MIKE GARDNER charts their comeback (again) on page 22.

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Solo Jobbo

RICHARD JOBSON is taking a break from working with the new-look Skids to take on a series of solo appearances up and down the country.

The tour will promote Jobson's album of poetry 'The Ballad Of Etiquette' which features his recently published book 'A Man For All Seasons' as well as works of other poets.

He will be reading at the following campuses: Uxbridge Brunel University October 19, Colchester Essex University 21, London City University 22, London Middlesex Polytechnic 23, Norwich East Anglia University 24, Stoke on Trent Keele University 27, Nottingham University 28, Durham University 29, Newcastle University 30.

Meanwhile Jobson, Russell Webb and Paul Wishart are preparing for a Skids British tour which will coincide with the release of their new album 'Joy' on November 26.

Tenpole biggie

ZANY POP newcomer Tenpole Tudor takes his band on the road for a massive 32 date tour later this month.

And the group are releasing another new single shortly — their first since 'Wonderbar'.

Dates confirmed kick-off in Ireland where they play: Belfast Queens University October 27, Dundalk Downtown Ballroom 28, Tralee Cymy 29, Sligo Riviera Ballroom 30, Dublin University 31. Then in England and Scotland: New Ross Leisure Centre November 1, Ayr Pavilion 3, Aberdeen Venue 5, Glasgow Night Moves 6, Edinburgh Nile Club 7, Middlesbrough Gaskins 8, Hull Tower 9, Manchester University 10, Newcastle Polytechnic 11, Birmingham University 13 and Huddersfield Leisure Centre 14.

More dates will be added.

More ELO

ELO HAVE added yet another live date with an extra show at the Birmingham NEC on December 14.

As with the other dates (which have both sold out), tickets are priced at £8.50, £7.50 and £6.50 and available by post only from NEC Box Office, National Exhibition Centre Ltd., Birmingham B40 1NT. Postal orders and cheques should be made payable to NEC (ELO Concert) and sent with a SAE. Credit card bookings can be made by phoning (021) 780 3434, but enquiries should made to (021) 780 2516.

Endless Diana

DIANA ROSS, currently in the charts with 'Endless Love', rush releases a new album and single of the same name on October 26.

Entitled 'Why Do Fools Fall In Love', it marks the singer's debut as an album producer, and includes a solo version of 'Endless Love', without Lionel Ritchie.

RECORD MIRROR

■ DUE TO industrial action by members of the National Union of Journalists some of your regular features are missing this week. The dispute also means that certain other aspects of the paper's editorial quality may be affected.



KANDIDATE

their first single with Polydor

7" I WANT TO BE YOURS
b/w FAMILY

12" I WANT TO BE YOURS
b/w FAMILY
PLUS

POSITIVE PREVIEW

(a selection of edited tracks from the forthcoming album "POSITIVES")



A SOAP OPERA

An everyday story of human life

Starring the HUMAN LEAGUE



PHIL
OAKEY



ADRIAN
WRIGHT



JOANNE
CATHERALL



SUSANNE
SULLEY



IAN
BURDEN



JO
CALLIS

Script MARK COOPER Scenery SIMON FOWLER

THE SCENE: Virgin Records, Notting Hill, London. The Human League sitting on the floor in an upstairs office. Joanne is answering the phone in her best secretarial style and, with the rest, signing autographs for a Sun competition, signing them on the cover of the very wonderful, very glossy 'Dare'.

"Maybe you could have been a secretary," says I to Susanne, last likened to a shopgirl. "I'd never have worked for Woolworths anyway, even if I hadn't joined the Human League," says Susanne, loudly enough for anyone listening or even some who might be trying not to . . . "Yes," says Joanne, "You'd have fitted in better at British Home Stores . . ."

The timing is perfect, the punch line a knock out. For about five seconds. You can't be in or around the Human League if you can't ride the punches and bounce back like dummies on springs.

The Human League are a soap opera. There's six of them now and they spend most of their time savaging each other, as dryly as possible. It's all in the timing. The League argue like schoolkids. They probably always did but Joanne and Susanne add recent practice to the style — they both just left this year. Susanne took four A Levels and got two (plus an O Level pass, let's keep the records straight).

Why do you take so many? Phil Oakey leans over to explain, assuming his most mystical and profound manner: "It's why frogs have a lot of frog spawn . . . in the hope that one'll survive . . ." "Hit him!" cries Susanne, Joanne obliges. The war continues.

THE SCENE: A French restaurant down the road from Virgin. The Human League around the table. Six voices are talking at once, I'm trying to conduct an interview. That is, I put the tape recorder down and say, "Say something!" "No we won't," says Susanne, "It's your job, you've got to ask the questions, you've got to decide what to put in." "Yes," says I, "but every time I say something you take the piss." I decide to fight back by asking Adrian a question. Adrian is at the far end of the table, looking a trifle sulky: "I'm not talking in this interview, I've decided, I'm not in the mood." "He's just being boring, ignore him," says Joanne. I take a deep breath and begin to play the journalist. Six voices are talking at once, all taking the piss out of each other. When Phil Oakey or Adrian hear something they don't

like coming out of the girls, they give them the evil eye. The girls light back but Phil is the law, the most withering wit. Svengali, the puppet master of 'Don't You Want Me' on 'Dare'. Phil rules his curious roost like a witch doctor fringes a tribal village. An evil eye stares out from behind his fringe. Welcome to the Human League soap opera.

IS 'Dare' the story of the story so far? How a bunch of amateurs formed a band in Sheffield many years ago? How two of them left to form BFF and such satellite companies as Heaven 17? How Phil separated from his wife (see the Sun) and imported two young girls he spotted in a disco into the band? How he has now added two more musicians, Ian Burden and Jo Callis, into the band? How Phil has taken up with Joanne and has decided to transform the Human League into a mega-pop band, to follow in the footsteps of such as Abba and make such heartwarming glass as 'Dare', a warm and glossy re-placement for 'Heart Of Glass' Blonde, classy coffee table music to please you on the radio? "No," says Phil. He could be wrong, is he opening his heart? Is this a love action or a bunch of charlatans making muzak? Now read on.

"Well," Phil, "the 'Dare' cover reminds me of 'Vogue' covers."

Groans all around the table. "You don't say," say all. I thought I had been incisive, penetrating. Phil leans over and delivers the prepared speech, the official Human League dictum: "We've always wanted to go for a super-striking thing. Doing the cover is just as much fun as doing the record. It's costing us a fortune, it's losing us tons of money. It was meant to be the best cover in the shop." Phil is very aware of the shop as we shall see.

Susanne takes over: "Most covers date. The idea was that when you're going through the racks two years later, this cover should still stand out. That's why nobody went over the top with the make-up, it was meant to be classy." "Yes," says Phil, "it's real class, not fake class, none of this ridiculous stuff that designers have been doing on covers like classical statues or ridiculously naive stuff like that. We lifted the idea for this from an old cover of 'Vogue'. It had a picture of a classy woman and underneath it said 'Dare!' That's what this story should be about, it should be called 'The tragedy of the lost exclamation mark!' This cover has selling class and that's what covers are for." "Yes," says Jo, "real working class." "Oh," says I, "it's a parody." "No," says Phil, "it's not a parody, I think Vogue covers are great. You can call it a homage. Don't

CONTINUED ON PAGE 6



Imagination

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HUMAN LEAGUE

FROM PAGE 4

you agree, Joanne?" And Phil leans over Joanne. "Don't you?" Joanne hasn't been saying anything. She's trying to keep it that way: "I don't like interviews because I'm always scared that I'll be at a loss for words." When Joanne does talk, she talks 10 to the dozen. Away from Phil or until Phil cuts her down. Bang.

THE Human League are all faces on 'Dare'. Gone is the faceless synthesiser band, hiding in darkness with slides handling the visuals; since 'Love Action', since the girls, The Human League are personalities, Phil's love life is in the Sun! "The old group didn't go for that sort of thing but I think people are interested in personalities. They might even be interested in Jo Callis..." says Phil, wickedly.

Have the Human League become more personal? "The lyrics on the other records were deeper and more worked out but if there isn't music to back it up, you're not going to listen to them anyway. The old songs probably meant more if you want to go deeply into it but who does want to go deeply into it? What's the point of having a vast section of TS Eliot with a tiny synth behind it? The new music fits better."

But personal? I can't make my mind up. 'Dare' comes on like a fine torch album with Phil Oakey as the dominating brooding presence, both as lyricist and singer. The best songs,

'Darkness', 'Do Or Die', 'Don't You Want Me', and, of course, the majestic 'Love Action', are all lush confessionals, pretty melodies with a story to tell and Oakey's commanding yet vulnerable bass to tell it. Dare all, the songs seem to say, open your heart, believe in love, don't be afraid.

A good message I'd say, unless Phil is turning torch singing into coffee table confession, baring the pretence of a soul to make a piece of pop candy. Still, if 'Dare' is glossy, heartwarming and vapid, that makes it a good pop record as far as Phil seems to be concerned.

"That's not completely the official line. Here's Susanne: "Dare' as a title seems to sum up everything the Human League have always been about. They used not to conform to pop, to be on the outside, and now they've dared to get us in etc, to turn around and dare to change and become a pop group."

Bravo, sure sounds good but it's a bit of an advertising slogan, a trifle close to the one for Heinz Yoghurt Dressing currently doing the rounds. Never mind, the Human League are saying at the moment, if it's a good product, it doesn't matter. There's a few mutterings. "It's the kind of record you could take home to your parents and they wouldn't object," says Jo. "Yes, it's a pop record," says Phil.

Phil wanted to call the album 'ji-had', the Moslem version of a religious crusade, conjuring up images of hordes heading across the desert on camels. "Yes," says I, "but you'd have to explain it to journalists all the time." "You do that whatever it is, don't you," says Joanne. For a long time she hasn't said much. When she does it's withering. Joanne and Susanne often come on like little misses with wicked tongues, in training to become Andy Capp bashers. And yet they're always lovely, charmers without trying.

Do people want gloss, I ask Phil? "I don't think somebody paying out five pounds wants a joke, they want a serious record that someone's cared about." But you don't act like the glossy people on the cover of 'Dare', you're normal really. That sets Jo up: "So what, everyone's normal really, even the Queen has to go to the toilet."

And Susanne follows up: "If you're in a pop group, people think you have loads of money and live in penthouses. That's what they want to see, they don't want to know that you work in tiny little studios and wear jeans half the time." "The point is..." says Jo and pauses and then breaks into a horrible fit of coughing. The point is lost, chaos returns.

Soap opera reigns. "He thinks we're like people from 'Crossroads'," says Susanne. "You do remind me of Amy Turtle," says nice Jo. Do you mind the Sun and Co digging the dirt on you? "Not really, we're just glad they've got it over with. Anyone who has a Top 10 hit they do it to, they always try and find the skeletons in your cupboard. They did it with Adam and Shaky."

Phil, I say, your new attitude comes on a bit too commercially cynical for me, all this talk of the perfect product is the one that sells... "Well, when we're talking about it, it does sound terribly clinical, hardfaced even. But there is the financial side to it which does confuse you as to what you're doing it for."

"Ian and I are both very happy at the moment for having a silver disc. That means we've sold over a quarter million pounds worth of that record. But then it's a great thought that of every two hundred people in this country, one of them owns a copy of the song that we wrote. There's only one way you can tell if a record pleases a lot of people and that's if a lot of people buy it."

But wait, Ian is speaking at last. "Trouble is, you can get into a Catch 22 situation. You want to make records that sell, but if

you're continually selling that kind of record, you've got to think that you may be conditioning people to like one thing and not another. That's a responsibility I wouldn't be too happy with."

As a result of 'Love Action', the Human League are now well known, if not quite famous. And that's strange, particularly for the girls who've gone straight from school to... fame. Do you get recognised a lot then? "In London we never walk around, we come straight out of a hotel into a taxi. We never go shopping or anything. In Sheffield, people are all so aloof that nobody'll come and talk to you."

"People were waiting outside the hotel when we came but after 'Tiswas' they'd been waiting there since nine in the morning but I don't know who they were waiting for because Ultravox and Bad Manners were there as well." "I asked them," says Phil, "They said they were waiting for anyone. It must be their Sunday morning hobby. It was freezing cold too."

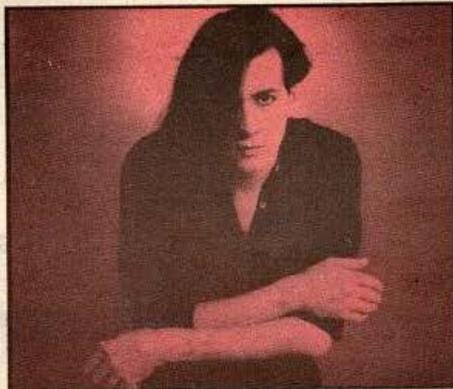
Joanne says she gets self-conscious; "Nowadays I'm always aware of how people are reacting to me. When I walk in somewhere, even if I know that nobody's going to recognise me, I always feel they're going to turn around and stare at me. But I don't have time for old friends who won't talk to me now 'cos I'm in the group, I still have my real friends who I can go to — it wouldn't make any difference to them if I were chucked out of the group, like."

As for Susanne, she finds others no longer treat her as normal: "A lot of people think I can't go out with her, she's a pop star and a lot of people want to go out with you just because you're in a pop group. You just don't know whether people are sincere. There's people who just won't talk to you 'cos they think that you think that you're above them. But I'm not, I'm just ordinary. I haven't changed, people's attitude's towards us have changed."

And new friends? "You meet lots of people for a quick drink and a few laughs but I call people friends who I can confide in. You never know if people, other musicians, are just being polite or whether they do actually like you. Course there are some people who you get on with straight away like Tenpole Tudor or Bucks Fizz. Most people you meet in corridors at Top Of The Pops will say 'Hello'. But acquaintances aren't friends."

It's a lonely life being a star," says I, "A problem." "Yes," says Joanne, "but she's always had it." "She's too lousy," says Jo. "No, I'm not. You see it's got so bad I had to advertise for boyfriends in the Sun." "Common isn't she?" says Joanne. They are the best of friends. "Yes, well some people think I'm wonderful... " "What she doesn't mention is they're all in a mental hospital... " Joanne gets hit for this. Susanne fights back, "I love Eddie Tenpole, he said I'm more beautiful than Bo Derek." Susanne mock-preens herself. "What he actually said," says Jo, "was: 'Bo Derek? I don't think she's attractive. I think she's ugly — you're more attractive than her and that's not a compliment...'"

And so it goes on, puns and digs and blows in the ribs, everyday life in the Human League. Force and counterforce, mostly good friendly fun. A new POP family with Phil as Daddy and voices all over the place. You should have heard all those voices on the tape, all talking at once. The Human League, all human life is there. Will they end up as glossy poppy as the Osmonds? Is that what they want? Wait and see.



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ONE LINERS...

HELLO, GOOD morning and welcome to Grace Jones: A One Liners Show — the pop world surged to London's Theatre Royal last week to see the level-headed beanpole do her stuff: from the mega-celebs to the starlets, they all primped and preened and pretended to adore the artiness of it all, from Bryan Ferry, Elton John and Eric Clapton to Midge Ure, Rusty Egan, Ronny, the very elegant Eddie Maelov and Sunshine Patterson, sweet little Jane from the Au Pairs, Bim's singer Cameron McVey, who tells us that he hates the music press — gosh, how original — and minor vedette Steve Strange, robed in turquoise and concentrating hard on not smiling; but best of all, we spotted August Darnell and his ladylove Addy, seated in the Royal Box . . . talking of love and that sort of stuff, yet another Understone is succumbing to the wedded state; Micky Bradley is on the countdown to captivity right now; Feargal Sharkey, meanwhile, is expecting — well, you know what we mean — in November . . . the most talked-about root suits in the west, Blue Rondo 9 La Turk, have finally inked themselves a deal, and to whom? Why, to leading nance label Virgin Records — who else? . . . what's this we hear from New York? Marc Almond dating Bebe Buell? Well, both of them must be changing their tastes, that's all . . . are the Skids really so hard up that Richard Jobson is taking to busking on the London underground with a set of electric bagpipes? We don't know, but we think that Russell Webb should be told . . . those naughty boys from Orange Juice are such big admirers of the



STRANGE, I'VE seen that pose before . . . spooky Spizz and ex-partner Pete Petrol illustrate that we are all God's little creatures!

Liverpool music scene (when last they played Liverpool, they announced that their new LP would be called 'Nah Poo: The Art Of Plagiarising 70's Heavy Metal Albums') that their latest record cover contains a subtle tribute to the great Julian Cope: you don't see it? well, clobber drummer Steven Daly's pose on the sleeve of the 12in 'L.O.V.E.' . . . Heaven 17 currently engaged upon a tour of the country's discos; they are unlikely to enjoy many of their appearances, we're told, as much as the one at Birmingham, where they arrived for a soundcheck to find a lingerie fashion show in progress . . . Spandau Ballet, meanwhile, were spotted cavorting almost naked (chamois jock straps, actually) on Hampstead Heath at six in the morning by an eagle-eyed old lady who wasted no time in alerting the local rozzers to the activities of these perverts; they were duly moved on, and ended up at King's Cross Station, where further frolicking, supposedly for their new video, caused a mob to gather and the law to step in once again . . . Queen have refused to be interviewed by our noble journal because darling Freddie Mercury, the big girl's blouse, was "upset!" by something in One-Liners about him; the other week, what a sensitive little daffodil the boy is, to be sure . . . who should be upstairs at the bar after King Crimson's appearance at the Venue but lovely Lemmy and Philthy Phil; we also spotted Al Mackenzie of the Cuban Heels, but we wouldn't suggest for a moment that he'd been watching the old bores stagger through their "new look" set, augmented by the very same Adrian Belew who ruined Talking Heads' last London appearance . . . finally, if your copy of the Human League's 'Dare' LP sounds strangely familiar, and you're wondering when they learned to write such brill songs and how those girls managed to sing so well when they were dreadful at that gig you saw — well, you're probably one of the lucky 25 whose League sleeves got muddled up at the packaging plant and were filled with 'Abba's Greatest Hits, Vol II'

QUEEN BOOK ROW

THE QUEEN book — 'The First Ten Years' — has been withdrawn following a row about a rival publication . . . the official souvenir book 'Queen's Greatest Pix'. The band claim that the 'First Ten Years' book is an unauthorised publication and a breach of copyright. As a result they have obtained an injunction in the High Court to stop any more of the books being distributed. The action was brought about by the superstar group's company Queen Productions Limited, whose own 'Queen's Greatest Pix' book is due out in two weeks. Its editor and designer Jacques Lowe claims that the rival publication is based on work that he did for the official book. Now the case will go to court again so Babylon books can put their case. But it will not stop the 3,000 copies of the book that have already gone out. SIMON HILLS

ON THE basis of her history, Laurie Anderson is the last person you'd expect to find rubbing shoulders with the Ants and Ottawans of the UK Top 10.

34-year-old New Yorker Anderson holds a Master's degree in sculpture, has composed for ensemble and orchestra, has had her work exhibited in Europe and America and, with the aid of an electronics designer, has built highly individual electronic musical instruments.

All of these elements combine in her best-known work . . . as a leading performance artist. She has recently appeared at London's Riverside Studios.

Her soon-come crossover from the world of Art to the pop charts will be the result of 'O Superman', her first single release, on WEA Records. Eight and a half

OH, LAURIE!

minutes' worth of 'United States II', it is a curious and hypnotic work, using voice, saxophone, Farfisa and electronic devices to create a strikingly original sound. In spite of its length, radio people are falling for it, and the resulting airplay, combined with the novelty of the thing, are sure to make 'O Superman' a huge hit.

It's been available on import for some time, and has been much talked about and highly praised in hipper musical circles; all that remains to be seen is whether the general public concurs.

Given 'O Superman's wit and unpretentious charm, that's practically a forgone conclusion. SUNIE



ORCHESTRAL
Joan of Arc
MANOEUVRES

NEW SINGLE DIN 36 FROM THE FORTHCOMING DINDISC ALBUM, 'ARCHITECTURE & MORALITY' DID 12.

News Beat

MONDAY

MY WEEK starts badly, and once again the overblown **Stuart Goddard** is to blame. The Ant person, currently playing to "packed" crowds in places like Wollongong, New South Wales, has been keeping up with what the music press has been saying about him. In fact he rings up in person (often on a Tuesday) and enquires of the overawed CBS employees: "Where am I in the charts and what press have I got?" When he finds out that the old, old story about his beloved mum working in a laundromat has been given another airing by me the reprisals are fast and furious. In cohort with his charming manager, security boss **Don Murfet**, Stuart arrogantly demands that all advertising concerning Adam and the Ants be banned from **RECORD MIRROR** forthwith. We shed very few tears. After all it gives us a



By Greta Snipe

lot more room to print stories about this most popular and prosperous of groups... and about what their parents do for a living. I'm woken very late at night by a lunatic screaming hysterically that a warrant has been issued for Gary Numan's arrest. What can this mean?

TUESDAY

ALTHOUGH IT'S nice of **Paul Weller** to ring up and tell me what he's doing from time to time, he doesn't seem to go out much any more. After today's events I can see why. As elegant as ever, Woking's "sneer on a stick" turns up at the Venue, along with **Bruce Foxton**, to watch their investments, **Rudi**. But no one will leave the poor fellow alone, no matter whether he tries to dance (and try is the operative word), or just have a quiet chat in the DJ box. Perhaps everyone in the Venue really is Paul's best mate but the constant battering of Jam music from the speakers only serves to remind us mortals that we have a "star" in our midst. Doesn't that make you sick? Fortunately my day is brightened by news of pasty-faced **Gary Numan**. The hysteria of last night is now confirmed. The 23-year-

old millionaire has indeed had a warrant issued... after he failed to turn up in court on a charge of possessing an offensive weapon. The "weapon" is a baseball bat, and presumably the one he uses to play his toy synthesisers.

WEDNESDAY

SPEND A tense but "interesting" day with those Northern profligates the **Human League**, a group whose familial closeness is a frightening sight in ones so young. Casting protective glances at each other all the while they consume a giggly lunch before joining hands to walk to "Top Of The Pops" — crocodile fashion like a bunch of tiny eager schoolkids. But it's not all kisses and cuddles, as I find out later. Such a spoilt and over-photographed brat has **Phil Oakey** become that he's never allowed anyone else to hog the limelight. He



Bow Wow Wow: "like animals".

stamps his foot so hard and so often that even hardened employees of his record company, **Virgin**, are terrified to go against his wishes. I laugh at cowering press officer **Ross Stapleton** (a man already grey at 30) as he plucks up the courage to ask the omnipotent **Oakey** if — as a very big favour, please? — somebody could possibly take a photograph of the delightful **Joanne** and **Suzanne** together.

Incredibly this has never been done, simply because everyone's been too scared to ask... until now. Surprisingly **Phil** accedes to the request and a photographer from a young people's magazine is ushered into the "TOP" sanctum. An hour passes, much shouting ensues, the photographer storms out, the poor dear girls burst into tears. As I console them in their mutual grief the truth emerges. So determined has overlord **Oakey** been to "direct" the session that it has proved unworkable after all. Somehow I feel that the version of the **Osmonds** — have a great deal to sort out between themselves... and if they ever need my advice I'll be glad to help out.

The day ends with the latest news on **Gary Numan**. With strangled (and no doubt synthesised) cries of "it's a fair cop" the messiah of mascara gives himself up at his local police station. He spends an hour in a cell before they realise who he is. He then spends another hour in a cell.

THURSDAY

WHAT IS it about Glasgow, that most green and beautiful of cities, that turns grown men into imitation hoodlums? Could it be that the **Jewel Of The Clyde** (as its residents are often wont to dub it) has a reputation that normally law-abiding citizens feel the need to live up to? This indeed seems to be the case with the **Clash**, whose first night at the Apollo produces bouts of aggravation and flaccid suits to a football match than a pop concert. And it's the group themselves who are blamed. No sooner have they finished their set than **Mick Jones** drops his guitar, rolls up his sleeves and sets off at a cracking pace towards "Topper" **Headon**, obviously with the intention of giving him what Glaswegians call "a guid gubbing". They return, apparently

unscathed, for an encore... during which Jones swears repeatedly at the unfortunate drummer, at the same time stopping and starting his power chords to cause maximum confusion. By the end of encore time battle is definitely in the air, and once again the combatants chase each other off. I'm all for keeping crime off the streets, but is this any example to set to Scottish youth?

After all this violence it's reassuring to hear that **Gary Numan**, under his real name of **Gary Webb**, has escaped the clutches of the law, for the moment at least. His charge of possessing an offensive weapon has been adjourned for trial until December 21. I immediately begin to petition MPs to make this day a public holiday. "in the national interest," but my pleas fall on deaf ears.

FRIDAY

DISQUIETING STORIES reach me about the wayward behaviour of **Malcolm McLaren's** latest toys, **Bow Wow Wow**. Not only are the spoilt brats refusing to play any of their new (RCA) album on stage, much to the chagrin of the record company reps — who may or may not have considered the possibility that they can't actually do it yet — but they've also taken to the "rock 'n' roll lifestyle" in such a committed way that observers close to the band are already fearful of the effect on their long-term health.

Each night their gigantic tour bus (an American monster hired at a cost of £3,000) is packed to the gunnels with punk hangers-on, while one employee describes the subsequent behaviour as "animalistic". If **Annabelle Lwin's** moralistic (and very nice) mother doesn't know about these japes already it's high time she was told.

SATURDAY

THE WEEK ends with an anonymous letter — always the most unpleasant sort. The writer offers the information that they've seen the handsome **Julian** cope of the **Teardrops** posing nude for a German sex magazine using the name "Foxi". I resolutely refuse to believe this of a good Liverpudlian like **Julian**, but as one who's seen him with more than his shirt off I'm prepared to offer a reward for a glimpse of the offending "lookalike". Only then will I pass any sort of judgment.

Sadly **Gary** hasn't seen fit to call me with any details of his horrific incarceration at Her Majesty's Pleasure. I think I see him buying a British Airways round-the-world economy air ticket at my local travel agent, but it turns out to be an air steward with a bad dose of the "flu". We all make mistakes, my dears.



GARY: The Frank Sinatra of the eighties goes to court.

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L.O.V.E. ACTION

SINGLE OF THE WEEK:

ORANGE JUICE: 'L.O.V.E. Love' (Postcard/Polydor). Listen to me! This is the single of the year, and you need to know about it. Covering an Al Green song, especially one as sublime as 'L.O.V.E...', is fraught with danger, but Orange Juice pull it off beautifully. The playing and production are so impressive that you may never associate the word 'shambolic' with them again; and no, I'm not being patronising. There are horns and authentic-sounding soul backing vocals, and above all there is Edwyn's singing. Pay no heed to the heartless pedants who tell you he can't sing; his voice is just full of soul, and if it's so full that it breaks, we'll put it down to tenderness and forget talk of technical ability. 'L.O.V.E.' is glorious. It makes you feel happy and sad inside, just like the real thing, and it's the best feeling in the world.

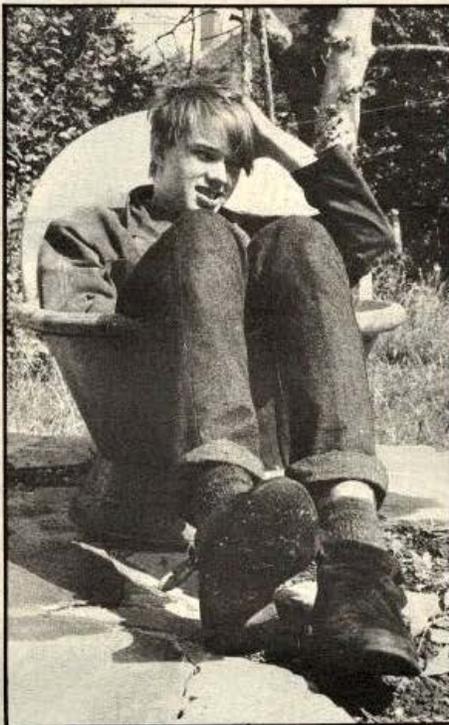
PETER GODWIN: 'Torch Songs For The Heroine' (Polydor). A more



Reviewed by SUNIE

sophisticated romance than the above, and a far more attractive one than the cumbersome title suggests. It blends electronics with the delicate sound of something like a balalaika (pretty technical, eh? well, I don't know what it's called) and the Metro singer croons with just the right measure of suppressed angst; no overblown melodrama here, just bags of class. Production is by Midge Ure, whose New Romantic Heartthrob status will be severely endangered by Mr Godwin once the latter's face is a little better known.

WAH: 'Somesay' (Eternal/WEA). Hooray! Living proof that the larger-than-life Wylie is not all mouth and leather trousers. This knocks spots off the LP version; it's powerful, concentrated (does this sound like a disinfectant



Edwyn Collins of Orange Juice

advert? sorry), melodic and exciting. What else is there to add? Buy it. That's all.

STRAY CATS: 'You Don't Believe Me' (Arista). One of the office elders informs me that this is a dead ringer for the Allman Brothers; pretty damning stuff, eh? The best thing about it is Brian Setzer's singing, which retains its pleasing innocence, but otherwise it's not a patch on their previous hits.

BOW WOW WOW: 'Mile High Club' (Tour d'Eiffel Productions). I'm not sure whether this is generally available or not — I'll let you know — but it's the single that EMI refused, or so I'm told. It's a lot less brash than Bow Wow Wow's official releases, with some breathy singing that's a refreshing change from Annabella's usual puff-pant-yell approach. Not a bad club to belong to, until the Culture Club opens its doors.

ORCHESTRAL MANOEUVRES IN THE DARK: 'Joan Of Arc'

(Dindisc). Another pompous title, and another tender mood. It's not particularly striking on first hearing, but perhaps it's a 'grower' (Rock Talk), like 'Souvenir'. I hope that OMD aren't resigning their role as electronic posters supreme to the divine Depeches altogether; I prefer them in a less soft-focus mood.

THE JAM: 'Absolute Beginners' (Polydor). Much better than the lacklustre 'Funeral Pyre', but there's still something missing here. There's a brass section in evidence, and it doesn't sound at home at all. What's wrong? Well, perhaps Paul Weller is getting comfortable. That sounds a glib accusation, but in his position it must be hard to avoid: I do hope that he isn't satisfied with 'Absolute Beginners'.

DEVO: 'Working In A Coalmine' (Virgin). Christ, this is awful. Their version of 'Satisfaction' remains a classic, heaps better than the original, but Devo have come a long way since then;

up in sales and down in quality, to be precise. The only constant is their peculiar dress sense, once a delight but now a thin disguise for their normality. Few things are less palatable than conventional rock in weirdo trappings — if you agree with that, you'll choke on this.

LAURIE ANDERSON: 'O Superman' (Warner Bros). Available at last, this is a piece of true weirdness if you like. 'O Superman' will either enslave you at once or drive you straight up the wall every time you hear it, but you won't be lukewarm about it. An eight and a half minute oddity that will swiftly scale the charts, she predicted before descending the wall and turning her attention to...

BUMBLE AND THE BEEZ: 'Fools' (EMI). Saw them live and loved them; a reggae band with a violinist, no drummer and an excellent repertoire is hard to resist. But on this, their first single, that fiddle sounds a mite obtrusive, not to mention gimmicky. Lovely vocal, though — a guarded thumbs up to the Beez, but this single isn't The One.

GRACE JONES: 'Walking In The Rain' (Island). Re-mixed it may be, but squeezing yet another single out of the superb 'Nightclubbing' LP to tie in with the London One Man Shows is a somewhat uninspired move. So okay, but remember that this is fourth choice for a single. Know what I mean?

UK DECAY: 'Sexual' (Fresh). Sexual? Dismal would be considerably nearer the mark. The music is flat, stale and unfashionable rock, and the lyrics are sufficiently puerile to insult the intelligence of a small mollusc.

THE EXPLOITED: 'Dead Cities' (Secret). Punk's not dead; it festers on in the unlovely form of the Exploited and their ilk. If UK Decay are pitiful (if?) then this lot are downright offensive: crass, brutish and devoid of any musicality whatsoever. Real punk was a liberating force; this merely encourages the ignorant to wallow in that condition. The mood isn't angry and righteous, but malevolent and self-righteous. The difference is crucial.

DISCHARGE: 'Never Again' (Clay). An anti-nuke tirade, of all things, and distinctly superior to the above pair. It shares the frantic pace of the Exploited atrocity, but it's a good deal more coherent (this is strictly relative, you understand) and, mercifully, briefer.

SHOCK: 'Dynamo' (RCA 12in). Oh, come off it. Shock don't even cut it as a dance outfit, never mind as recording artistes. This has Richard James Burgess writ large upon it, and one's general impression is that Shock posed for the cover photos and little more. If, by some unfortunate dysfunction of the ear and critical faculty, you enjoy Landscape's music-by-numbers, you'll probably like this too. Otherwise, forget it — it's about as dynamic as blancmange.

THE FALLOUT CLUB: 'Wonderlust' (Happy Birthday 12in). Thomas Dolby again? The bright and boffin-like Tom turns out less clinical and hence more likeable electronics than the even more ubiquitous Burgess. Here, however, a mannered and overblown vocal does nothing to enhance his clever TV sci-fi theme.

THE FRESHIES: 'Dancin' Doctors' (Razz/Pinnacle). Abandoning previous crushes on Megastore checkout girls and Julian Cope, Chris Sievey takes up dancing lessons. They don't help. The Freshies' boppiness still sounds too studied, while the lyrics aim for the funny bone but only effect a pain in the neck.

ANDY GIBB AND VICTORIA PRINCIPAL: 'All I Have To Do Is Dream' (RSO). The Principal interest here is, of course, the singing debut of Dallas's doe-eyed Pamme, and a very creditable job she does too. (Even one as jaundiced as I could not possibly snipe at the angelic Pam). Unfortunately, the effect is ruined by the beastly caterwauling of Gibb Minor, who sounds like he's auditioning for the HeeBeeGeeBees.

CHAS JANKEL: 'Questionairs' (A&M). Always the bridesmaid and never the bride, that's poor old Chas. This record is ample evidence of why; it's bland, anonymous Adult Orientated Jazz Funk, entirely unblemished by any distinguishing marks.

ELECTRIC LIGHT ORCHESTRA: 'Twilight' (J&J). Honestly, what do you say about this stuff? ELO manufacture it by the mile and sell it in large quantities at high profit, its quality is uniform, its content derivative and its chart prospects immaculate. Heaven help us all.

TANK: 'Don't Walk Away' (Kamellage). Motorhead's Eddie Clarke tries hard behind the desk, but Tank's awfulness is irredeemable. This is amateur hour stuff; HM as in horrendous mess.

PRESENT

ABC

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MIX'N'MATCH

I'M DESPERATELY lonely, and don't know what to do about it. I've always found it difficult to make friends, and now I've just started my first term at college, living away from home for the first time, it isn't any easier. Other people seem to have no trouble, and when I see the other students going around in groups and making few friends I feel like crying. I haven't been invited to one party yet, although I know they're going on all over the place.

While I like the course I'm doing and know my parents would be disappointed if I suddenly returned home, I'm in two minds about packing it in. Do you have any suggestions on how I can become the sociable sort of person I'd like to be? I've never been popular, but I'd like to be.
Richard, Birmingham.

• Why assume you're the only student who feels homesick and a little lost and alone in a new environment? You're not. The other new students are also adjusting to the twin pressures of organising academic work and, at the same time, building - up new friendships and a social life from square one. It isn't easy, but if you're determined to cope, and resolve to give yourself, and other people, a chance, and stick it out, you will.

Even if you're a basically shy and introverted person

who finds it difficult to throw yourself headlong into the social whirlpool, it will be hard to avoid making at least a couple of close and probably lifelong friends during your time at college. In time, you'll migrate towards the people who're on a similar wavelength and they'll come along in your direction too - if you let them. At college you're living amongst a larger number of potential friends than ever before in your life, and are bound to find others who think along the same lines and share similar experiences, as well as those who don't.

As a start, why not go along to a few student societies and clubs that interest you. You'll get talking to someone, and, as you share similar interests, stand a good chance of developing friendships from there. Other people doing the same course must have smiled or said hello. They may be feeling equally in need of company. Respond, even if you're just talking about the last lecture of the essay you're supposed to write, and take it from there. There's bound to be another quiet type tucked away at the back of the class. Swapping books or lecture notes means you'll see someone again. It's not so hard, after all. Get it together. Time is on your side. Stay, and surprise yourself.



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40, Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our

Helpline, office hours, Monday to Friday on 01 - 835 1147.

Longer tights

WHAT I'd like to know is why tights manufacturers don't seem able to turn - out tights which fit the average person. The ones I buy always seem to have extra unwanted inches around the crotch. Also, the life - span of the average pair of tights is brief, to say the least. Mine seem to last for a couple of wearings only. They're expensive. We have to wear them. So why can't the manufacturers make them more long - lasting?
Sue, London.

• Tights are big business, that's why, and the manufacturers are making vast profits from sales of this relatively short - life article of clothing. If you

wear tights, taking extra care when you put them on / remove 'em to avoid runs in the micromesh variety and gaping holes in the run - resistant kind can increase their useable lifetime. But, as a recent survey carried out by 'Which?', the Consumers Association magazine, revealed the strength of the material used in the different brands on offer isn't likely to vary much.

'Which?' asked a random sample of 500 volunteers to test a wide range for good fit, feel and appearance, and the panel proved that expensive tights aren't necessarily the best buy. Top of the ratings in micromesh was the British HOME Stores BHS 6680 brand, (four pairs in a packet for £1.49). Other value for money chart - toppers are the Cindy brand, by Dorothy Vernon, Dorothy Perkins, Safeway, Sainsbury's, St Michael, from Marks And Spencer, and Waltraise, all in the less expensive price - range.

Sensitive

WHEN I touch it, the head of my penis feels very sensitive and I'm wondering if there's something wrong with me. I notice this more when it rubs against something, and feels very tender. What can have caused it? I'm 15.
David, Gloucester.

• The head of the penis, a mass of nerve endings, is naturally one of the most sensitive parts of the male anatomy. If you're experiencing no soreness or painful discomfort you have absolutely nothing to worry about. Provided you pay

particular attention to personal hygiene in this area, washing regularly with basic soap and water, there should be no problem.

If urine, and smegma, the cheesy secretion produced under the foreskin, builds - up, it's possible for the foreskin itself to become red and itchy. This kind of minor infection can be quickly cleared - up with a prescription from the doc.

Open University

I left school with one 'O' level pass, and don't have the academic qualifications to apply to university or college for a degree course. But I've heard that you can take an Open University course in your spare - time, even if you don't have any formal qualifications. Is there any age - limit?
Terry, Windsor.

• Anyone can qualify for a place at the Open University. No examination passes or certificates are required, but you do need to be aged 21 or over, and early application for places available in 1993 on a range of arts and science courses leading to a Bachelor Of Arts degree is essential. People who have 'O', 'A' level, Higher and other recognised exam certificates are also eligible. For full details and an application form, write to The Open University, PO Box 48, Milton Keynes, MK7 6AB.

No skirts

MY GIRLFRIEND has always worn jeans from the moment I've known

her. I got so fed up with it that I bought her two very fashionable skirts. One of them, a black pencil skirt, cost me £10.

But, the trouble is, she won't wear them. Girls look very nice in skirts, and why shouldn't she wear them if I bought them for her? I want them worn, not wasted. What should I do?
Paul, Bristol.

• Oops! There's little you can do if your girlfriend doesn't like wearing skirts. Everyone has a right to express their own individuality through the clothes they choose to wear. You wouldn't like it if someone else tried to impose their personal taste on you. Tread carefully.

Anorexia

MY FRIEND has recently been in hospital having treatment for anorexia nervosa, but isn't getting any medical support outside. She's still very depressed and wants to get in touch with other people who've been through it. Is there some kind of group she can contact?
Jane, Bolton.

• At this stage, your friend should stay in regular contact with her GP, as he has her medical records and is the person who referred her for hospital treatment anyway.

For up - to - the - minute advice and information on causes and treatment, as well as details of supportive self - help groups throughout the UK write to Anorexia Aid, Gravel House, Copthall Corner, Chalfont St Peter, Bucks. (Tel: Gerrards Cross 84844).

DEBBIE HARRY

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A LIFE IN THE DAY OF Ian Dury



IAN DURY, 39, started off as an art school teacher and first hit the rock 'n' roll trail with Kilburn and the High Roads in the early seventies. Since teaming up with Stiff and The Blockheads around the time of the new wave explosion, he has had hits with 'Sex and Drugs and Rock 'n' Roll', 'Hit Me With Your Rhythm Stick' and, more recently 'Spasticus Autisticus' which was deleted because of its controversial lyrics. Homeless for the past three years, Ian has just moved into his own four roomed flat in West London.

“WHAT, DESCRIBE a normal day? Well if it looks like being normal I do something to change it anyway. I mean, work is the only thing I really want to do. So I'm ping ponged. Do you want me to start at breakfast, what time I get up and all that? Cor!

Well that varies like, between a good day for me when I wake up

involuntarily at 10 o'clock in the morning. I don't ever go to bed before four o'clock in the morning so I get up pretty late.

If I'm lucky I get a couple of croissants and the Daily Mirror — on a Sunday I get the 'Sunday Times' and that lasts me all week — and a bit of All Bran or something like that.

But I always have a cup of coffee. I haven't had a cup of tea for the last 43 years and I'm only 39 so . . . I read the Daily Mirror again because I didn't read it properly the first time and,

for the last couple of weeks I've played ping pong for a couple of hours. I haven't had any breakfast this morning and it's made my stomach go just thinking about it.

It varies really, this is when we're not on the road, for instance, or in the studio. In the studio I get up really late 'cos it's usually six in the morning before we finish. If I've been writing late I'll be working right through until it's light.

If I haven't been working late, say three or four in the morning, I'll get up about 10 or 11 in the morning. And if I can do it, first thing I'll go swimming down at

somebody's house at Putney and get a couple of hours in. So over the last couple of years I've basically been besotted with swimming or ping pong!

That's the first thing to do, get the brain working, get the physicals working. In the last couple of years I been coming up here as well, to the office, and having a sniff about and having a drink, maybe at lunch time and hanging about.

But that's because I've been a bit homeless and I've got somewhere to live now, since last week. So that'll probably change . . .

Ask me some questions about the mornings! I never really start writing in the mornings. I usually write in the dark when there's nobody about and no distractions. Concentrating's a lot easier. But I haven't really settled into a routine in my new place yet.

I never eat anything called lunch, can't stand it. I don't like eating when I'm out, I like eating at home and . . . I dunno, I like cleaning my teeth straight afterwards. If I go to a restaurant I always take a toothbrush with me, so I clean my teeth, dipping it in the wine and that. Bit naughty, bit de rigueur!

In the afternoon there are quite often interviews to do. That's a normal day for me if I'm doing interviews. Mostly music papers or local papers.

No, half of it at least is from overseas. I've got to talk to an Australian geezer on Friday, French geezer just phoned up, Japanese geezer. All kinds of foreign people come along. Of course there's always more when there's a new album out. So next week I got to go to Germany for four days just doing interviews.

And we just came back from Spain and we only did three gigs in 10 days but I did maybe 30 interviews as well, a bit of telly, a bit of radio. So today, being a normal day, I do at least one interview, maybe two. I've got to do Tommy Vance in a minute as well.

I answer the phones like for an hour, I like doing that. You meet a nice lot of people that way. And a surprising number of people phone up for me and I'm answering it and they go, "Oooh" and "Ahhh" and I go: 'Well, come on get on with it' and that's a pretty good laugh.

During daylight I like being quite active really, running about and that. But when it gets dark . . . and it's nice in the winter 'cos I do more work in the winter; 'cos it's darker quicker really.

I got a desk and a chair, a swivel chair . . . how long have I had it? Since 1967, which is 14 years I think. It cost half a crown in the old money and another five bob to get it welded. And I still use that chair and the same desk that cost me two quid. But they're real bargain things and they're still working. I used to paint pictures sitting at them too.

I use a drawing board to put my lyric writing paper out on. So it's almost like I'm doing a drawing. I trained myself to draw, so I use those props. It helps me concentrate.

So that routine, to write properly, is like a 10 hour thing. The first four hours for me is getting the concentration gathered up. And I hope I get enough to write off; the following six or seven hours can be quite enjoyable 'cos I've actually got a bridgehead, something to work towards.

I like eating once a day, about nine o'clock at night. Normal, sensible time. I don't booze much. When I'm drinking it always means that I'm a bit miserable, a bit pissed off. I was homeless, living in company lets and dreadful gaffs for the last three years. I was a bit spaced out and if I was drinking I'd get a bit obnoxious. That kind of drinking I don't really like, especially the next day.

Now I've got somewhere at least. And it's designed for living in. I've only got two chairs, one of the chairs is on wheels. And I got the desk of course.

I've got a drum kit there as well and a piano. That's for the piano player, not for me. I've got a room now where I can type, write and play the drums and record it on a cassette recorder, little mixer. That'll be my day in another couple of weeks. That'll be the routine.

I don't go out on the town much. Only if I'm invited. I go to . . . where is it I go? A fashionable restaurant, oh Langans. But only when I'm with a friend or a few friends. It's alright, I've always been OK there. But I've never been there as the head of the table, I'm always

a guest of someone. I went to the pictures about two years ago when I was in the news a lot and getting a lot of publicity and I just got hassle. I hated it. People made me sign the visitors book and all that.

It's not a hassle of horribleness, it's a hassle of niceness but it's not just like going to the pictures with a packet of nuts. People coming up and being nice; I shouldn't find it a hassle but it does become one.

I hate video recorders, all that storing up. I hate watching television actually. I've got a telly but I only try to watch films on it. I know if I'm watching something like 'Master Mind' that I'm doing something that I shouldn't. So television always makes me come out in red lumps when I'm watching it. Films are different, the ones that are made to last.

I'm a bit snobby about films which is a natural result of having been to art school for a long time I suppose. You can't help it. You either like a film because it's kitsch, or quirky 'cos it's extremely good. I've never seen 'The Sound Of Music' I like the great Hollywood films of the thirties and forties, the black and whites. I could just sit and watch them forever.

The thing was based on a real dreadful commercialism. But what came out of it was some really amazing, wonderful films. They're my favourite things, they're easy to watch and that is an essential part of entertainment, it should be easy to accept. If you wanted to you could kind of uncover things and go into it as much as you want. But the surface of it is pure entertainment.

I would like our music to be that but I'm not that clever yet.

Back to my day. It's difficult really because a working day is the only day I care about. And a day when I'm just partying down, when everything's gone all grey and all gone past and I have been watching the telly and haven't played ping pong, I get disgruntled and fed up with myself.

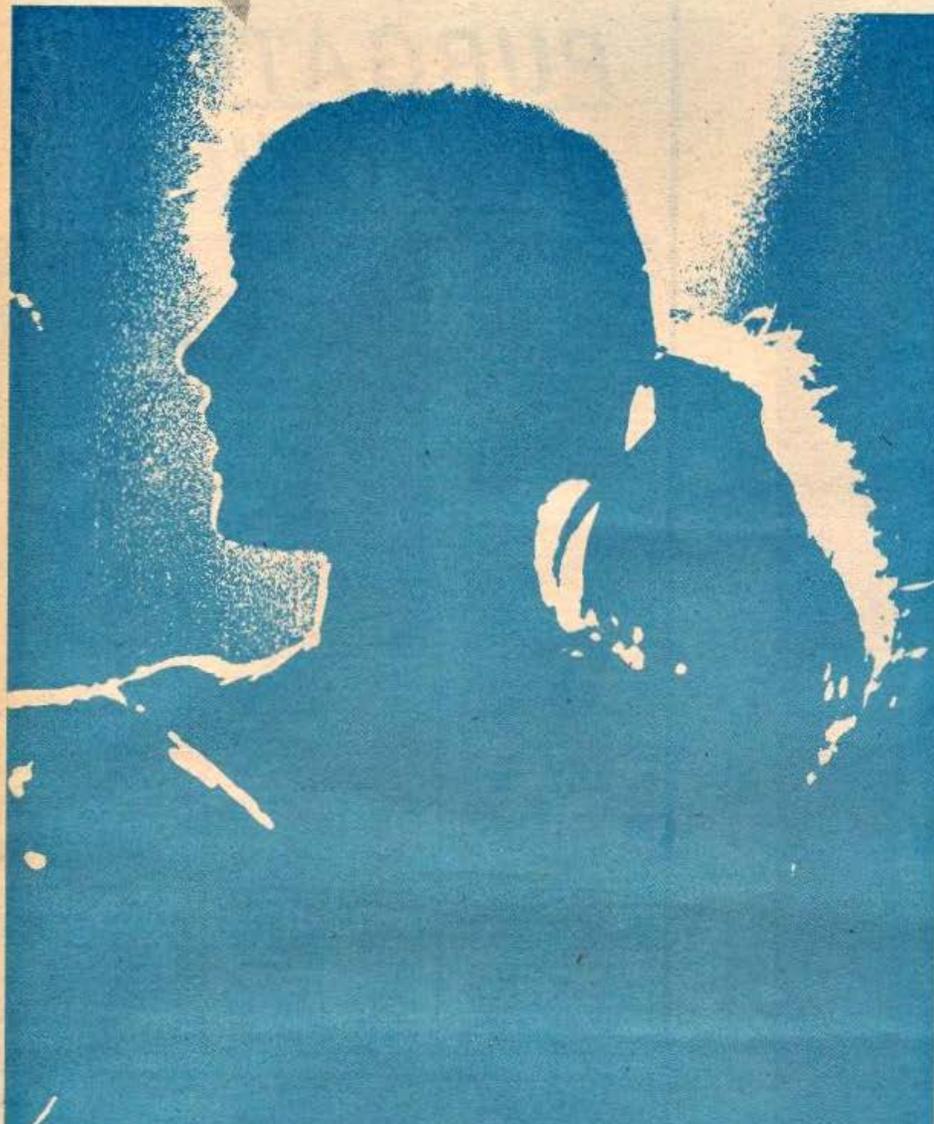
This is partly being 39, 'cos I'm aware that in 20 years time I'll be 59, nearly 60, and 20 years ago I was 19 . . . and if I was a footballer I wouldn't be playing football in the First Division anymore.

I'm aware of time passing now much more than I was 20 years ago. And there's much more of feeling, not guilty but . . . that's why I wrote a song called 'What A Waste'. Like, 'oor blimey, it's all going by and what a waste.

These are all the things one could be doing at a particular moment. And after four or five days like that you end up writing something worth writing because you get so twitchy and so fed up with yourself, well I do, that you actually get down to it.

The discipline of writing lyrics is a totally personal discipline. In fact the pressure that maybe appears when somebody says you got to get out a new album, you got to do this, that and the other is an unwelcome pressure. I only want to wrk in order to kind of feel like a flower.

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BLONDES HAVE MORE FUN AND MORE MONEY

BLONDIE: 'The Best Of Blondie' (Chrysalis CDL TV1)

By Simon Ludgate

SO OFTEN, compilation albums are a disaster: unbalanced, misconceived and unrepresentative. For a change, we have a group whose output has been so consistently excellent that the "Best Of" label has been well and truly earned.

Nary a dull inclusion among 14 Blondie hits, most of which have been Number One hits at some time or another. I have slight reservations about releasing a Blondie compilation at all as there can't be that many people who haven't got most of these tracks in their collection already, but there's no denying this must be a pretty solid commercial proposition.

Of course, there are a few punters out there who've never even heard of Blondie (he lives in Tibet) and this

will be ideal for whacking on at parties when mine host is too far out of his tree to do much else.

Some of the earlier material has been remixed by Mike Chapman to bring it up to-date with his more recent efforts. Understandable but a mistake, that rough-edged sound Richard Gottehrer conjured on earlier albums captured Blondie at their most exciting and it's a shame to lose that atmosphere.

Compilations can go horribly wrong if an artist has only notched up one and a half hits and 14 flops or if the best is left out altogether, but it's all here: "Heart Of Glass", "Denis", "The Tide Is High", "In The Flesh", "Sunday Girl", "Dreaming", "Hanging On The Telephone", "Rapture", "Picture This", "Union City Blue", "I'm Always Touched By Your Presence Dear", "Call Me", "Atomic" and, last but by no means least, "Rip Her To Shreds". Gasps.

For my money, it's a fabulous selection and I don't doubt that this will generate yet more creamola for the not-short-of-a-bob-or-two Chrysalis Records. ++++

Playmates of the month

THE HUMAN LEAGUE: 'Dare' (Virgin V2192).

By Simon Ludgate

AT LAST! Tangible 12 inch format product from the new-look League camp! Having survived endless metamorphoses, the last being a typical Virgin marketing ploy where two money-spinning concerns were created for the price of one, the current chemistry works, it really works. Oh, I don't doubt that contracts were duly re-negotiated, but it's all a bit shrewd, innit? Come on, Oakey, own up — all that stuff you told me about "artistic differences" was just a wizard wheeze to generate more sponduliks, wasn't it? Now, now, calm down... only kidding. This is all serious artistic stuff we're dealing with here.

What's left of the League, i.e. Phil Oakey and Adrian Wright plus new boys Ian Burden and Jo Callis and new girls Joanne Catherall and Susanne Sulley have got all the fresh-faced enthusiasm of a sixth-form entry on Top Of The Form.

With advance orders for this album rumoured to be nudging the 200,000 mark, the extent of the League's ever-increasing fan club's faith is obvious. But will they be disappointed? No, they won't. The rough edges of old have been smoothed away, and a lot of the famous diffidence has evaporated but the strong, commercial sound which was always there really is now much more in evidence and will appeal to teentas as much as hard-nosed old cynics.

The League are arguably this month's chart thug and the time is ripe for them to launch a major offensive like this. From the terribly tasteful cover to the sometimes super-bitchy cool attitude lyrics, there isn't a hair out of place or a drop of sweat to be seen anywhere, which is exactly the way the League like it.

The bad news first then — not that there is much, I'm glad to say, but the worst track on the album is the very first one, 'The Things Dreams Are Made Of' which refers to Adrian Wright's interest in Norman Wisdom and New York among others. At best, it's not a particularly interesting song and at worst it's really rather boring but the sepulchral tones of 'Open Your Heart' and 'Do Or Die' rescue the situation immediately.

'Sound Of The Crowd' was the first single after the split and was written at a very shaky, uncertain time as Oakey was in the process of splitting up with his wife. In short, the indecisiveness and distinct lack of musicians in the group at the time shows. Ian Burden hadn't started contributing to the group properly and Callis still hadn't joined. Lack of confidence in the song shows in the way it sounds as if it has been

"enhanced" since I heard the original single mix. What it does demonstrate on the positive side is how much the League have improved now that they've acquired a couple of guys who know which end to stick the plugs into a synthesiser. Definitely a sign of the times.

Oakey can be a bitch at times, amply illustrated in the lyrics to 'I Am The Law'

and the hugely successful finale 'Don't You Want Me', which has to be the next single. "You're lucky I care" and "Don't forget it's me who put you where you are now/And I can put you back down too" snarls Oakey, fur flying. 'Don't You Want Me' is both a conversation with Oakey's ex and warning to Joanne, with whom he shares the vocals.

'Seconds' is a simple little song about a deeply-disturbing theme. About John Lennon's murder, it condemns the modern trend for taking out the good guys. "It took seconds of your time to take his life."

And then there's 'Love Action', one of the best singles this year.

Callis and Burden wield highly-understated synthesiser throughout, never once falling prey to being so artless as to indulge in flash behaviour.

This is a grown-up triumph for the Human League, even if it should be renamed 'Songs Of Love And Hate' à la Leonard Cohen.

+++++

GREG LAKE: 'Greg Lake' (Chrysalis CHR 1357)

By Robin Smith

YES, IT'S that Greg, one third of seventies megaband ELP, who went their own way when ego clashes finally outweighed the amount of cash they were pulling in.

Palmer went in for a solo album that went nowhere, Emerson is content to write naff old film music and Greg has tried his hand at sedate heavy metal and the occasional love song.

Standing on your own two feet when you were part of a band that made rock history is very difficult and I can't help but think that Greg is tottering. You see, there's nothing inspired enough or with sufficient quality on this album to stop you from hankering for the old days.

Of course there are one or two exceptions such as 'Let Me Love You Once Before You Go' and 'For Those Who Dare', but I remain unconvinced about the rest of it. Maybe I'm just too nostalgic. ++

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 - KISS
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 - BOOM RATS
 - ROD STEWART
 - SEX PISTOLS
 - HEAVY METAL
 - POLICE
 - LIN. RINDSTADT
 - CASH
 - ROLL STONES
 - STRAY CATS
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Albums

**PURGATORY
IN MOTION**

U2: 'October' (ILPS
9680)
By Mark Cooper

THE RETURN of U2, style intact, development questionable. U2 remain the great new enthusiasts, champions of emotion. Last year's 'Boy' stated U2's case, a mixture of soaring celebration and autumnal melancholy. 'October' develops the autumnal side of U2 but it fails to vary or transform their already characteristic sound.

U2 are rumoured to be breaking in America and popular in the North East of England. This is because they are a guitar band, dedicated to dramatics. Trouble is, what appeared on 'Boy' as stylistic inventions designed to communicate that record's particular set of concerns now appear as the tricks of U2's trade, their only vocabulary. In common with other guitar bands, U2 work with dynamics and dramatics; on 'October', instruments and echoes enter and re-enter in a ceaseless attempt to retain interest and create events and atmospheres. All too often this quest for dynamics remains exactly that, a quest that never attains its object.

On occasion this suits U2's project. 'October' from 'Gloria', the opener onwards is a religious record. Exultation, celebration, doubt and fear are the emotions they strive to communicate, all the old religious staples. In come the drums in passages that build into a beat and then in



Bono of U2

crash the Edge's multi-tracked and echoed guitars, to be swiftly followed by Bono's crying, histrionic voice. 'Gloria', he cries or 'Jerusalem', in a voice as preeningly self-considering, as designed to impress as Ian McCulloch's on 'Heaven Up There'. On each song, U2 achieve an initial rush, the beginnings of a surging cavalry charge and then dissipate their impulse in a search for effect. The arrangements of 'Fire', 'Gloria', and the others show U2 finding their feet and then losing them in slow passages that falter or in effects provided by Steve Lillywhite's production that remain effects, affected tricks.

Curiously the album's second side is much the more impressive. 'Tomorrow', the opening track, makes plain the Celtic

roots of U2's music by employing oillean pipes and bodhran and manages to express a greater range of emotion than the melancholy sense of wonder that pervades elsewhere. The title track is also delicate rather than contrived and is based round a beautiful piano figure, reminiscent of the West Coast doodlings of a Garcia or Nicky Hopkins. On these two tracks, the emotion is plain; U2 at their best have their hearts in the mouths.

For the rest, U2 suggest excitement but too often wind up searching through their bag of tricks in quest of an effect. As their commitment is to fire and passion, to sweep depth for sensation is, on their own terms and mine, to fail. They'll continue to strive, I await their third coming. This is U2 in purgatory. + + +

DONALD BYRD and
125th STREET, NYC:
'Love Byrd' (Warner
Bros K52301).

By Paul Sexton

IT'S NOT just love that's come around for Donald Byrd. It's the music scene too, to the healthy state of affairs where he can have a red-hot import album rushed into the UK shops, where he can remind us of those regal trumpet skills, delegate to other talents, and still not compromise himself.

The album also marks a mighty and inspired combination: Byrd and Isaac Hayes, himself sounding more inspired here than at just about any time since a certain film theme 10 years ago. Hayes is your man on the 'Love Has Come Around' single, a hit, I'll venture none - too - bravely. Actually it does take time to get there but when it does it's a joyous monster with a really loud, happy voice that sounds even better on 12-inch. Then enter 'Butterfly' and Byrd, almost a guest, embellishing rather than controlling, as a George Duke-esque, soft vocal unfolds with Donald on hand to caress it now and again. But if that's mellow, then 'I Feel Like Loving You Today' is positively benign, with a deep contemporary soul sound, rich and subtle, and Donald again in gentle tone as a Chuck Mangione. Except that Byrd thought of it first.

And so on through Side Two, Hayes owed much of the credit since he picked up the loot on production, percussion, keyboards, some vocals and arrangements. But you can hear that money wasn't in it; enthusiasm and pleasure in playing were. Certainly Donald Byrd's contribution is restrained, but less is more in this case and his spirit lifts the album to the point of Gee - I - know - it - sounds - corny - but - the - title's - real - appropriate.

This is Donald Byrd and friends, his and ours, and they're walking in rhythm. + + + +

ART GARFUNKEL:
'Scissors Cut' (CBS
85259)

By Paul Sexton

NO GOOD film scripts this year, eh Art? No 'Bright Eyes' either, sadly for him, but at least the Artful actor has seen his way clear to the gramophone again, for the first time since 1979's 'Fate For Breakfast' interlude.

An Art Garfunkel album is one of the dependables, content - wise at least; they arrive spasmodically but have a certain uniformity of style, born of Arthur's unique and almost always attractive vocal sound. He's an interpreter, not a writer, but you can usually depend

on him to bring a sort of light, butterfly beauty to most of his selections, even if it means that one song often chimes the same emotional bell as the next and at the end, not many chances seem to have been taken.

That's how it's been, and that's how it is; 'Scissors Cut' is 10 times Art, unspectacular but pleasant to a note. 1981 is obviously not going to be a 'hit' year, but 'A Heart in New York' had the heart of a hit, the airplay too, and will have to be content with the wispy status of a radio record.

That aside, only 'Hang On In' has any will to move at all but that's not to decry the others, in point of fact the singer specialises in sadness, or at least in romanticism, and there are several wet handkerchiefs - worth of that here, perhaps best on Jules Shear's 'So Easy To Begin', Clifford T. Ward's 'Up In The World' has its beauty orchestrated as in Cliff Richard's earlier version.

While you're being sentimental you can listen out for Paul Simon's contribution to 'In Cars', one of three Jimmy Webb songs included. The news of their reunion had to be welcome, because they were always capable of greater emotional peaks together than either was alone; but Garfunkel hasn't done so badly. + + + +

Mink back and in the pink

MINK DE VILLE: 'Coup De Grace' (Atlantic ATLK 50833)

By Mike Nicholls
DROPPED BY Capitol following a hat-trick of beautiful losers, the original New Romantic glides back with a razor sharp solution — a silk-gloved handful of tunes that run alive with hit single potential without making the slightest nod in the direction of artistic compromise.

Commercial as well as classy, 'Coup De Grace' shows Mink De Ville as crisp as ever, as elegant as their image, their artwork and, of course, singer Willy himself. Sure, the studied West Side Story persona has had him dismissed as a poseur in the past but proof of his passion is in the plastic where switchblade romance meets sweet sentimentality with a waltz and a whirl.

Yep, Willy likes his women but there's none of that macho stuff here, most of the songs expressing true, true, love in its purest, unsullied terms. Ironically, the song where he wallows most, the verbose 'Power Of Woman's Love' isn't one of his own, but there are no other mistakes here.

The rest of the album



Pic by Lynne Goldsmith

MINK DE VILLE: hit single potential?

comprises finger-snapping smoochers dripping with aching melodies and more than their fair share of enticing hooks. The opening 'Just Give Me One Good Reason' and 'Maybe Tomorrow' are major 45 material, the latter dreamily assimilating a whole range of impeccable influences from Spector to Ben E. King.

Obviously the legendary Jack Nitsche's production comes in useful here whilst another essential ingredient is the simplicity of the tunes, embellishments kept to a minimum in the uncluttered instrumentation. This comes courtesy of

another crack musical hit-squad, all the old guard having changed except for Kenny Margolis whose accordian on 'Love And Emotion' fulfils Willy's perennial Parisian obsession.

Which just about wraps up one of the most lavishly-crafted items to have passed through these paws in a long time. All that's missing is a satin sash and a massive audience. Or will it be fourth time lucky for Willy De Ville? Tell him to keep his skull-ringed fingers crossed and hope the punters agree with his appropriate choice of title. + + + + ½

Root cause

MISTY IN ROOTS: 'Wise And Foolish (People Unite 101 ALB)

By Paul Wellings
MISTY IN ROOTS are a collective lungful of expression and soul. They roar out their pain and suffering with infinitely danceable music like the lion itself. Now they bring us 'Wise and Foolish', which must rank alongside Aswad's 'Showcase' as the most solid artistic and aesthetic reggae work this year.

The imagery on the album is what Misty call "backward" and "progressive" — the "foolish" world of the grey quivering mass of industrial society and the "wise" Jah life where you control your own life.

The journey begins with the heart-lifting 'Bail Out', 11 musicians completely in touch with one another. Puck's voice singing 'Babylon's sinking' to a luscious lilting percussion. Bedau's sax drifts in and out like a gentle breeze, a perfect embellishment.

Other high points are 'Jah Bless Africa' with its chirpy, happy sound almost rock steady. It doesn't lapse into Desmond Dekker territory either because of its central passion. 'City Blues' is slower with an almost

relaxed "ganja" feel to it, its staccato cutting guitars intoxicate and draw you in. But the gristly soulful voices are best captured on 'Live Up Jah Life' with its basic optimism and dramatic richness.

Unfortunately this sort of "ghetto" roots reggae will not have the international impact of say fusion artists like Black Slate or Dennis Brown, but its pureness will make sure it will last, and that's what matters.

So there you have it, the hardest reggae band in this country stand naked before you. It is conscious music for conscious people. This is a scream from the inside — can you hear them out there? + + + +



Pic by Jill Furmanorsky

MISTY IN ROOTS: Puck lead singer

RICHARD THOMPSON: 'Strict Tempo' (Elixir LP 1)
By Chas de Whalley

ALBUMS LIKE this are comparatively rare these days. 'Strict Tempo' simply presents good music for its own sake, showcasing the

style and skill of a great musician with hardly a nod towards Fashion or Trend.

There are those, of course, who will not remember either his disturbingly moody songs like 'Meet On The Ledge' or his sensitive and scholarly readings of Olde English Aires. But with them he once helped Fairport Convention define Folk Rock, European style, back in the late Sixties and very early Seventies. Always the introvert and eccentric, Richard Thompson and his wife, fellow folk scene star Linda Peters, lost much of their credibility through their conversion to Sufism and their resultant albums were taken less than seriously by the Punk press.

But you can't keep a good man down and now that Thompson has returned to his former lifestyle he emerges in all his old glory with this gem of an instrumental album. Subtitled 'Traditional and Modern Tunes For All Occasions' it steps delicately through the man's musical history, alternating splendid string band renditions of Duke Ellington tunes like 'Rockin' In Rhythm' with jigs and reels and ballads from every corner of Britain before beating all with 'The Knife Edge', a psychedelic piece which, for all its stylistic differences, sounds as relevant as anything you might hear from the Cure or Mood Six.

Frankly it is a classic which should be owned by anybody who claims to be 'into' guitar music and guitar players. + + + + +

ON TOUR

OCTOBER	29	Rock City NOTTINGHAM
	30	Aston University BIRMINGHAM
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	4	MANCHESTER University
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THE ALLMAN BROTHERS BAND: 'Brothers Of The Road' (Arista SPART 1176)

By Chas de Whalley

THE ALLMAN Brothers were once arguably the most influential band ever to have come out of America's Deep South. In the early Seventies they were famous the world over as the blues 'n' boogie band to beat all comers. Nevertheless, tragedy befell them. First slide guitar supremo Duane Allman and then bass player Berry Oakley were killed in motorcycle accidents. Then, at their peak in 1974 with the instrumental 'Jessica', the rot set in.

Gregg Allman began to hog the headlines and, after he'd run off with showbiz queen Cher, the Allman Brothers reputation was ruined by the glare of cheap publicity. But, before finally breaking up in 1977, the Allmans created a brand new musical category and spawned myriads of imitators, many of whom still do good business today.

'Brothers Of The Road' marks Gruntin' Greggs return to his old buddies from Macon, Georgia and to his pre-superstar ways. Naturally enough, fans and cynics alike will be wondering whether it represents the beginning of the Allman's resurrection or whether what's left of the Brothers are simply going down slow. After listening to it a good few times I reckon they've managed to keep their noses above water and live to fight another day... but only just.

Six of the ten tracks here are sadly little more than



ROBERT FRIPP

Doobie Brothers outtakes - characterless, radio-tailored soul rock with a vocal performance from Allman G. that makes you wonder how he could once send shivers down a man's spine. He sounds more like a soft option Springsteen or a mediocre Michael MacDonald than the man who once sang 'Whipping Post' and 'These Days'. But then he redeems himself through some true moody grit like 'Maybe We Can Go

Back To Yesterday' and 'Never Knew How Much'. The rest of the band find their blues shoes too, notably on 'The Judgement' and 'I Beg Of You' where guitarist Dickey Betts, and drummer Butch Trucks assert themselves with the sort of sass and spirit that was the hallmark of the Allman Brothers. But it's all staying action, I fear. On the strength of this album I don't see the Allmans clawing their way back to the top. +++

Disciplined Crimson

KING CRIMSON: 'Discipline' (EG EGLP49)

By Alan Entwistle

'DISCIPLINE' is King Crimson's eleventh LP and as individual as its predecessors. Up-to-date and never behind the times, it tests new ground and revitalises older ground, with Bob Fripp's manic guitar still very much the chief aspect of the overall sound.

Side one is bold and ventures into fresh territory, bringing back a variety of fundamental notions that can later be built into impressive songs. 'Elephant Talk' is the first, a fully-formed tribal song with Adrian Belew singing a rap about speech or something above his and Fripp's screeching, whirring guitars, with Bill Bruford drumming a steady - steady rhythm and Tony Levin plucking a go-go bass line.

The rest of side one, though, dabbles with rare and common sounds, manufacturing three tracks that don't get too far. Side two seems more mature. Here we have distinct songs that are danceable as well as disciplined. 'Theta Hun Ginjeet' has Belew's whacky vocals and a taped conversation laid over fast guitars and choppy percussion.

'The Sheltering Sky' is straight out of the African bush; a tribal instrumental with Belew's strident, though controlled, guitar sounding like some kind of pipe, amid the mellow, moody, serene and often mysterious cascade of bass and percussion.

At the end, the title track closes the album and offers a jiving Levin bass-line enveloped by one of Fripp's guitar continuums. If you like King Crimson then you'll already own this LP. If you're unsure, then at least listen. +++

Pic by Adrian Boot

THE CUBAN HEELS: 'Work Our Way To Heaven' (Virgin)

By Billy Sloan

MOTION and dance have always gone hand in hand with The Cuban Heels' musical output, and it so on 'Work Our Way To Heaven'.

What they've attained is a debut full of minor glories, fire and passion, glaring flaws and surprising endeavour.

They've tried, and largely succeeded, in tugging their songs outside the confines of basic three minute dance stomps. 'Hard Times' is fuelled by Laurie Cuffe's bubbling guitar and John Milarky's superbly developed impassioned lyrics. It's as though you could plug in at almost any point on the song and instantly fall foul of its irresistible groove.

Singles 'Walk On Water',

'My Colours Fly' and 'The Old School Song' are also good examples of that modern dance songs, without the trendy connotations implied.

The flaws are obvious. Three producers - for most part John Leckie, but with two cuts each from Nick Launay and Steve Hillage - has inevitably resulted in an irritating lack of cohesion.

Ali MacKenzie is also a much better drummer than his leaden metronome beat suggests, his work is too far up in the mix, and although Cuffe's jangling guitar is the most vital ingredient throughout the Heels could still do with another instrument, whether it be guitar or horn, to stretch their melodic abundance further.

The big test comes on 'Coming Up For Air' which has Milarky's pained vocals bathed by a misplaced string quartet. It's a risk which hasn't come off but one which has to be admired, if only because it's clear indication that the Heels are not easily dismissed as a straightforward rock unit, and that their songs could be well complemented by musical production of this scale.

As it is 'Coming Up For Air' begins by being different, wallows in false melodrama around the middle, and ends up sounding calculated, pompous and awkwardly out of place.

Ultimately 'Work Our Way To Heaven' is a fine debut full of songs that will thrill me when I hear them in clubs. Indeed the highest compliment I can pay it is that I never ever want to have to listen to it again from the tranquillity of my armchair, notebook in hand.

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| OCT 24th NORWICH UNIVERSITY OF EAST ANGLIA | OCT 30th LANCASTER UNIVERSITY | NOV 7th NOTTINGHAM ROCK CITY |
| | OCT 31st LIVERPOOL ROYAL COURT THEATRE | NOV 9th HAMMERSMITH PALAIS |
| OCT 25th GUILDFORD CIVIC HALL | | NOV 10th PORTSMOUTH GUILDHALL |
| OCT 27th BIRMINGHAM LOCARNO | NOV 2nd BRIGHTON TOP RANK | |

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SECOND COMING

WOLVERHAMPTON WANDERERS Slade, back in the charts with the raucous 'Lock Up Your Daughters', came close to breaking up last year after nearly 15 years of inviting people to 'Cum On Feel The Noize'.

According to bug-eyed lead vocalist Noddy Holder the band were at their lowest ebb just before they broke through again after their storming success at last year's Reading Festival.

"We just couldn't see any way forward," he says. "We couldn't suss out what we were doing wrong. We had become very unfashionable and we couldn't get any airplay."

"The day before Reading we didn't mean a light and the day after we had jumped 10 steps up the ladder overnight!"

"It's a media thing," he explains. "Like when we first got given credibility after the Lincoln Festival and hit the front pages of all the music papers the following week in 1972. Reading broke down that barrier and again it was a live show that did it."

Anyone who has been to a Slade concert will know that Holder, bassist Jimmy Lea, drummer Don Powell and guitarist Dave Hill are a hard core concentrate of that essence that makes rock 'n' roll special. The band at their best are a celebration of vital raucous energy and at their worst they are a damn good night out.

"We've had the stigma of Reading hanging over us," complains Noddy. "We've had to show everybody that it wasn't just a one-off and that we always go down great every time we play."

"One of the reasons we did Castle

Donnington with AC/DC, Whitesnake and Blue Oyster Cult this year was to lay the ghost of Reading and prove that that is the standard we always set ourselves."

So how does it feel to be back in the limelight?

"It's more fun," he beams, before letting off one of his leery cackles. "It's not as good as the first few moments of success but we appreciate it more. We've probably forgotten how hard it was the first time around and it's been even harder this time around because you've got your old success to be compared to."

And what a success! Slade have to do better than Jesus Christ's Second Coming to beat a record that saw them have 21 Top 50 hits, six No 1's (only The Beatles, Elvis Presley, Cliff Richard, Abba and The Stones have had more) and the unique achievement of having three singles go straight to the No 1 slot, 'Cum On Feel The Noize', 'Skweere Me, Pleeze Me' and 'Merry Xmas Everybody', a feat only eight other records have equalled. Noddy points out that many of the artistes from the era of Slade's height in the early seventies enjoy a vociferous affection from the fans that other periods of rock haven't retained.

"A lot of critics slag it for the glam-rock but if you listen to the records of the early seventies, it was a bloody good period. There was a percentage of good records that compare well with the time The Beatles, Rolling Stones, Who and Kinks were producing all their classics. You had Bolan, Sweet, Roxy, Bowie, Mud, Quatro, Gary Glitter, Hot Chocolate and us all producing fabulous singles. I think anyone who criticises that period are totally talking through their arse!" he states emphatically.

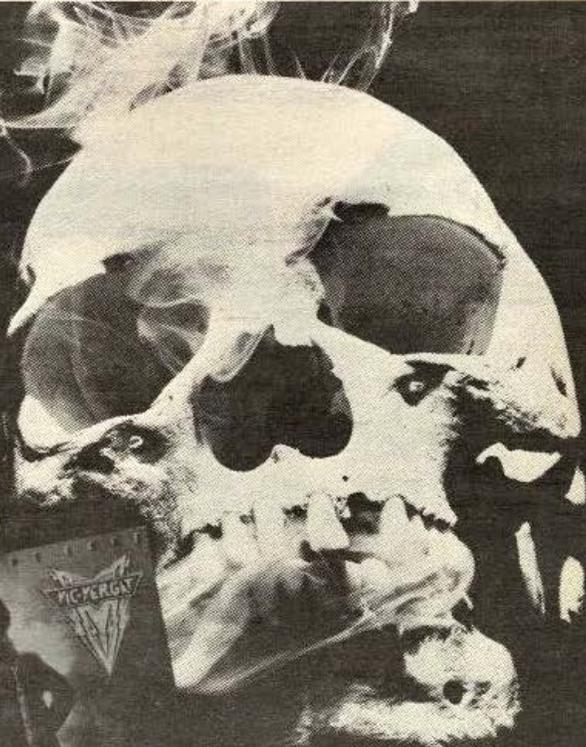
And who would argue with him? MIKE GARDNER



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SPIRITS IN THE SKY

"NO-ONE SHOULD listen to this album alone... just when you thought it was safe to buy a record again... when you listen to the Comsats' new album, no one can hear you scream..."

Morning in Amsterdam and Kevin Bacon, the Comsat Angels' bass player is looking around. He's also trying to express his feeling about the worth of the band's new album, 'Sleep No More' and his sense that the Comsats aren't as played and as popular as they might be.

Sour grapes? Not at all! The Comsats are making it great music but on their own terms and not at the dictates of fashion or business.

"We're not square, we're people who've seen the fashion thing and gone in another direction. The way the four of us work together makes honest music, none of us are ever allowed to get pretentious or lose touch with what's going on around us."

"We aren't doing this to sell images or to have a flash of fame; this isn't boyish music we're making now, this is meant to matter."

The Comsats emit a quiet conviction that what they're doing is real and can truly move people. I believe them and so will you when you hear their 'Sleep No More', the follow up to last year's 'Waiting For A Miracle'.

Steve Fellows explains his struggles with dreams: "Somehow I feel it's important not to turn away from things. Most music at the moment reeks of escapism, of people trying to escape themselves and what's actually happening in their lives."

"Nothing works better at the moment than selling images based on nothing. You know those dreams you have in which you're about to face something and you wake up because you're too afraid to look? I've often

wondered what would happen if you stayed with that dream and tried to face and control your fear; could you come out on top and conquer your fear?"

In Amsterdam, at the Paradiso, the Comsats seem like locals. This is their fifth tour of Holland and their mixture of contemporary authority and introspection appeals to an audience with a larger foot than London in the dope explorations of the sixties.

Are the Comsats psychedelic even? "We're not particularly interested in the drug thing but yes, in the sense that I've always thought of psychedelic music as music that transforms you or acts as a catalyst for transformation."

The Comsats go their own way accurately while trying to negotiate the pitfalls of a business that is aimed at destroying most of the things they hold dear. They have to sell records without selling out, to compete while keeping their eyes clearly fixed on one aim... telling the truth.

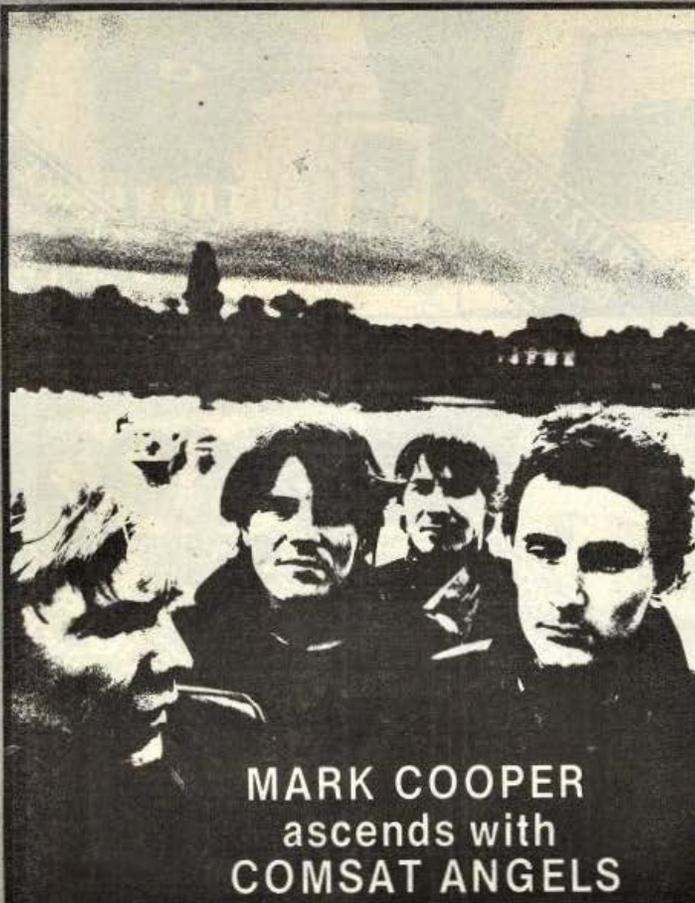
"We want to do well but the fact remains that the spirit of the music is what you can't really market. The great qualities of music lie outside the way it's commercially treated."

The Comsats are pleased with the way 'Sleep No More' has been received, glad that they've been allowed to develop and change.

"I was scared that the minimalism of the first album would be identified as being the sound of the band. There's still no waffle there but the sound's deeper, fuller."

This effect was partially achieved by recording Mic Glinn's drums in Polydor's lift shaft!

"We now know we can be a band that changes and develops, worth a bit more than eight months of trendy fame."



MARK COOPER
ascends with
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By Paul Stiffery



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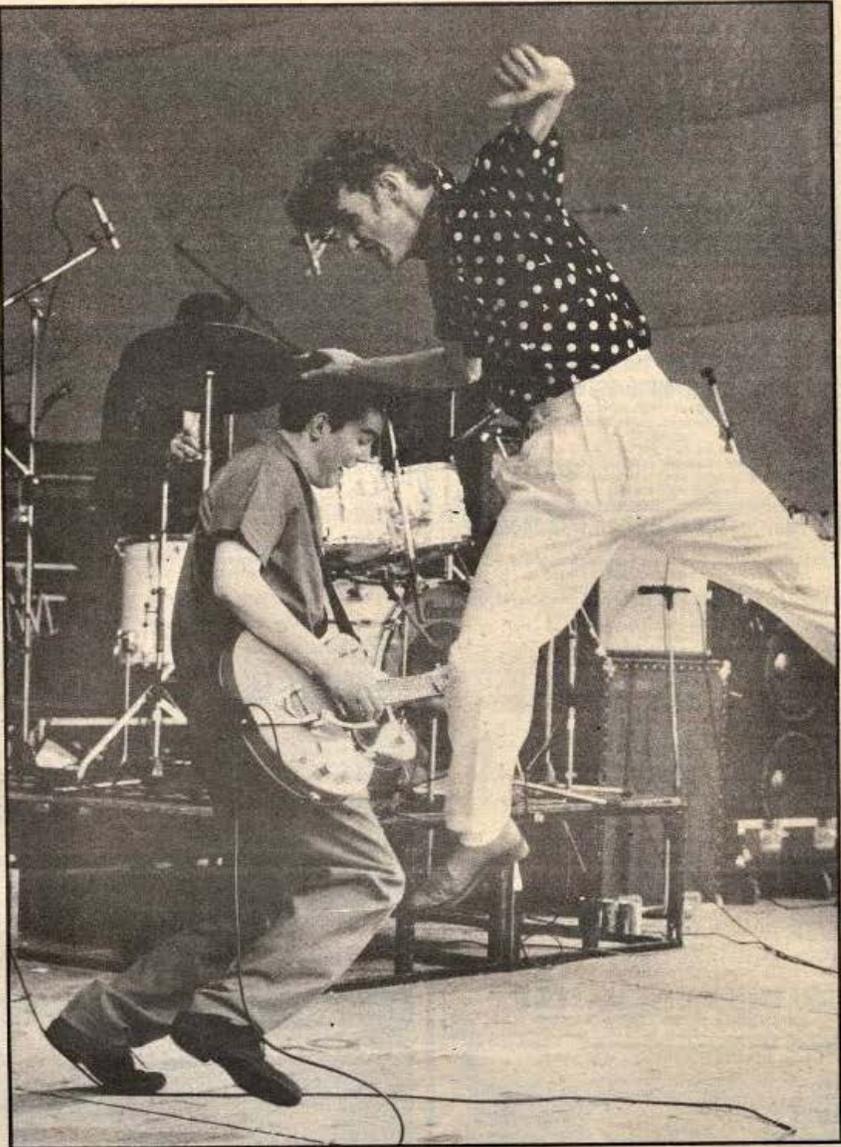
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THURSDAY

15

BASILDON, Towngate Theatre, Chas And Dave
BIRMINGHAM, Golden Eagle (021 643 5403), Rok Disco
BLACKPOOL, Squires Club, The Distractions
BLETCHLEY, Compass Club, Whippies
BOLTON, Gaiety, Bradshawgate, Hades
BRADFORD, 1112 Club, Metropole Hotel, 96 Tears
BRIGHTON, Xtremes, New Regent, West Street (27300), Aztec Camera
BRISTOL, Colston Hall, Madness
BRISTOL, Granary, Budgie
BRISTOL, Polytechnic, Coldharbour Lane (856251), Au Pairs
BRISTOL, Stonehouse (47303), Neondownwards / Instant Whip / Conflating Views
CAMBRIDGE, Cellar (69935), Martian Dance
CARDIFF, Casablanca (26836), The Dynamoes
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1533), Small World / The Hawkes / Ultravox
COVENTRY, General Wolfe (88402), Thompson Twins
COVENTRY, New Theatre (23141), Hawkwind / Mamas Boys
COVENTRY, Polytechnic (24166), Q Tips
CRAWLEY, Leisure Centre, Sheena Easton
DURHAM, University (64466), The Blues Band
GALASHIELS, Maxwell Hotel, First Priority
GLASGOW, Night Moves, Sauchiehall Street, Carlene Carter
HULL, University (42431), The Polecats
KINGSTON, Polytechnic, Xena Zorox / The Frames
LEEDS, Merrion Centre, The Passions
LEEDS, Warehouse (468387), Vic Goddard And Subway Sect
LIVERPOOL, Grafton Rooms, Thin End Of The Wedge / French Lessons / In To Excess / Moscow Philharmonics / Sly Move / Savage Lucy / Carl Green And The Scene (Battle Of The Bands)
LIVERPOOL, Masonic, The Chase
LIVERPOOL, Ratters, Poison Girls
LONDON, Angel, Lambeth Walk, London Apaches
LONDON, Clarendon Hotel, Hammersmith, The Tonix
LONDON, The Cock, Palmers Green, The Reactions
LONDON, Cricketers, Oval (01 735 3059), Breakfast Band
LONDON, Dingwells, Camden Lock (01 267 4967), Jon And The Night Riders / The Smarts
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Ruts DC / The Bank Robbers
LONDON, Half Moon, Putney (01 788 2387), Juice On The Loose
LONDON, Hammersmith Odeon (01 748 4081), Ultravox
LONDON, Hogs Grunt, Cricklewood Lane (01 450 9669), Blue Veiners
LONDON, Hope And Anchor, Islington (01 359 4510), The Force
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Chefs / Mood Elevators
LONDON, Marquee, Wardour Street (01 437 6803), Frankie Miller's Rock Band
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Arts Objects / Slow Twitch Fibres
LONDON, Old Queens Head, Stockwell (01 737 4904), Talkover / Rock King Kart
LONDON, Pits, Green Man, Euston Road (01 367 5977), Bambi Kino / Dance Class
LONDON, Rock Garden, Covent Garden (01 240 3961), Maximum Joy
LONDON, Ruskin Arms, East Ham (01 473 0377), Ray Ward And The Last Post
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), Talk Like That / Ghost
LONDON, The Swan, Fulham (01 385 1840), The Cannibals
LONDON, The Venue, Victoria (01 828 8441), Rip Rig / Panic
LONDON, White Lion, Putney (01 788 1540), Fool
LONDON, White Swan, Blackheath (01 891 8331), LA Hooker
MANCHESTER, Apollo, Ardwick (061 273 1121), Sad Cafe
MANCHESTER, Grey Horse, Romiley, The Permenants
MANCHESTER, Polytechnic (061 273 1162), Alberto Lost Trios Paranoias
MILTON KEYNES, Compass Club, Whippies / No Difference
OXFORD, Apollo, Tangerine Dream
PAIGNTON, The Coverdale, Final Eclipse / Little Wing
PAISLEY, Technical College (041 887 1241), Here And Now
PETERBOROUGH, Bull And Dolphin (53763), Fallen Angels
PLYMOUTH, Ark Royal, Fore Street, Dangerous Girls
READING, Target (585887), Blind Date
SHEFFIELD, City Hall (22885), Saxon
SHEFFIELD, Limit (730940), Doll By Doll
SHEFFIELD, University, Western Bank (24076), Red Beans And Rice
STEVENAGE, The Swan, ESP
STOCKPORT, Smugglers, The Predators
TELFORD, Gemini Club, Dronogs For Europe / Platinum Needles
WALLSEND, Buddie Arts Centre (62476), R And B Allstars
WARRINGTON, Lion Hotel (3004), Sly More
WORKINGHAM, Angles, Cantley House Hotel (789912), Juke Jump
WORTHING, Balmoral (36232), Electric Pear



POLECATS: Hull University on Thursday

FRIDAY

16

ASHTON UNDER LYME, Spread Eagle, Sly Move
BICESTER, Nowhere Club (3641), Whippies
BIRMINGHAM, Aston University (021-359 8531), Q Tips
BIRMINGHAM, Digbeth Civic Hall (021-235 2434), UK Subs
BIRMINGHAM, Fighting Cocks, Moseley (021-449 2554), Cravats / Motivators
BIRMINGHAM, The Roebuck, Erdington, Energy
BRACKNELL, Burfield Memorial Hall, Disease / Lost Cause / Suspects
BRAINTREE, Baintres Institute, Invasion / Figures Of Fun
BRENTFORD, Red Lion (01-560 6161), Chuck Farley
CAMBRIDGE, Great Northern (60340), Trux
CANTERBURY, Technical College, Main Hall (54268), Denigh / Bronze / English Rogues
CARDIFF, Great Western Hotel, The Dynamoes
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01-385 0526), Jackie Lynton Band / Killer Whales
CHELMSFORD, Chancellor Hall (65848), Caroline Roadshow
COATBRIDGE, Royal Bar, The Stings
COVENTRY, Apollo, Donovan
COVENTRY, General Wolfe (88402), Starlighters
GILLINGHAM, Central Hotel (371437), Stray
GLASGOW, Nightmoves, Sauchiehall Street, The Dream Boys / James King And The Lone Wolves
GLOUCESTER, Leisure Centre (36498), Madness
HALSHAM, The Crown (840041), Cracked Mirror / Prowler
HARROW, The Headstone, Imperial Drive, Neal Kay's Heavy Metal Soundhouse
HAYES, Brook House, The Attendants
IPSWICH, Gaumont (53641), Misty In Roots
KIDDERMINSTER, Town Hall, The Dancing Did / Private Lives
Childhoods End
LEEDS, Brannigans, Call Labe (448985), Really / Kill Another Night
LEEDS, Florde Grene (490284), A New Opera
LEEDS, Heads And Tails, Poster Bar, The Motivators
LONDON, Brixton Town Hall, The Birthday Party / Maximum Joy
LONDON, Dingwells, Camden Lock (01-267 4967), OK Jive / Dance Class
LONDON, Dominion Theatre, Tottenham Court Road (01-560 9562), John Miles
LONDON, Green Man, Stratford (01-534 1637), Hotline

LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), Ruts DC / Bank Robbers
LONDON, Half Moon, Herve Hill (01-737 4580), Shake Shake
LONDON, Hammersmith Odeon (01-748 4081), Ultravox
LONDON, Hogs Grunt, Cricklewood Lane (01-450 9669), Souls Valliant
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Rye And The Quarterboys / The Same
LONDON, Kings College, The Strand, Schlaflose Mächte / Pigbag
LONDON, Marquee, Wardour Street (01-427 6603), La Rox
LONDON, Middlesex Polytechnic, Tottenham, Dolly Mixture
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Icarus / Tarzan 5
LONDON, Newlands Tavern, Peckham, Mainland
LONDON, New Merins Cave, Margery Street (01-837 2097), Ivory Coasters
LONDON, Old Queens Head, Stockwell (01-737 4904), Bambi Kino / The Laughing Apple
LONDON, Pegasus, Stoke Newington (01-226 5930), Juice On The Loose
LONDON, Queen Mary College, Mile End, Martian Dance
LONDON, Rock Garden, Covent Garden (01-240 3961), Merger / Naughty Thoughts
LONDON, Ruskin Arms, East Ham (01-473 0377), Deep Machine
LONDON, The Ship, Plumstead Common, Vaguely Divine / Milla 18
LONDON, South Bank Polytechnic, Rotary Street, The Smaz / Nata Noyz
LONDON, Starlight, Railway Hotel, West Hampstead (01-624 7611), Blue Cats / The Frantz
LONDON, University Of London Union, Malet Street, Alberto Y Lost Trios Paranoias
LONDON, The Venue, Victoria (01-828 8441), Department 5
MANCHESTER, Apollo, Ardwick (061-273 1112), Dr Hook
MANCHESTER, The Gallery, Mr Z
MANCHESTER, Ratters (061-236 9788), Vic Goddard And Subway Sect
MANCHESTER, University Of Salford (061-736 7811), The Blues Band
NEW BRIGHTON, The Empress, Fireclown
NEWCASTLE UPON TYNE, Newton Park Hotel (662010), R And B Splitfires
NEWCASTLE UPON TYNE, Polytechnic (28761), The Polecats
NORWICH, Caribbean Rooms, Far Canal
NOTTINGHAM, Kimberley Recreation Centre, Bow Wow Wow / Jim The Hoover
NOTTINGHAM, Rock City (412544), Thompson Twins / The Mothmen
ORMSKIRK, Edgehill College (75121), Rockin Horse
OXFORD, Caribbean Club (45139), The Tonix
OXFORD, Pennyfarthing, Westgate Shopping Centre (46007), Remus
Down Boulevard
OXFORD, Polytechnic (68789), The Passions
PORTSMOUTH, Guildhall (24355), Tangerine Dream
RAINHAM, Football Club, Delmare Rock Roadshow
READING, Hexagon (56215), Sheena Easton
REDHILL, Redhill Centre, Crazy Cavan

RETFORD, Porterhouse, Carolgate (704981), The Higsons
ST ALBANS, Horn Of Plenty (38820), LA Hooker
SALISBURY, City Hall (27676), Budgie
SCARBOROUGH, Taboo Club, Infra Riot / The Business (Of Against Racism)
SHEFFIELD, City Hall (22885), Saxon
SHIFNAL, The Star (Telford 451517), Rough Mix
SOUTHAMPTON, Top Rank (26800), Truffle
STAFFORD, North Staffs Polytechnic (52331), Doll By Doll
STOKE HANLEY, Victoria Hall (24641), Hawkwind Mamas Boys
SWANSEA, University (25876), Poison Girls
UXBRIDGE, Brunel University (39125), Tallman
WORKINGHAM, Angles, Cantley House Hotel (789912), We're Only Human
WOLVERTON, The Victoria, Fool
WORTHING, Balmoral Bat (36232), Electric Pear

SATURDAY

17

ABERDEEN, University (572751), Saracen
BICESTER, Nowhere Club (3641), C-Saim
BIRMINGHAM, Cedar Ballroom (021 236 2694), Charge
BIRMINGHAM, Fighting Cocks, Moseley (021 449 2554), Eyeslee In Gaze / 1533, Scarlet Party
Martin O'uthbertson
BRADFORD, University (334468), Clint Eastwood / General Saint
BRIGHTON, Dome (682127), Tangerine Dream
BRISTOL, Bridge Inn, Forty Blue Fingers
CAERPHILLY, Checkmate, The Dynamoes
CAMBRIDGE, Cellar (69933), Tour De Force / Fool
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1533), Scarlet Party
COLCHESTER, University Of Essex (863211), Caroline Roadshow
COVENTRY, General Wolfe (88402), Hambi And The Dance
COVENTRY, New Theatre (88402), Sad Cafe
COVENTRY, University Of Warwick (27406), Doll By Doll
DURHAM, University (64466), Alberto Y Lost Trios Paranoias
EDINBURGH, Playhouse (031557 2590), Johnny Cash
ELLESMERE PORT, Bulls Head (051 339 5626), The Permenants
FOLKESTONE, Royal Norfolk, English Rogues
FOLKESTONE, Springfield Hotel, Naughty Thoughts
GLASGOW, University Of Strathclyde (041 532 4400), The Polecats

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- | | |
|-------------------------------|--------------------------------|
| 26 ALTHIA & DONNA | Lorraine |
| 3532 BAD MANNERS | Just what I needed |
| 2838 CARS | Everybody dance/Dance, dance |
| 325 CHIC | Uptown top ranking |
| 3636 DEVO | Whip it |
| 332 EAGLES | Life in the fast lane |
| 2158 DAVE EDWARDS | Deborah |
| 2437 ELECTRIC LIGHT ORCHESTRA | Don't bring me down |
| 3446 GILLAN | Trouble |
| 1928 GEORGE HARRISON | Blow away |
| 3073 BARBARA JONES | Just when I needed you most |
| 979 GLADYS KNIGHT & PIPS | Baby don't change your mind |
| 2342 M | Moonlight & Musak |
| 1958 GUY MARKS | Loving you has made me bananas |
| 2683 MOTORS | Love & loneliness |
| 1266 MIKE OLDFIELD | Portsmouth |
| 1460 RENAISSANCE | Northern rights |
| 1547 ROSE ROYCE | Love don't live here any more |
| 1567 SAMANTHA SANG | Emotions |
| 3144 SHOWADDY WADDY | Remember then |
| 2974 SISTER SLEDGE | He's the greatest dancer |
| 1680 DAVID SOUL | Let's have a quiet night in |
| 2881 ROD STEWART | Do you think I'm sexy? |
| 2319 UNDERTONES | Here comes the summer |
| 1981 WHO | Won't get fooled again |
| 3073 YES | Go! for the one |

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Turn On

FROM PAGE 25

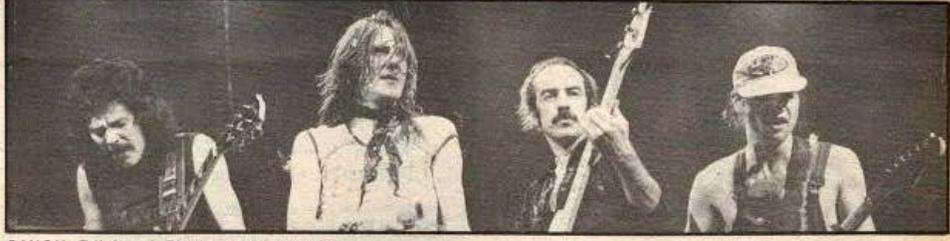
GRIMSBY, Central Hall (55796), Alex Harvey Band / Hungry Horace
 HATFIELD, The Scout ESP
 HEREFORD, Market Tavern, Whips
 HEREFORD HEATH, Village Hall, The Frets / Magic Kites / Jerry And The Chats
 IPSWICH, Gaumont (53641), Hawkwind / Mamas Boys
 LAMPETER, SDUC, Arts Hall, Poison Girls
 LAUNCESTON, White Horse Inn (2084), Dangerous Girls
 LEEDS, Brannings, Call Lane (446985), Intra / Riot / The Business / Abrasive Wheels
 LEEDS, Hedds And Tales, Postar Bar, Dale Hargreaves Flamingos
 LEEDS, Queen Hall (31961), Saxon
 LEICESTER, De Montfort Hall (27632), Dr Hook
 LEICESTER, University (26681), O Tips
 LINCOLN, Theatre Royal (25555), Alvin Stardust
 LIVERPOOL, Masonic, Berry Street, Burning Airlines
 LONDON, The Angel, Lambeth Walk, Auntie And The Men From Uncle / The Bronx
 LONDON, Central London Polytechnic, Marylebone, Back Door Man
 LONDON, Dingwalls, Camden Lock (01 267 4067), Reality / Ruthless Blues
 LONDON, Dominion, Tottenham Court Road (01 580 9562), Sheena Easton
 LONDON, Green Man, Stratford (01 534 1637), Hotline
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Frankie Miller / Fast Eddie
 LONDON, Hall Moon, Herne Hill (01 737 4580), A Bigger Splash / Mad Shadows
 LONDON, Hammersmith Odeon (01 748 4081), Ultravox
 LONDON, Hogs Grunt, Cricklewood (01 450 8969), Equilibrium / Irving Street Band
 LONDON, Hope And Anchor, Islington (01 359 4510), Bop Natives
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Fay Ray / The Issue
 LONDON, Jacksons, Archway Road, Highgate, Nightdoctor
 LONDON, Kings Head, Fulham High Street, Red Beans And Rice
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Stimulin / The Queens
 LONDON, Old Queens Head, Stockwell (01 737 4904), The Cobras / Wipe Out
 LONDON, Pits, Green Man, Euston Road (01 889 9615), Shee Ramah / Room 13
 LONDON, Ruskin Arms, East Ham, Neal Keys Heavy Metal Soundhouse
 LONDON, School of Economics, Houghton Street (01 405 7686), Girls At Our Best / Dislocation Dance
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), Mothers Ruin / Perfect People
 LONDON, Theatre Royal, Drury Lane (01 836 8108), Randy Crawford
 LONDON, Three Rabbits, Manor Park, The Reactions
 LONDON, The Venue, Victoria (01 828 8441), The Passions
 LONDON, Walmer Castle, Peckham, LA Hooker
 LONDON, White Lion, Putney (01 788 1540), Juice On The Loose
 MANCHESTER, Polytechnic (061 273 1162), UK Subs (Matinee and Evening)
 MANCHESTER, University (061 273 5111), Bow Wow Wow / Jim The Hoover
 NORTHAMPTON, Black Lion, Energy
 NORWICH, Whites (25538), Far Canal
 OXFORD, Pennyfarthing, Westgate Centre (46007), Spring Offensive
 PETERBOROUGH, Crown Hall, Crowland, Lintelight / Poison Rock Disco
 PORTSMOUTH, Turbopark Park School, Mark Williamson Band / Arc
 PORT TALBOT, Afan Lido, Madness
 RAYLEIGH, Cross (770003), Bollock Brothers / Sheer Joy
 READING, Target, Butts Centre (585887), Die Laughing
 RETFORD, Porterhouse, Carlegate (704981), Stray
 SHIPNALL, The Star (Telford 45157), Berlin Walls
 WALTON ON THAMES, Social Club, Chuck Farley
 WELWYN GARDEN CITY, Digswell House, Stinky Winkles

LONDON, Rock Garden, Covent Garden (01 240 3961), Things In Bags / Answer / The Shopp
 LONDON, Ruskin Arms, East Ham (01 473 0377), Low Profile
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), Devilish Tin Trumpet / Those Virginia Mountain Boys
 LONDON, Theatreplace, Charing Cross, A Cruel Memory / Anne Clark / Sarah Fisher
 LYNHAM, Pegasus Club, Truffee
 MANCHESTER, Apollo, Ardwick (061 273 1122), Johnny Cash
 MANCHESTER, Palace Theatre (061 236 0184), Donovan
 OAKHAM, Rutland Angler, Amber Squad
 OXFORD, New Theatre (4454), Sad Cafe
 PLYMOUTH, Ark Royal, Fore Street, The Artists
 ST ANDREWS, University (73145), The Polcats
 READING, Cherry's (585666), The Kindergarten
 SOUTHAMPTON, Park Hotel (Shirley 21169), High Risk
 TOLWORTH, Recreation Centre, Fullers Way North, Junior Walker And The Allstars
 UXBRIDGE, Brunel University (39125), Tour De Force
 WALLASEY, Dale Inn (051 639 9847), French Lessons
 WIGAN, The Pier, UK Subs

MONDAY

19

ALDERSHOT, West End Centre, Queens Road, Larry Miller Band/Vulgar Brothers
 BIRMINGHAM, Holy City Zoo, ABC
 BIRMINGHAM, Romeo And Julietts, (021 643 6696), Rage/Videos
 BIRMINGHAM, Tower Cinema, Bow Wow Wow/Jim The Hoover
 BIRMINGHAM, University, (021 472 1841), Alvin Stardust
 BRADFORD, University, Here And Now/A Pencil
 BRISTOL, Valley Club, Back Door Man
 CARDIFF, University, (396421), Poison Girls
 CHADWELL HEATH, Electric Stadium, Greyhound, High Road, (01 599 1533), Fast Eddy/Chaos
 COVENTRY, The Belgrade, Waterfall
 EDINBURGH, Playhouse, (031 665 2064), Saxon
 HORNCHURCH, Queens Theatre, (43333), Mark Williamson Band/Cyrus
 LIVERPOOL, Mayflower, The Chase
 LONDON, Dingwalls, Camden Lock, (01 267 4967), Andy Allan's Future/Stolen Pets/Photogenic
 LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01 385 0526), The Puffin Club
 LONDON, Hammersmith Palais, (01 748 2812), The Blues Band
 LONDON, Heaven, Under The Arches, Charing Cross, The Weathermen/Mari Wilson And The Imaginations/Wha-Pa-Cha
 LONDON, Hogs Grunt, Cricklewood Lane, (01 450 8969), Eye Sea Yew
 LONDON, Hope And Anchor, Islington, (01 359 4510), The Heartbeats
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Mets/Duck Soup
 LONDON, Lyceum, The Strand, (01 836 3715), The Clash
 LONDON, Marquee, Wardour Street, (01 437 6603), Starlighters
 LONDON, Moonlight, Railway Hotel, West Hampstead, (01 624 7611), TC Matic
 LONDON, North London Polytechnic, Holloway, The Fool/Virgin Prunes
 LONDON, North East London Polytechnic, Livingstone Road, Stratford, Richard Dignace
 LONDON, Rock Garden, Covent Garden, (01 240 3961), Civilisation/The Booie/Shroom
 LONDON, Ruskin Arms, East Ham, Rock Squad
 LONDON, Star And Garter, Putney, (01 788 0345), Vanishing Point
 LONDON, Starlight, Railway Hotel, West Hampstead, (01 624 7611), Amazon/Siren
 LONDON, Theatre Royal, Drury Lane, (01 836 8108), Randy Crawford
 LONDON, Two Brewers, Clapham, (01 622 3621), John Vincent's Loney Hearts
 LUTON, Mad Hatter, (22665), No Parking/The Looks Deceive/The Ground
 MALVERN, Winter Gardens (2700), UK Subs/Vice Squad
 MANCHESTER, The Garter, Wythenshawe, (061 437 7614), Hot Gossip
 PRESTON, Guildhall, (21721), Dr Hook
 ST ALBANS, City Hall, (64511), Hawkwind/Mama's Boys
 SHEFFIELD, City Hall, (22885), Johnny Cash
 SHEFFIELD, Marples, Infra Riot/The Business (OI Against Racism).



SAXON: Edinburgh Playhouse on Monday
 WEYMOUTH, Pavilion (3225), Crazy Cavan
 WOKINGHAM, Angles, Cantley House Hotel (789912), The Spoilers
 WORTHING, Montague, Twist And Shout
 YEovil, Johnson Hall (22884), Budgie

SUNDAY

18

BATH, Stars And Stripes, Back Door Man
 BIRMINGHAM, Star Club, Essex Street, D-Go-Tees / Dol 1'Drums
 BLACKPOOL, Grand Theatre, Alvin Stardust
 BURY, Derby Hall, Market Street (061 761 7107), Here And Now / A Pencil
 CARLISLE, Barrow, (22769), Fireclown
 CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1522), Manufactured Romance
 ECCLES, Town Hall, Mr Z
 EDINBURGH, Playhouse (031 665 2064), Greg Lake
 EPPING, Blacksmiths Arms, Arizona Smoke Revue / Downes And Beer
 FALMOUTH, Laughing Pirate, Dangerous Girls
 GILLINGHAM, Central Hotel (371437), Theatre Of Hate
 GLASGOW, Maestros, The Higsons
 HARRROW, The Headstone, Imperial Drive, Neal Kay's Heavy Metal Soundhouse
 HULL, The Tower Cinema, Bow Wow Wow / Jim The Hoover
 IPSWICH, Gaumont (53641), Tangerine Dream
 LEEDS, Tiffany's (31448), Madness
 LONDON, The Angel, Lambeth Walk, The Chets
 LONDON, Bull And Gate, Kensington (01 485 3358), Juice On The Loose
 LONDON, Dominion Theatre, Tottenham Court Road (01 580 9562), Sheena Easton
 LONDON, Embassy Club, Old Bond Street (01 499 5974), Spitzbrook
 LONDON, Green Man, Stratford (01 534 1637), Nightwork
 LONDON, Hogs Grunt, Cricklewood (01 450 8969), Salamander
 LONDON, Horseshoe, Tottenham Court Road, English Rogues
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Smart / Gymslips
 LONDON, Kings Head, Fulham High Street, Johnny G Band
 LONDON, Lyceum, The Strand (01 836 3715), The Clash
 LONDON, Marquee, Wardour Street (01 437 6603), Long Tail Shorty
 LONDON, New Merins Cave, Margery Street (01 837 2097), Ivory Coaster / Talkover (East London Workers Against Racism Benefit)
 LONDON, Rainbow, Finsbury Park (01 283 3148), Gregory Isaacs

TUESDAY

20

ALDERSHOT, West End Centre, Queens Road, Larry Miller Band/Vulgar Brothers
 BIRMINGHAM, Holy City Zoo, ABC
 BIRMINGHAM, Romeo And Julietts, (021 643 6696), Rage/Videos
 BIRMINGHAM, Tower Cinema, Bow Wow Wow/Jim The Hoover
 BIRMINGHAM, University, (021 472 1841), Alvin Stardust
 BRADFORD, University, Here And Now/A Pencil
 BRISTOL, Valley Club, Back Door Man
 CARDIFF, University, (396421), Poison Girls
 CHADWELL HEATH, Electric Stadium, Greyhound, High Road, (01 599 1533), Fast Eddy/Chaos
 COVENTRY, The Belgrade, Waterfall
 EDINBURGH, Playhouse, (031 665 2064)
 HORNCHURCH, Queens Theatre, (43333), Mark Williamson Band/Cyrus
 LIVERPOOL, Mayflower, The Chase
 LONDON, Dingwalls, Camden Lock, (01 267 4967), Andy Allan's Future/Stolen Pets/Photogenic
 LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01 385 0526), The Puffin Club
 LONDON, Hammersmith Palais, (01 748 2812), The Blues Band
 LONDON, Heaven, Under The Arches, Charing Cross, The Weathermen/Mari Wilson And The Imaginations/Wha-Pa-Cha
 LONDON, Hogs Grunt, Cricklewood Lane, (01 450 8969), Eye Sea Yew
 LONDON, Hope And Anchor, Islington, (01 359 4510), The Heartbeats
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Mets/Duck Soup
 LONDON, Lyceum, The Strand, (01 836 3715), The Clash
 LONDON, Marquee, Wardour Street, (01 437 6603), Starlighters
 LONDON, Moonlight, Railway Hotel, West Hampstead, (01 624 7611), TC Matic
 LONDON, North London Polytechnic, Holloway, The Fool/Virgin Prunes
 LONDON, North East London Polytechnic, Livingstone Road, Stratford, Richard Dignace

LONDON, Rock Garden, Covent Garden, (01 240 3961), Civilisation/The
Boogie/Shroom
LONDON, Ruskin Arms, East Ham, Rock Squad
LONDON, Star And Garter, Putney, (01 788 0345), Vanishing Point
LONDON, Starlight, Railway Hotel, West Hampstead, (01 624 7611),
Amazon/Siren
LONDON, Two Brewers, Clapham, (01 822 3621), John Vincent's Lonely
Hearts
LUTON, Mad Hatter, (22665), No Parking/The Looks Deceive/The Ground
MALVERN, Winter Gardens, (2700), UK Subs/Vice Squad
MANCHESTER, The Garter, Wythenshawe, (061 437 7614), Hot Gossip
PRESTON, Guildhall, (21721), Dr Hook
ST ALBANS, City Hall, (64511), Hawkwind/Mamas Boys
SHEFFIELD, City Hall, (22685), Johnny Cash
SHEFFIELD, Marples, Intra Riot/The Business (O1 Against Racism)
STIRLING, University, (3171), The Polecats
SUNDERLAND, Annabelle's, R And B Spitfires
WATFORD, Baileys, (39848), Showaddywaddy
WORTHING, Assembly Hall, (202221), Renaissance

WEDNESDAY

21

ALDERSHOT, West End Centre, Queens Road, Keith James
ASHFORD, The Castle, English Rogues
BIRMINGHAM, Barrel Organ, Digbeth (021 622 1353), Flying Officer X
BIRMINGHAM, Golden Eagle, Hill Street (9021 543 5403), Manitoba
BIRMINGHAM, Odeon (021 643 6101), G Tips
BRADFORD, University, Doll By Day
BRIGHTON, New Regent, West Street (27800), The Fall
CAERPHILLY, Double Diamond Club, The Polecats
CARDIFF, Top Rank (26538), UK Subs
CHADWELL HEATH, Electric Stadium, Greyhound, High Road, Neal
Key's Heavy Metal Soundhouse
CORBY, Exclusive Club, Energy
DORKING, White Hart, Blind Date
EDINBURGH, Playhouse (031 557 2500), Randy Edelman / Labi Siffre
GLASGOW, Apollo (041 332 8221), Dr Hook
LEDS, Brannigans, Call Lane (446985), Underground
LEEDS, Royal Park Hotel (7856), A New One
LIVERPOOL, Mayflower, Fazakerly Street, French Lessons
LIVERPOOL, Platoo, Hambli And The Dance
LONDON, Dingwells, Camden Lock (01 267 4967), Cayenne / Combo
Paseo
LONDON, Green Man, Stratford (01 534 1637), Idle Flowers
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526),
Panic / Pop Natives
LONDON, Hogs Grunt, Cricklewood Lane (01 540 8989), The Icebreakers
LONDON, Hope And Anchor, Islington (01 359 4510), Kid Cairo's Master
Plan
LONDON, 101 Club, St Johns Hill, Clapham (01 223 8309), RVK / Bad
Detective
LONDON, Lyceum, The Strand (01 836 3715), The Clash
LONDON, Marquee, Wardour Street (01 437 6603), Girl
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Max-
imum Joy / The Cocktail Partisans
LONDON, Old Queens Head, Stockwell (01 737 4904), Ginger / Empty
Vessels
LONDON, Rock Garden, Covent Garden (01 240 3961), Motor Boys Motor
LONDON, The Ship, Plumstead Common, Jump Squad
LONDON, Starlight, Railway Hotel (01 624 7611), West Hampstead, Janine
/ Children Volcanoes
LONDON, The Venue, Victoria (01 828 8441), John Prine
MANCHESTER, The Garter, Wythenshawe (061 437 7614), Hot Gossip
MANCHESTER, Polytechnic (061 273 1182), Morrissey Mullen
MILTON KEYNES, The Bull, LSP
REDCAR, Hydro Hotel, Firecrown
SHEFFIELD, Polytechnic (738934), The Polecats
SUNDERLAND, Mayflower (843627), Misty In Roots
LONDON, Theatre Royal, Drury Lane (01 336 2105), Randy Crawford
UXBRIDGE, Brunel University (39125), Here And Now / The Mob
WATFORD, Baileys (39848), Showaddywaddy
WORTHING, Balmoral (36232), Breathing Age
WORTHING, Pavilion, Alvin Stardust
YORK, 14 Centre, Tower Street, Blurt

RADIO/TV

THURSDAY'S 'Futurama Rock 89' is the third visit to last years
Queens Hall, Leeds festival and features Altered Images, Artery,
Frankie Elevators, or Was He Pushed, Soft Boys, I'm So Hollow,
Blah, Blah Blah and Psycheale Furs. The whole package warm-
up BBC 2 screens are around 11pm. 'Top of the Pops' features the
return of the prodigal son David 'Kid' Jensen introducing the
pacemakers in this week's Top 40. Paul Gambaccini's Radio One
series of profiles features blind genius Steve Wonder, whose
talent and versatility still can't fail to impress even the most jaded
of musical palates. Our Scottish correspondent Billy Sloan
investigates the 'Panthouse And Pavements' of Heaven 17, who are
in the studio on Radio Clyde.

RADIO ONE'S 'Friday Rockshow' has archive material from Brian
Eno in the period in 1974 soon after he left Roxy Music and
features songs from his 'Here Comes The Warm Jets' sessions
with The Winkies while the present is represented by a session
from the misogynistically titled Bitches Sin. Earlier the incredible
bulk of Bad Manners Buster Bloodvessel aka Dougie Trench sits
in judgement on the new releases with seasoned music biz hack
John Toner on Richard Skinner's 'Roundtable'. The Thompson
Twins grace the Trent airwaves 'Castle Rock' with their percussive
hippiness.

SATURDAY presents the studied lunacy of 'Tiswas' on the
independent network versus the studied bonhomie of 'Multi-
Coloured Swap Shop' on the Beeb. You pays your money so you
can take your choice. Both have music, interviews and cartoons.
Londoners can tune into Radio London's 'Echoes' which has an
exclusive extended interview with Camberwell resident Joe
Jackson who has proved that swing is the thing and may be a
better way of spending the morning. Capital are repeating their
'Sound of the City' series and this week features Alexis Korner,
The Blues Band's Paul Jones and Chris Barber talking about
London's R&B. Cutsy pie Clare Grogan and her Altered Images are
pitted against the tougher art is pain stance of Pete Dinklage and his
Wah brigade on Radio One's 'In Concert' which is the conclusion
to a useful Radio One line-up with Gumbo's look up the American
charts, John Walters' magazine programme and 'Rock On'.

SUNDAY is Sting day with the bare torso turning up on the early
morning Tyne Tees programme 'Sunday Sundae' and then, for the
benefit of Londoners, on Charlie Gillet's 'Alchemists' show on
Capital where our blind will discuss songwriting, BBC 1 has Aussie
innovator Rolf Harris painting and singing to youngsters with the
help of the overexposed Shakin' Stevens. 'Barbara Mandrell' later
on has guest Glen Campbell amid her country songs of the rest of
her family. The TV network has 'The Palace Presents' with a rare
look at soul veterans Peaches and Herb.

MONDAY has mother superior favourites The Nolans on dimple
shops (Des O'Connor) chat show, 'Soundcheck' on Belfast's
Downtown Radio has The Blues Band and there is a possibility of
Barnsley tea drinkers Saxon sharing the studio. Comedy lovers can
tune into BBC 2's 'Innes Book of Records', or not, depending on
your taste.

TUESDAY has the ageless Roy North filling the holes on 'Get It
Together' early in the afternoon while the reliable Trent has Who
bassist John Entwistle talking about his new album 'Too Late The
Hero' which he did with Joe Vitale and Joe Walsh.

Forget WEDNESDAY. MIKE GARDNER

NEWS EXTRA

● GILLAN RELEASE their
promised live / studio album on
October 30. Entitled 'Double
Trouble' it features their current
single 'Nightmare' and seven
other new songs as well as six
live numbers recorded mostly at
the Reading Festival. And the
group have added a series of
dates to their tour. They are:
Lancaster University November
1, Manchester Apollo 3,
Sheffield City Hall 5, Edinburgh
Odeon 8, Newcastle City Hall 14,
Liverpool Empire 16, Birmingham
Odeon 24, St Austell Coliseum
29, Reading Top Rank December
16 and Ipswich Gaumont 19.
Most dates are second nights
for gigs which were previously
sold out.

● THE FRESHIES, who had a hit
with their 'Manchester Checkout
Girl'... single are back in action
with a new single 'Dancing
Doctors' this week. The band
also take on live dates at:
Manchester Polytechnic October
23, Manchester Gallery 29,
Canterbury Technical College 30,
Derby Lonsdale College 31,
Stockport Brookfield Hotel 1,
November 7 and Altrincham
Unicorn 8. The band have also
produced their own videos. The
latest is called 'All Sleep
Secrets' and is available at £15
from Razz Records, 26 Cotton
Lane, Wittington Lane,
Manchester 25.

● WILDHORSES have split.
Vocalist Reuben Archer,
guitarist Laurence Archer and
drummer Frank Noon have left
only months after joining the
band. The three are auditioning
for a new bassist and have a
new keyboardman Alan Nelson.
The group - formed by ex-
Rainbow bassist Jimmy Bain -
apologise for not playing their
Hammersmith Odeon date last
week.

● CLUB LEFT is going on the
road with its leading artist Vic
Goddard and the Subway Sect.
The club, formed by Clash
manager Bernie Rhodes, will
also bring along the trappings of
its permanent base in London's
Wardour Street. Dates for the
tour are: Leeds Warehouse
October 15, Manchester Ratters
16, Bath Tiffany's 18, Oxford
Scamps 19, Exeter University 20,
Glasgow Night Moves 22,
Edinburgh Nite Club 23,
Birmingham Holy City Zoo 25,
Liverpool Royal Iris Boat cruise
27, Brighton Exchange 28 and
back at their home in Wardour
Street London 28.

● SIMPLE MINDS: 'Sister
Feelings Call' is to come out as
a single album priced at £2.99
The LP is half of their recently-
released 'Sons And Fascination'
which was released as a "two -
in - one" album. The group also
have a new single out on
October 23. It is entitled 'Sweet
In Bulet' and comes from the
LP. It is out on a double pack
which features live versions of
'Promission' and 'League Of
Nations'. A twelve - inch version
also features two live tracks with
'In Trance As Mission' instead of
'Promission'.

● TOM ROBINSON has quit his
group Sector 27, which will
continue as a three - piece. The
singer / songwriter / guitarist -
who hit the charts with
'Motorway' - will also bring out
a compilation album of tracks
not included on his albums but
will include 'Motorway' and his
'Rising Free' EP. Sector 27 are
currently on tour with
Renaissance.

TOURS

● CHAS AND DAVE, who hit the
charts with 'Gericha', take on a
string of dates in October, which
are as follows: Bristol St Annes
Boardmill 13, Basildon Towngate
Theatre 15, London Poplar Civic
Centre 16, Surrey Lakeside
Country Club 17, Coventry
Working Men's Club 20,
Northants Windmill Club 21,
Chatham Central Hall 23,
Warwick University 28,
Southampton University 31.

● HOT GOSSIP have finalised a
tour which coincides with the
release of their single - written
and produced by the British
Electric Foundation. It comes out
on October 23, and is titled 'Soul
Warfare'. An album 'Give the
Boys And Temple Girls' follows
on November 8 and will provide
the soundtrack for the video they
will be releasing. Dates are as
follows: Birmingham Night Out
October 12, 13, 14, 15, 16, 17,
Manchester Golden Garter 19, 20,
21, 22, 23, 24, Chichester Festival
Theatre 27, 28, 29, 30, 31, Hayes
Alfred Beck Centre (two shows),
November 1, London Albert Hall
2, Sunderland Empire 3,
Sheffield Lyceum 4, Southend
OTOS 10, Ipswich Gaumont 19,
Eastbourne Congress Theatre 20,

Worthing Town Hall 21,
Bournemouth Winter Gardens 22,
Barnsley Queens Hall 23,
Bristol Locarno 24, Manchester
Free Trade Hall 26, Edinburgh
Odeon 28, Aberdeen Fusion 29,
Nottingham Sherwood Rooms
December 3, Southsea Kings
Theatre 5, Cardiff Top Rank 8,
Oxford New Theatre 9,
Birmingham Odeon 16, London
Dominion 18.

● TOUR DE FORCE release a
single 'School Rules' on October
16, which coincides with dates at
Cambridge Spout Centre 15,
London South Bank Polytechnic
16, Brunel University 18,
Middlesex Polytechnic 20,
London Pits 21, London Central
Polytechnic 23, London Fulham
Greyhound 27, Finchley
Torrington November 1, London
City University 11, Chadwell
Heath Electric Stadium 13.

● ANGELIC UPSTARTS have
made a few changes to their tour
which now runs as follows:
Gillingham King Charles Hotel
October 15, Birmingham Cedar
Ballroom 17, Bristol Granary 19,
Derby Rainbow 20, Edinburgh
University 21.

● OK JIVE have been recording
their second soon to be released
single which is produced by Joe
Jackson. They play London
Dingwells October 16, London
Marquee 29, London Hall Moon
30, Kent University 31.

● GARY GLITTER plays
Sunderland Close Encounters
October 28, Cardiff University 17,
Sheffield Lyceum 30. More dates
to follow.
● OUR DAUGHTER'S WEDDING
return to the UK to play a club
tour. Dates so far confirmed
include Plymouth Polytechnic
October 15, Torquay 400
Ballroom 16, Birmingham
Rumrunner 20, Retford
Porterhouse 23, Edinburgh Nite
Club 25, Glasgow Mantras 25,
Leeds Warehouse 26, Sheffield
Limits 27, London Venue 28. A
new EP 'Digital Cowboy' will be
released to coincide with the
dates.

● RIP RIG AND PANIC play the
London Venue on October 15.
Tickets are priced £2.00.

● TANGERINE DREAM have
added a date to their tour at the
Liverpool Royal Court Theatre on
October 23.

● ALEX HARVEY, the gravel
voiced Scot, plays Newark
Palace Theatre October 16,
Doncaster Rovers 18, Glamorgan
Town Hall 19, Mansfield Leisure
Centre 21, Plymouth Palace
Theatre 22, Southampton
University Connaught Hall 24,
Mountain Ash New Theatre 26,
Birkenhead Gallery Oct 29,
Middlesbrough Town Hall 30,
Hull Tower 31.

RELEASES

● SALSA CHART toppers
Modern Romance bring out a
follow-up to their 'Everybody
Salsa' hit on October 23. The
new single is called 'Ay Ay Ay
Ay Moosie' and is backed up
with an American remix of
'Everybody Salsa'. The band are
currently recording an album
that will be released later this
year.

● FLEETWOOD MAC singer
Stevie Nicks has a new single
released next week entitled
'Leather And Lace'. It is taken
from her solo album 'Bella
Donna'.

● PUNK BANDS UK Decay and
The Exploited, both have new
releases out this week. The
Exploited's first album 'Punk's
Not Dead' now comes out on
Casette with a previously
unreleased number 'Youth
Opportunities'. UK Decay have
another new single released
entitled 'Sexual / Twist In The
Tale' this week. Their debut
album 'For Madmen Only' comes
out on October 23 and includes
the band's last single
'Unexpected Guest', while a
four starts at the end of this
month.

● JOHN MILES, currently on
tour, brings out a new single
entitled 'Reggae Man' which
comes from his 'Miles High'
album.

● PAUL DUPREE releases a
new single on the Secret label
entitled 'Northern Light'.

● SCRITTI POLLITI have made
their 'Sweetest Girl' single
widely available and it is in
the shops.

MOVIES
Turn to
Page 31



HOT GOSSIP: tour and single

● JOHN WATTS who has just
released his first single,
'Speaking A Different Language'
also plays two dates: London
Marquee October 13, London
Venue 24.

● NERVOUS GERMANS,
recently featured on the John
Peel show, have released their
debut album. It's available
through Rough Trade or Up
Records, Zoller Strasse 51,
Overath Steinebruck, 5663,
West Germany.

● VICE SQUAD bring out their
debut album this week. It is
entitled 'No Cause For Concern'
and includes 13 numbers.

● DAVID ALLEN, recently
departed bassist of the Gang of
Four, is now working with a pool
of musicians calling themselves
Shriekback. They have just
finished recording a single
entitled 'So Hard So Hard' for
release in late October and are
planning a few British dates in
early November.

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BAD MANNERS



BIRMINGHAM ODEON
THURS. 22nd OCTOBER 7.30
MANCHESTER APOLLO
FRI. 23rd OCTOBER 7.30
NEWCASTLE CITY HALL
SAT. 24th OCTOBER 7.30
ABERDEEN CAPITOL
MON. 26th OCTOBER 7.30
TIFFANY'S GLASGOW
TUES. 27th OCTOBER 7.30
ODEON THEATRE EDINBURGH
WED. 29th OCTOBER 7.30
ROYAL COURT LIVERPOOL
FRI. 30th OCTOBER 7.30
GUILDHALL PORTSMOUTH
MON. 2nd NOVEMBER 7.30
COLSTON HALL BRISTOL
WED. 4th NOVEMBER 7.30
IPSWICH GAUMONT
SAT. 7th NOVEMBER 7.30
DE MONTFORT HALL LEICESTER
SUN. 8th NOVEMBER 7.30
BRIGHTON CENTRE
TUES. 10th NOVEMBER 7.30
SOPHIA GARDENS CARDIFF
THURS. 12th NOVEMBER 7.30
GAUMONT SOUTHAMPTON
FRI. 13th NOVEMBER 7.30
RAINBOW THEATRE
MON. 16th NOVEMBER 7.30

plus support

GOSH IT'S...



CLASH: saving their best

NO BASH FROM CLASH

THE CLASH
Apollo, Manchester
By Kevin Mously

THE CLASH returned to the English stage for what would no doubt be a triumphant British tour. Last time I saw them was on the White Riot Tour, when it was a fast, noisy kick up the musical back side. This time things were different — mostly for the better.

The mood was a tricky one for any band to face. The theatre filled-up with fans, for who the Clash were clearly the new wave personified. A lot more came along to see if they were really as legendary as their reputation.

I thought their opening numbers — mostly from the 'Sandinista' album were a little lackadaisical. Joe Strummer didn't attack the microphone like the bomb was about to drop as was his wont. Mick Jones, spindly as ever, moved around in the background but things didn't really warm up until 40 minutes into the set, heralded by White Man in the Hammersmith Palais.

From then on they were dancing in the aisles and the pace quickened as the band lashed into a string of hot numbers. 'Clash City Rockers', 'Complete Control', 'Spanish Bombs' to name a few.

I must say I expected Strummer to whip up the audience more than he did. He seemed to have abdicated this function to a wonderful video back drop, truly marvellous lighting and a stage set reminiscent of a building site.

The sound was excellent and the group managed to get the best out of their early rough and ready sounds without them being over-refined and objectionally mellow.

Topper Headon's drumming deserves a special mention. He kept the band in top gear from beginning to end with exciting and urgent playing.

The band went off after one hour and 50 mins and then came back, not so much for an encore as a 2nd half. They produced some of the best stuff in this last 24 mins including 'Charlie Don't Serve', 'Police And Thieves', 'Cadillac', and 'London's Burning'.

The crowd went home well satisfied and no doubt looking forward to the next time around. I suspect the best of the tour is to come on the London dates.



GRACE JONES: another shape

SHEENA EASTON
Apollo, Glasgow
By Billy Sloan

FOR SHEENA Easton naivety was once an appealing and valuable asset. As an enthusiastic amateur given a chance for the big time she suddenly found knowledge — and began learning all the wrong things. And it's not merely a case of "Once she gets up there, knock her down" — her problems are much deeper rooted than that.

If you believe the publicity and don't penetrate the protective gloss veneer, we are dealing with a major star — hit records, Bond themes and all that goes with it.

But live, Miss Easton is shown up as superficial, flanked by an eight-piece band who rely on precision instead of passion, her soulless voice barely palatable even bathed by their tight arrangements.

She sings about love and human relationships in a style and manner totally devoid of feeling. If her lyrics were about absurd subjects or household products she'd still manage to sound as convincing.

This is her home town and

the place is half full. I endure the first 45 minutes of her act — what an apt word — and the formula once established at the first number is identical throughout.

False moods and capable musicians do not even make for good entertainment and as it is, Miss Easton is a strictly unspectacular performer. All fancy wrapping and no real substance — bland, manufactured and ordinary.

As television variety show fodder she's got it made, but as a pop singer or even a pop star she's way short of the mark.

She should be concerned.

GRACE JONES: A ONE MAN SHOW
Theatre Royal, Drury Lane
By Sunie

IT'S GRACE'S second night at the elegant Theatre Royal, and fashionable London is out in force for the event. They're something to see

... And we've plenty of time in which to see them.

The call having been sounded, we've taken our seats, and now we crane our necks to see who's in the boxes, borrow opera glasses

to peer at the stylishly-clad audience, smoke a cigarette, wish we had a drink to wet the wait. Our one man show is either having problems or treating us to a Judy Garland; either way, she's late.

At last the house lights dim, and stage lighting reveals a huge ape atop a set of building-block steps. It dances, the spectators cheer, it removes its mask

... Grace. But of course. She delivers 'Nightclubbing' while descending the blocks, and we seem set for a truly spectacular show.

That opening number, however, proves the most successful of the evening; or perhaps it just seems to because at this stage the entertainment promises much, and it's only when the thing progresses that we realise that those promises are not to be kept. But on with the show; after a clever trick involving a Grace clone, the genuine article smashes into 'Warm Leatherette', striking fierce poses between two sets of cymbals.

All the music throughout is provided by a set of backing tapes, augmented by a conga player and bassist, both made up to resemble la Jones. They may be Sly and

Robbie, or they may not; I wouldn't be too sure of the authenticity of any of this; all evening I find myself half-consciously watching Jones's lips, waiting to discover that she's miming and that we've all been duped. She isn't, though, and we are.

She performs most of the current LP, and a couple from the last one. 'La Vie En Rose', with its backdrop of pink light, is nicely done, the drastic re-arrangement of the song stripping it of its usual Gallic corn.

'Demolition Man' is preceded by an effective stunt with a trombone (not played, but pulled apart), while 'Pull Up To The Bumper' opens with a flurry of smoke and wind-blown, glittering confetti. The affects aren't followed through, however, and we're left with Grace standing and singing, throwing in a few half-hearted moves that are strictly limited to pose/walk; there's no dancing.

She encores with 'Libertango', which cries out for a spectacular treatment, but doesn't get it. At the end of that, we are treated to an embarrassingly showbiz "thankyou thankyou loveyou" routine, a particularly empty gesture when she's done no more than acknowledge the existence of the front three rows all night.

The lady was, incidentally, in good voice throughout, but the whole affair fell uncomfortably between gig and show, lacking the excitement of one and the real spectacle of the other. The audience, in the true rock spirit, applauded enthusiastically anyhow; they'd paid their £6.50 (or more) and they seemed to think they'd had their money's worth. If I'd forked out that much money to see a mannequin throw shapes to a pre-recorded backing tape, I'd feel a mite cheated.

Nothing could stop the men, the mini, the madness.



GOODBYE PORK PIE

THE MOVIE

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COMIC CABERS

MADNESS
Playhouse, Edinburgh
By Bob Flynn

SEVEN SOLDIERS of Madness on parade in maxi-kilts, 101 steps beyond their frisky playlets, titled Tammys Asplendour. The Madness party conference begins with 'Embarrassment' and they charge about like tartan dogdams at their own portable carnival. The manifesto is drawn from the young, urban experience. The policy is good-time awareness. The new 'Day On The Town' and 'Shut Up' have Suggs jolting back and forth, shouldered in agile mayhem, pouring energy into music, flexes his muscles to ska, soul and R&B, blended by wide-boys into tumbling team entertainment. Mike's essential barrel-house piano tinkles and talks all through the folksie construction of songs that range far beyond fun. Like the best comedians, they make the ordinary interesting. Suggs' word-play creates cameos of life with a humour

heavily tainted with ultimate sadness. Tales like 'Cardiac Arrest' are sketched from bed - sit - boozier - commutardom with a scorching eye for details. The song characters are familiar cartoons of people you've seen heading home on the trains.

'My Girl' and 'Baggy Trousers' are two outstanding mischievous scenarios, balancing their chopping British back-beat with an extravagant burst of 'Tropicana' dizziness. The subjects are base realism but the music teams with teenage excitement and edgy lunacy in a desperate search for fun. A glorious, fading 'Grey Day' highlights their use of humour as an anchor around which they float futility, sorrow and bitterness in the most acceptable way. A full sized inflatable caber is tossed into the audience and, as everyone begins to play highland games, they encore with a song for the Specials, a gentle, thoughtful version of Labi Siffre's 'It Must Be Love', enough said. As ever, they touch the truth too much to be just a perpetual laugh. They are clowns of subversion, acting out a situation comedy we are all in.

DANCE AND DELIVER

BOW WOW WOW/JOHN COOPER CLARKE
Old Waldorf, San Francisco

By Monica Gillham

AT LAST, a concept you can dance to. Anything that has to do with Malcolm McLaren and under-age females is suspect from the beginning; a preponderance of package over contents would appear to be a given. Bow Wow Wow deliver far more than their self-bestowed 'cassette pet' monicker would indicate, though. Their Creole surf music, fired by Annabella Lwin's unabashed and unselfconscious sexiness add up to one of the most enjoyable evenings in recent months.

The sound is curiously rich for a trio — just goes to show what a hollow body can do, especially when let loose in front of a drummer who doesn't have a snare to his kit, relying on toms for a full, tribal sound that keeps the soles shuffling.

Annabella's sparse, out of control Poly Styrene-ish vocals serve as an effective counterpoint to the band's dense, textural work and make for a dynamism (as does her presence) that keeps the relatively simple music interesting. High marks for visual interest as well-hard to think of another band that would have various members sporting cave-girl outfits and Nazi helmets on the same stage.

Opening the evening was Mancunian band John Cooper Clark, giving his hyperactive, wry nods to the depressing blows life ('The Day My Pad Went Mad') and audiences can deal. This American audience didn't seem to know quite how to react to him except with hostility, but those who were paying attention were treated to lines like 'You talked to your progressive psychiatrist and he told you to commit suicide,' and an enraptured outburst of alliteration that had to do with punk rockers, puffers, and the Pulitzer peace prize. It's enough to bring back the good name of — dare the word be used — poetry.

POLECATS
Cardiff University

By Gary Hurr

I HOPE I never buy a Polecats record. I hope I see them IN THE ACT many more times!

Like so many of today's brave young faces, Polecats are meant to be seen and heard. Their records can never translate the sheer exuberance of the (ir) stage. Polecats, unreservedly, are go!

At Cardiff University, the attendance was piss poor. This did not deter Polecats. It was their party and they were going to enjoy it.

The greasback/shockproof tough rockapunk style which Polecats utilise is hugely enjoyable. The sound is, for a 4-piece, rich and full, but sparse and melodic and very shiny.

Polecats sing two-minute epics. No tune is allowed to get boring, and the rip, rig and roaring pace only slackens on two bluesy numbers.

The shows highlights? Well, 'Big Green Car' is, and was, never a B-side, and live it positively dwarfs 'John' etc. Another high is Tim P.C. and his dervish steps all around the stage. The boy, like others of his age should be, is shockingly fit. He hardly even sweats!

The other P.C.'s, Neil and Phil especially, provide a firm but flexible rhythm base onto which Tim occasionally adds a hectic second guitar.

They sing 'We Say Yeah' and their fans add what they leave out. 'Marie Celeste' is catchy, using some haunting pink and green lighting.

The long but never tedious set features many, many mini epics. The crowd whip up a suitably storm response — few people are doing the passive 'gaze at the stage' routine, but then who does these days, except at Echo and the Bunny men 'gigs'.

Polecats are light and bright. Young in years and at heart. They are far from rockability and distant cousins of punk. They don't want any serious answers from you. This is unashamed entertainment.

Polecats should be charting, and replacing the

Matchboxes and Shaky's of this world. Go see them, they're great!

HAZEL O'CONNOR
Apollo, Manchester

By Kevin Mousley

HAZEL O'CONNOR'S British tour trundles towards its conclusion at Manchester where, if she didn't receive a hysterical reception, it's certainly appreciative.

Times are distinctly nery for Hazel. A reputation built on a timely but overrated movie, is beginning to show signs of receding — the new album has already started to nosedive in its second week of release.

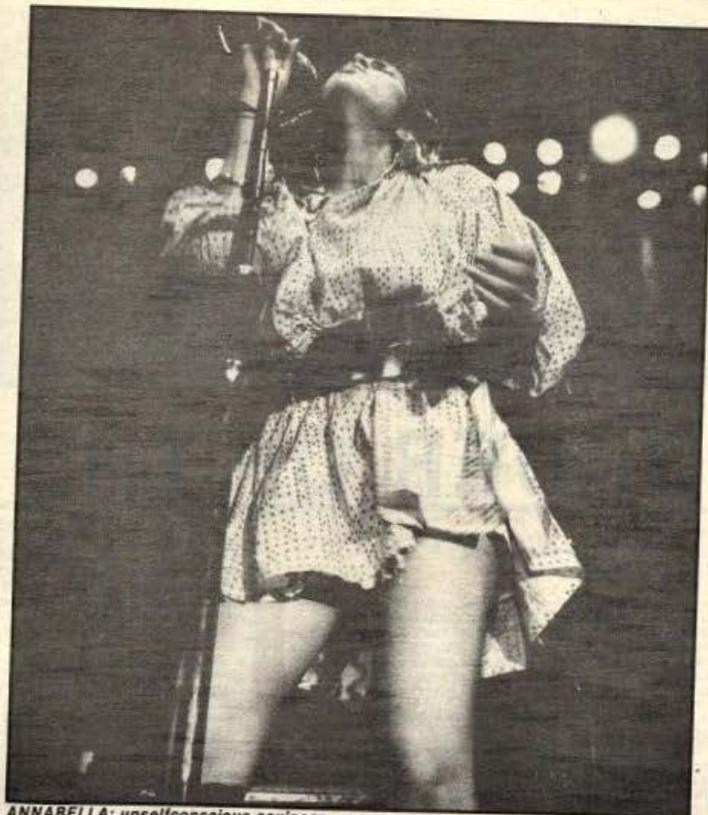
The irony is she's just beginning to deliver a sound which musically justifies the popularity and prestige she's enjoyed since the odious 'Eight Days' was inflicted upon us.

I thought it was just me, but it's difficult not to think of Hazel without Toyah springing to mind. Could be something to do with both trying to out do each other on Saturday morning kids programmes. Both clearly have a strong appeal with teenagers with funny haircuts and both use wholly redundant cinematic backdrops.

Hazel looks great when she bounds on in various combinations of red and black outfits and her band, Megahype obviously benefited hugely from this long concert bash. They provide a tight and meaty sound, which almost compensates for some of the tracks of 'Breaking Glass'.

Far more indicative of what one might expect to hear from the modern Hazel is the excellent 'Cover Plus' or her version of the Stranglers classic 'Hanging Around' which is interesting not because it draws any startlingly original angle from the song, but more for the fact that she did not massacre it.

Wesley's sax solo on 'Will You' draws predictable applause as one expects. Apparently he usually does, which gets up Hazel's nose sometimes, but she tactfully leaves the stage while he does his stuff, returning to



ANNABELLA: unselfconscious sexiness

swing the attention back in the right direction and rounds off the gig with more gems from 'Cover Plus'.

SAD CAFE / FABULOUS WONDERFUL
Odeon, Birmingham

By Kevin Wilson

FOR STARTERS, Fabulous Wonderful served up a musical aperitif fit for any main course. The set steered its tasteful way through 57 varieties of the same basic theme, Power pop with bits of Sinceros and lashings of Cheap Trick. The best morsel being the current offering for aural delectation, in the vinyl sense, is 'Being in Love'. Delightful as the taste buds are really flowing. And so is Sad Cafe. Here is the menu as presented to the customer.

'I'm In Love Again': a raunchy, rousing opener that all goes well with anything.

'Strange Little Girl': A well cooked little number that stood the test of time. Nice tune, shame about the mix.

'Can't Get Used To All This Emptiness': a little too much like a hamburger.

'Black Rose': a trifle overdone, but still retains its original flavour.

'Hungry Eyes': a blond, bald - ballad, too much ham not enough beef. I wish the band would stop playing those Eagles numbers in the background.

'What Am I Gonna Do?': a three minute steak raw and meaty, loads of garnish and oodles of flavour.

'Loves Enough': taken from the new ole - au - lait menu. Typical American pie served up with Lancashire hot pot, not a good mix.

'LA': more of the same but much worse — like fish and chips in MacDonalds — the two just don't go. I think I'm full up.

'Misunderstanding': perhaps just one more mouthful. Mmmmm. Very

nice. I'm glad I stayed. This is a new offering and should make the Egon Ronay Top 20.

'Everyday Hurts': a classic dish with basic ingredients, topped with the condiments of the season.

'Losing You': now I really am full.

'Take Me To The Future':

no thanks, can I have the bill please?

'If You Wanna Go To Heaven You've Got To Go To Hell': Too much... but I'll pay quietly. By the way here's a tip - stick to the diet of good, old fashioned British food and leave American junk food alone. Burp!

ROSE TATTOO
Marquee, London

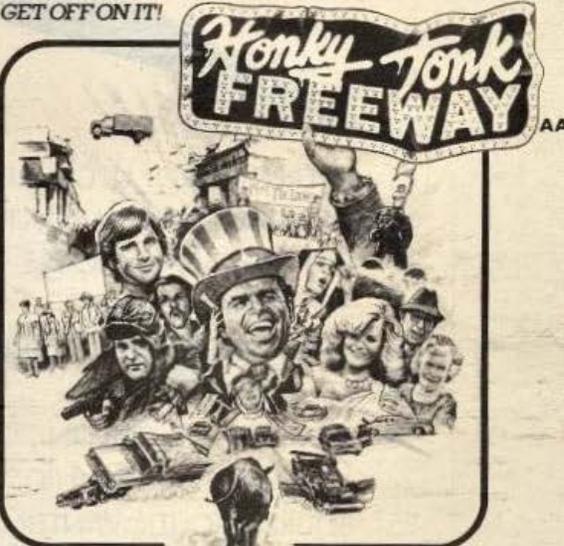
By Karen Harvey

IT WAS sweat and heat rash time in the depths of Soho, as the club was packed with clinging, wet bodies interlocked like a badly fitting jigsaw puzzle. Still, they were the lucky ones — they got in! It had been sold early, leaving many bemused and disappointed punters to trail the pavements back home again.

Up front (and down below) for Rose Tattoo is Angry (badhead) Anderson, whose vocals are constantly powerful — which more than makes up for his inches lacking in height. A character — definitely. Vodka bottle in one hand when he tells the tale of 'The Butcher And Fast Eddy' doesn't seem contrived, the booze kind of fitted in with the plot and the atmosphere created. They have an aggressive, raw and powerful sound, with Pete Wells' slide guitar helping to give them that something else that so many bands just haven't got. Other notables of the set were: 'Rock 'n' Roll Is King', 'Rock 'n' Roll Outlaw', 'Nice Boys Don't Play Rock 'n' Roll' and 'Bad Boy For Love'. These, which lyrically are subject matter for criticism; about sexism, gangland and violence. But this lot seem to get away with it.

I was impressed, even though the whole set was plagued with technical faults, sound difficulties, guitar problems and inevitable roadies darting across stage to sort things out. But our tattooed musclemen kept pumping on, keeping the crowd with them all the way. 'Billabong Boogie' you just can't argue with, and who would? — these guys are built big and look as if they mean business. But they're nice really, down to earth and no rock star posing. Rose Tattoo, success? — no trouble.

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KEE GREENE - HOWARD HENNINGMAN - PAUL SARARA - CERALDINE PAGE - JESSICA TANDY
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Gigs

RUDI, THE RIMSHOTS, THE QUESTIONS
Venue, London
By Viviane Horne

THE RIMSHOTS are riding on the decaying rockabilly bandwagon. This vehicle which bears such immaculate style and talent must re-direct before it careers into oblivion. This also applies to mimics like the Questions whose Jam imitation would have been slightly more bearable had the three of them been able to keep time and the guitarist spared us the sound of his voice.

Belfast boys, Rudi, run streets ahead of their predecessors. Now a three piece, Rudi have supported countless major bands on home-ground in the last few years. They were the first band to be signed by Paul Weller's 'Jammin' Records' and Paul and Bruce Foxton are strengthened the crowd tonight, Paul actually groovin' to the toons down at the front hounded by autograph hunters.

Ronnie Matthews - bass; Brian Young, guitar and Graham Marshall - drums, make sounds similar to those created by The Clash. Approximately half the material is new, but in the same direction, indistinguishable to those not familiar with Rudi. A number called 'Fourteen Steps' stands out, flattered by the locals. Perhaps on their next flying visit, Rudi may encounter less apathy and more interest which they surely deserve, they certainly make better listening than SLF.



NEW ORDER: clear vision

ORDER OF THE DAY

NEW ORDER
Assembly Hall, Walthamstow
By Paul Wellings

OH GOD the anticipation. New Order — the fearful mystical force. New Order — who can cut so deep into all our experiences. New Order — who must keep away from the Joy Division legend thrust upon them if they are going to survive.

At the Assembly Hall, Airstrip One got us under way with some crushing funk, the same sort of stop-start dance moves that the Gang Of Four and the Au Pairs do so beautifully.

Following them were a bunch of classix Nouveau clones who were as inspiring as a Barbara Cartland novel and as superficial. Then the silence, the opaque blue lights, the dark and deadly music filtering through the PA. The figures appear to be a rippling wave of synthesised rhythms. Gillian, on her ethereal string keyboards, Steve Morris with that fracturing drum sound, Pete Hook's wrenching bass lines bouncing with the melody and almost all alone at the front the boyish, fragile Bernard Albrecht.

The sound is a little shaky but what makes this gig important is their hypnotism, you actually feel you're part of this deep, unearthly pulse. The red light skims across Albrecht's nervous face as his faint voice wavers with the words of the new single, 'Procession'. "Your heart bats you day and night," he whispers. Then comes the intensity and savage honesty of 'Dreams Never End'. Albrecht's eyes glow with the lights, he shakes as people look transfixed and seduced by the waves of power.

'Senses' comes across with the same kind of tender soul that made 'Atmosphere' such a colossal sound. There is also 'Truth', a song of stunning beauty with that haunting melodic burning through you. But the best moment was 'Everything Goes Green' with its dance hook and lyrics bare and laud.

New Order have come a long way from being an unsure and cropped trio. We should welcome their clear vision and their vigorous rejection of rock standards. No doubt some hipster will tell you it wasn't their best show. It doesn't matter one bit.

At Walthamstow New Order created a chilling, unnerving feeling throughout the gothic surroundings. I felt it like many others. It's safe to say now that the phoenix has well and truly risen. This New Order moves on.

MOOD SIX
Holy City Zoo,
Birmingham
By Kevin Wilson

ANY BAND with a pedigree (?) which includes VIP's and the Merton Parkas must certainly demand closer inspection when it attempts to champion another and more lucrative cause. Mood Six are such a band born out the mod revival part one and now into the heady heavy scene that is the new psychedelic movement. They certainly look the part and the attendant light show is suitably attired in pinks and oranges but the music is just so pseudo-sixties, so quasi-quizzical and such a mishmashroom of half baked poppy bread that these stoned ears could never switch on to the digger deviant sounds.

Mood Six are the epitome of the technicolour yawn, a parody of the true spirit of say an early Quo circa 'Matchstick Men' or Floyd with Syd Barret but lacking the brave new quality of humour. The classic Flamin' Groovies oldie 'Shake Some Action' never did and the band's own numbers such as 'Hanging Around' or 'It's Your Life' lacked any tangible direction let alone spark of ingenuity.

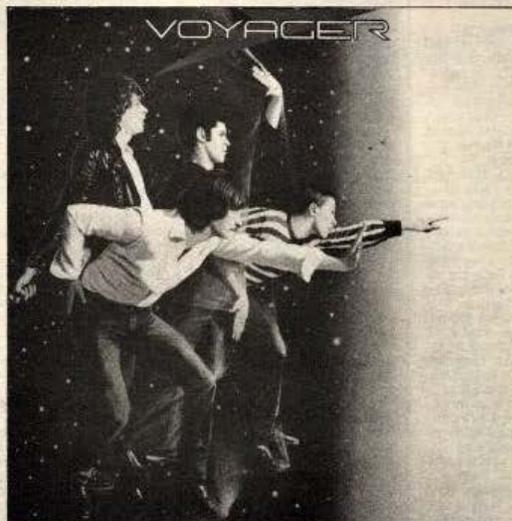
Mood Six do not represent anything other than a vehicle for blatant, headonist sixties plagiarism and if any one is fooled by it then more fool them. Stick with the original or seek elsewhere but do not linger long with Mood Six. Fifteen minutes of lams may well prove to be 14 minutes too long.

VOYAGER

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WITH GREG LAKE

- | | | |
|---|----|--------------------------------|
| R | 15 | LIVERPOOL, ROYAL COURT THEATRE |
| | 16 | NEWCASTLE, THE MAYFAIR |
| E | 18 | EDINBURGH PLAYHOUSE |
| | 19 | SHEFFIELD LYCEUM |
| B | 20 | MANCHESTER UMIST COLLEGE |
| | 22 | KENT UNIVERSITY |
| O | 23 | BIRMINGHAM ODEON |
| | 24 | LEICESTER POLYTECHNIC |
| F | 25 | BOURNEMOUTH, WINTER GARDENS |
| | 26 | EXETER UNIVERSITY |
| C | 27 | ST. AUSTELL, COLISEUM |
| | 29 | CRAWLEY LEISURE CENTRE |
| O | 30 | HAMMERSMITH ODEON |

... AND ON RECORD



NEW ALBUM AND CASSETTE

RCA

IMPORTS

BOHANNON: 'Let's Start It Dance Again' (US Phase II 4WS-12449). I know he has a hot newie but covered the wrong one last week (nice though that was). This is it! Over the top of his original 'Let's Start The Dance' Hamilton Bo has added a layer of rhythm and Dr Perrie Johnson's rap so that it remains an ultra-jazzy exciting 119-120-119-118bpm 12in driver as before but with a new re-arranged somewhat less bassily beefy emphasis, the flip in fact being the remixed original minus the new rap so that Carolyn Crawford's vocals merely sound a bit more buried than we're used to. If you dug it then you'll redig it now.

JERRY GARR: 'This Must Be Heaven' (US Cherie CR-LP 2062). Dynamic dead simple heavily compressed socking sparse offsetbeat 115-116-117-115bpm 12in smacker with descending and ascending scales before the husky fella starts singing and scatting for a while, the Evelyn King-type beat then taking over for a powerful long instrumental break.

LETA MBULLU: 'Killmanjam!' (US MJS MJS-101). Terrific jazzy bubbling and jiggling 124bpm 12in groove with less of Leta on the instrumental flip, which had the same beat as the same as a couple of years ago could have been a jazz-funk monster as it has all the ingredients of greatness. Maybe Caister can crack it!

RHYZE: 'Rhyze To The Top' (US 2010 Century-Fox TCD-134). Tightly structured trucking 121-119-120bpm 12in solid smacker with everything revolving around the massive offsetbeat, the staccato vocals and brassy blasts all leaning into the lurching momentum which is so strong this is likely to be a biggie.

ANN-MARGRET: 'Everybody Needs Somebody Sometimes' (US Ram RAM 1001). Paul Sabu-penned surprisingly good Chic-style steady purposeful 115bpm subdued pulsator on 3-track 12in in various versions, the longest vocal one starting with rumbling jungle drums and brassy blasts before the sexy siren breathes rather than sings the lyrics around a rattling break. **CHOCOLATE MILK:** 'Blue Jeans' (US RCA PD-12336). Bass thundered monotonously chanted powerful 113bpm 12in heavy funk thudder which doesn't do a lot but what it does it does so very well for its particular market.

KAREN YOUNG: 'Dynamite' (US Sunshine SG 107-12). Typically American untidily squawked all-happening 125 (instrumental start) - 120 - 132 bpm 12in thrasher full of unresolved climaxes and ending with an explosion effect, the instrumental flip with added fiddle and trumpet breaks getting more favourable reaction here. **WEEKS & CO:** 'Rock Your World' (US Chaz Ro CHD 2518). Blatantly pinching Beggar & Co's 'whoa-oh' chant to such an extent that I've even heard of people booing it, this 118-177-118-119-118bpm 12in chopper rattles and thuds along mainly in its own way but is bound to be unfavourably compared to '(Somebody) Help Me Out' no matter what else it does. **OMNI FEATURING CONNIE DRAPER:** 'Out Of My Hands (Love's Tricked Over)' (US Fountain FRD-81-1). Noisy fast 134 - 133 - 134 - 133 bpm 12in powerful smacker with syndrums and stereo synthetics before the bubbly beat beefs up for the stridently wailing lady, the speed giving it gay/pop appeal (it's also 45 rpm - beware!).

ODDS 'N' BODS

MORGAN KHAN, who single-handedly built Excaliber and now more significantly R&B (three hits with first three releases) has had a difference of opinion with the labels' backers Red Bus, but could soon be announcing an even more exciting new affiliation... meanwhile Morgan and his staff are working from PRT, 132 Western Road, Mitcham, Surrey (01 846 7000)... Barry's 'Disco Centre' run the 'Discomart '81' equipment exhibition this Sunday (18) in the Cambridge Suite at Gloucester Leisure Centre from noon to 5.30pm... Trevor Walters 'Love Me Tonight' is now on Magnet 12in (12MAG

198), the world class gorgeous 0-93/47-85bpm lovers rock smeah having justified our initial faith in it by winning Capus Radio's 'People's Choice' vote this week... Arthur Adams 'You Got The Floor' has surfaced on import in some configurations with a dynamic instrument 'D side', so check which pressing you buy (unfortunately this is not the British RCA flip)... Spandau Ballet's 'Paint Me Down', again with Beggar & Co backing, will reportedly be even more disco than their last one... The Quick's US hit remix of 'Zulu' is due here imminently again... Dynasty 'Love In The Fast Lane' will indeed be their 12in... Linx's new 'Go Ahead' album is due next week... Diana Ross debuts on US RCA 7in (Capitol here) with a revival of Frankie Lymon & The Five Royales' 'Do You Feel In Love' - not at all what one might have expected, huh? - the title track of her new album, due here in less than a fortnight, which also contains a revival of Brenda Lee's 'Sweet Nothin's' and a re-recording just by herself of 'Endless Love'... Roger 'Grapevine' (Warner Bros) and Linn 'You're My Magician' (Remix) (Rams Horn) are now about on Dutch 12in. Malaco's Motown / Stax oldies medley reviewed last week, 'Power 'Play It Again Sam' is due here imminently via Pinnacle and will doubtless show up in our chart as Rush Release will be servicing it to jocks... Stevie Wonder is re-issuing his greatest hits album of '70s/80s material, including two as yet unheard new tunes - presumably for release as future singles... Rusty Egan climbs back into the news with the formation of his own Metropolis label for distribution via Island. Groove Weekly's Debbie Gopie is now plugging disco product at DJM... Rose Royce have reportedly signed to CBS, but whether with or without Norman Whitfield as producer is not known... Alphonse Mouzon's new set is being criticised by some jocks for having too much vocal... Rob Harknett (Harlow) reveals that his day job is with Schreiber Furniture, and a record of the import duo TV jungle may be available to bona fide DJs who write to Mr Schreiber at Schreiber Furniture Centre, 3 Baker Street, London W1... Rose Royce (Walsall) kicks off our recommended import stockists listing by reporting that Ruby Red Records, Cleveland Street, Wolverhampton, have so far kept their prices down (LP £5.49, 12in £2.99 when he wrote) and Steve Fay (Darwen) recommends the renowned Spin Inn, Cross Street, Manchester - keep 'em coming (unless you really are dead outside London)... US import albums on WEA's labels you may have noticed now feature a nasty little sticker covered with an encircled W logo stuck on the top right hand back side of the sleeve - this turns out to be an anti-counterfeit measure, the sticker revealing an additional white version of the logo when viewed by indirect torchlight (what next, watermark vinyl?)... Nick Davies (Worfield New Penny / Reading Caversham) reckons some jocks drop lots of good soul/funk singles as soon as they chart nationally because it's unhip to play them - shame! - and yet if these jocks are going to support a particular record they should play it all the way to the top... Davy King reports from Copenhagen that the disco scene there is flourishing, most clubs (he recommends Daddys) full to capacity every night... Gary Allan (Liverpool McCMillan's) has a couple of killer mixes: 'Jacksons' 'Walk Right Now' (especially end drum break)

WHEELERS NIGHTCLUB opened a few weeks ago amidst much elegantly dressed revelry in Henley-on-Thames, where resident and guest DJs put on their silly faces to pose for this pic. Somehow there's a missing name, but in there are Andy Gill, Sean French (seated), Nigel Owen, Johnnie Walker (silly), Marc Carter, Chris Brown (seated). Situated on Remenham Hill, the club has a jazzy policy as befits any venture run by Frenchies and Jacksons - founding Paul and Robin Wheeler.



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into Evelyn Champagne King 'Shame' and Jimmy Rose 'First True Love Affair' into Change 'Glow Of Love'... John Dene (Dunstable Tiffans) 'Working My Way Back To You', Bee Gees 'You Should Be Dancing' (to break), Detroit Spinners 'Yesterday Once More' (break), Village People 'YMCA' (US remix version)... DJ and especially disco pluggier reaction to our chart apart has been very encouraging, but we still need more of the funk / soul / jazz / disco type of jock to send in regular Top 20/30 (40?) floor-filler listings, so support your music and send 'em to reach us by Wednesday as often as possible, addressed to James Hamilton, Disco Chart, Record Mirror, 40 Long Acre, London WC2E 9JT... MAKE IT FUNKY!

UK NEWIES

ARTHUR ADAMS: 'You Got The Floor' (RCA RCAT 146). The biggest import deal in ages, this Bernie (Capitol) Hamilton - produced slick pulsating 113(120) - 116 - 117bpm 12in beauty has great Luther-like mellow vocal before a sensational sax drives it on home with a backbeat smacking kick. Similar to Alphonse Mouzon 'By All Means' it mixes on into Linx, Change 'Glow Of Love' and - well, you probably already know.

KOOL & THE GANG: 'Steppin' Out' (De-Lite DX 4). Like an emotionally detached retreat of 'Celebration' but without any similar catchiness, this squeakily sung bass bumbled bland 0-119bpm 12in jiggly chugger is - as you're by now probably used to reading - not a patch on their US Tin-issued 'Take My Heart' album track... which won't prevent this reaching a certain level of acceptance here for a while... **THE FRONTLINE ORCHESTRA:** 'No Entry' (Ice ICET-50). Excellent jazzy loping 123 - 124 - 125bpm 12in instrumental skipper with good understated solos ending up with Latin piano behind tapping percussion, officially the flip to the jittery smacking 118 - 117bpm 'Don't Turn Your Back On Me' which despite other reasonable ingredients is ruined by a squawking lead vocal that grates on my ears at least... **LAKA D'ATCHER:** 'You Fooled Him Once Again' (Blue Inc INCD 14, via Pinnacle). Howling wild introed jazzy lifting slinky cool 112-114bpm 12in jigger self-prod / penned / performed by a shy young white muli -

instrumentalist, which is where his main talent lies as, although his vocal is pointless, the instrumental flip sounds nicer. He's on bass and lead guitar, keyboards, synth and flute, with backup brass... **VERA:** 'Take Me To The Bridge' (Carriere CAR 194T). Excellent haunting subdued speeding 135-133bpm 12in ticker with an amazingly Stevie Nicks copying cool vocal, finally out here months after being big in gay and even some jazz - funk circles, and probably best known from its night - time non - headline plays on Capital Radio (which its UK release on a registered label has had to stop). **MEL BROOKS:** 'It's Good To Be The King Rap' (The Luggage Label 12-LUG 82, via Spartan). Pete Wingfield - produced / copenned 107bpm 12in rapper, so the rhythm track is right on but the rap is by the comedy film maker - whose work I normally admire. Here he doesn't quite cut through with the right vocal timbre for the rap idiom, but it's all very well done and is sure to be appreciated by many. **WEAPON OF PEACE:** 'Jah Love' (Safari SAFE 39). Lovely subtly catchy 0-69bpm 7in reggae pulsator in the UB40 mould with an ethereal quality and hopefully hit prospects. **ESTHER WILLIAMS:** 'Inside Of Me' (RCA RCAT 127). Michael Jackson-ish pleasant smooth jiggly jogging 91bpm 12in swayer with a quieter slightly suspect pitched start. **CAPRICE:** 'Love Letters' (Beggars Banquet BEG 64T). Frankie Valli-ish breathy lightweight minimally backed hustling c 135bpm 12in strange treatment of Kelly Lester's classic, flipped by the subdued braggily bounding 120bpm 'I Got To Sing' (4:10) Duran Duran, 29(-) Madness, 30(-) OMITD, 31(13) Stevie Wonder, 32(36) Japan, 33(-) Electronics, 34(22) U40, 35(44), A Flock Of Seagulls, 36(-) New Musik, 37(25) 'This World' / Floor, 38(35) Enigma, 39(20) LO, 40(-) Police, 41(40) Alvin Stardust, 42(43) Motown Mix, 43(-) Keni Burke, 44(-) New Musik, 45(-) 1, 46(-) Aretha Franklin, 47(33) Cliff Richard, 48(45) Harlow, 49(-) Flash, 50(26) Jacksons 'Walk'.

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (endings denoted by f for fade, c for cold) are Human League Blue 133, Elvis Costello 49/84(-), New Order 'Green' 128, Shakin' Stevens 0-74, Fureys 55/271, Gillian 133-134f, Gary Glitter 87-134-133-132-131f, This Year's Blonde 153f, Olivia Newton-John 125-124f, Dire Straits 0-138-140f, Dooleys C-111f, Headbangers 0-142f, Young & Moody Band 131-39f, Savanna 118-118f, Foreigner 89-182-91c, Squeeze 95/47f, Tom Tom Club 103f.

ASWAD: 'Days Of The Lord' (CBS A13-1653). Drums - introed sinuously winding 78bpm 12in reggae away with nice soulful vocal harmonies and an empty echoing 'Lords Of The Dub' flip. **SUGAR MINOTT:** 'Never My Love' (RCA RCAT 128). Association plodder which had some hip attention a while back, now as bonus disco plusgide on 3-track 12in with 7in - only trickily swaying 74-140bpm 'Latin Music' and salsa - style 0-104bpm 'Musica Americana'.

BEE GEES: 'He's A Liar' (RSO RSO 81). Pop-aimed Soul jocks misleadingly fast 127 1/2 bpm 12in steady chitterer with an underlying Change 'Searching' feel though not sound... **HOT CUBAN:** 'Stunkin' (Kaleidoscope KRLA 13-1661). Boring ponderous jiggly 111-

113bpm 12in smacker which not even some Chipmunk effects can lighten, the Linx - inspired taping a tapping 120bpm 'Disco Calypso' being better but misquintily titled flip. **KANDIDATE:** 'I Want To Be Yours' (Polydor POSPX 337). Pop-aimed chugging 116bpm thudder with a beat - lightening overlaid cantering rhythm, on 3-track 12in with a slowpoke slow sample snippets from their next LP none of it of much interest to disco fans. **THE AFTERNOON DELIGHTS:** 'General Hospi - Tale (MC A MCAT 745). US TV soap opera dervied awful girly group 117bpm 12in rapper (rather like a less catchy Heavenly Bodies minus the Big Dipper) with instrumental flip, huge in the States... but then they get the TV show. **MOTOWN MIX:** 'A Tribute To Motown' (RSO RSOX 83). Horribly mixed and simply recorded 131bpm 12in medley, not a patch on the less self consciously 'accurate' old 'Uptown Festival', or indeed Power 'Play It Again Sam'.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 38) with increased support are Teddy Pendergrass 'It's Time For Love', 'You're My Greatest Inspiration' (Phil Int LP), Four Tops 'When She Was My Girl' (Casablanca 12in), Kool & The Gang 'Steppin' Out' (De-Lite 12in), K.I.D. 'Island Muzik' (US Wax 12in), Patrick Cowley 'Menergy' (US Fusion 12in), Roogie Robbins 'Time To Think' (US A&M LP), Morrissey 'Stay Awake' (Mercury Mercury 81) (Beggars Banquet 12in), The Quick 'Zulu (Remix)' (US Pavilion 12in), Index 'Starlight' (Record Shack 12in), Jacksons 'Walk Right Now' (Remix) (US Epic 12in), Freddie Hubbard 'Splash' (US Fantasy LP), Ranking Dread 'Fattie Bum Bum' (Greenleafes 12in), Teddy Pendergrass 'Nine Times Out Of Ten' (I Got Soul New York 15/12), Tight Fit Pt. 2, 18(8) Heaven 17, 17(24) Pointer Sisters, 18(23) Ross/Richie, 19(29) Gidea Park, 20(-) Tom Tom Club, 21(9) Spandau Ballet, 22(-) Adam Ants, 23(38) Stewart/Gaskin, 24(11) Tight Fit Pt. 1, 25(30) Phyllis Hyman, 26(15) Carl Carlton, 27(27) Evelyn King 'I'm In Love', 28(14) Duran Duran, 29(-) Madness, 30(-) OMITD, 31(13) Stevie Wonder, 32(36) Japan, 33(-) Electronics, 34(22) U40, 35(44), A Flock Of Seagulls, 36(-) New Musik, 37(25) 'This World' / Floor, 38(35) Enigma, 39(20) LO, 40(-) Police, 41(40) Alvin Stardust, 42(43) Motown Mix, 43(-) Keni Burke, 44(-) New Musik, 45(-) 1, 46(-) Aretha Franklin, 47(33) Cliff Richard, 48(45) Harlow, 49(-) Flash, 50(26) Jacksons 'Walk'.

POD (Pop Orientated Dance): 1(1) Soft Cell, 2(4) Ottawan, 3(2) Human League Red, 4(6) Linx, 5(11) Tweets, 6(3) Modern Romance, 7(15) New Order, 8(17) Imagination, 9(23) Depeche Mode, 10(5) Funkapolitan, 11(-) Human League Blue, 12 (19) Central Line, 13(21) Beggars & Co., 14(34) Star Search, 15(-) New Order, 16(12) Tight Fit Pt. 2, 18(8) Heaven 17, 17(24) Pointer Sisters, 18(23) Ross/Richie, 19(29) Gidea Park, 20(-) Tom Tom Club, 21(9) Spandau Ballet, 22(-) Adam Ants, 23(38) Stewart/Gaskin, 24(11) Tight Fit Pt. 1, 25(30) Phyllis Hyman, 26(15) Carl Carlton, 27(27) Evelyn King 'I'm In Love', 28(14) Duran Duran, 29(-) Madness, 30(-) OMITD, 31(13) Stevie Wonder, 32(36) Japan, 33(-) Electronics, 34(22) U40, 35(44), A Flock Of Seagulls, 36(-) New Musik, 37(25) 'This World' / Floor, 38(35) Enigma, 39(20) LO, 40(-) Police, 41(40) Alvin Stardust, 42(43) Motown Mix, 43(-) Keni Burke, 44(-) New Musik, 45(-) 1, 46(-) Aretha Franklin, 47(33) Cliff Richard, 48(45) Harlow, 49(-) Flash, 50(26) Jacksons 'Walk'.

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HEY! MOVIES are flying around thick and fast this week. Mel Brooks' **History Of The World Part I** looks like being flavour of the month with its combination of tasteless vulgarity and jokes so old you have to wind them up before letting them go. App before Man to the Moon of Thus Spake Zarathustra (or 2001 theme, for the classically uninitiated) principally to learn the joys of masturbation; Brooks is dylan on stage at Casbah's Palace while the Queen goes about choosing the boys with the biggest potential for her royal bedchamber. Moses reduces God's original prescription of three tablets per day to two, leaving us with just the 10 Commandments. Butterfingers! The Spanishquisition becomes a Cold Diggers/Esher Williams spectacular - I could go on (Mel can and does go on and on and on... but) catalogue aren't much fun and neither, it must be said, is the film.

After you've settled into the rhythm and understood the pattern there seems less rather than more to laugh at. It becomes a self-conscious exercise in crass humour and Brooks' own presence is obtrusive, though his French King is a rare gem. The most interesting thing for me was spotting how many films he'd ripped off in the process; all right, Harry on him, some Monty Python jokes, The Devils (I kid you not) and more.

The Janitor has opened to quiet acclaim and is a low key churning little thriller from Peter Bullitt Yates with neat performances from Sigourney Weaver and William Hurt. It's an intriguing tale of murder and political intrigue and reminded me of Jonathan Demme's underrated **The Last Embrace** in that both sets out to be a standard thriller suddenly takes a turn down a stark alley, exploring a few unusual areas en route. Not bad, but why anyone should find William Hurt attractive is still beyond me.

Opening this week are two 'R.D.' films each of an entirely different nature and value. John Schlesinger's low-key, well-observed **Amelia**, Honky Tonk Freeway, is a hugely budgeted picture that achieves the improbable by being much more than it is. The story of one little town's struggle to recoup their tourist industry which has been devastated by an interstate highway, effectively cutting off their access to the real world of rock licks. While the mayor is indefatigable in his optimism, coming up with increasingly bizarre methods of attracting tourists (including a water-skiing elephant) several symbolic representatives of the great American populace are heading towards the town and, unbeknown to them, their nemesis. The result's a catastrophic mess of half-baked ideas and underdeveloped characters with only Beverly D'Angelo and Ricky the Carnivorous Donkey coming out of it with any shred of dignity.

It's about time Schlesinger's love affair with the US of A was brought to a halt - on the strength of this, they've grown far too comfortable together to stir up any real passion. Goodbye Pork Pie on the other hand is a low budget movie from New Zealand that manages to be a joy from beginning to end without compromising its nationalistic and entertaining aims. Check it out. Next week, the film everyone's talking about



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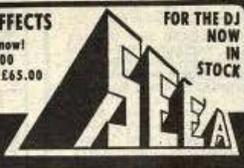
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HARLEQUIN

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Books	Price
Passage 10p per book	
50s Stars & Stripes Box	£2.80
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ABO - Star Club Import	£2.85
Light Bulb Loose	£1.95
Bowie - Photo Mag	£1.95
Japan - Music Ltd Special	£1.95
The Mods: Life of Pica (from 60s)	£4.95
Spectra - Illustrated	£2.85
The Two-Tone Book	£2.85
Evita Presley	£2.85
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Bowie by Sinclair	£1.95
Bowie - The Black Book	£2.85
Bowie - Life and Times	£1.95
Bowie - Photo Mag	£1.95
Japan - Music Ltd Special	£1.95
Japan	£5.95
Japan - Live in Japan (Live)	£1.95
Bob Marley - Soul Rebel	£2.85
John Lennon - One Day at a Time	£4.95
John Lennon - In His Own Words	£2.85
Beatles - Sugar De-Luxe	£1.95
Beatles - The Beatles Import	£2.85
Kate Bush Illustrated	£2.85
Presidents by Miles	£1.95
Utopia Forecast Biography	£4.95
A-Z of HM	£2.85
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Kiss - Meets The Phantom	£2.85
Led Zepplin - The Rock (Japanese)	£2.85
Kiss Encyclopedia (Japanese)	£2.85
HM Bible	£2.85
Led Zepplin - In The Light	£2.85
Led Zepplin - Japanese Photo Book	£4.95
Led Zepplin - Via Rock (Japanese)	£2.85
Led Zepplin - Paperback (1700 pages)	£1.95
Pink Floyd - A Visual Document	£1.95
Motorhead - HM Marauders	£1.95
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81 St. Peter's Gate, Stotford	6229

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Use this form to write out your advert. Please write everything in **BLOCK CAPITALS**.

Please write ad in **BLOCK CAPITALS**

Heading required (e.g. Personal, Fan Club, etc.)

Number of weeks (1, 2 or 3 weeks, etc)

Commencing issue dated

I enclose cheque/postal order for

(SEMI-DISPLAY — Min 3cms)

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* **SPECIAL OFFER DETAILS:** For a limited period any purchase of 3 packs and over gets you another pack of your own choice entirely free!! (Offer limited to 1 free pack per customer). Don't miss it! Order Now!

LATEST ADDITIONS: DAVID ESSEX/Hammersmith 6.19.81, HAZEL O'CONNOR/Hammersmith 28.8.81.

Other latest additions from March-Sept 1981: **SIOUXSIE (23.8.81), PRETENDERS, TOYAH, BRUCE SPRINGSTEEN, BOB DYLAN, PINK FLOYD, ULTRAVOX, JAN DURY, SPIRIT, MAD**

UK SINGLES

THIS WEEK	LAST WEEK	WEEK IN CHART	ARTIST
1	8	(5)	IT'S MY PARTY, Dave Stewart/Barbara Gaskin, Siffi/Broken
2	2	(6)	BIRDIE SONG, Tweets, PRT
3	4	(8)	UNDER YOUR THUMB, Godley & Creme, Polydor
4	1	(6)	PRINCE CHARMING, Adam & The Ants, CBS
5	13	(3)	THUNDER IN THE MOUNTAINS, Toyah, Sefari
6	21	(2)	OPEN YOUR HEART, Human League, Virgin
7	5	(8)	HANDS UP (GIVE ME YOUR HEART), Ottawan, Carrere
8	11	(5)	JUST CAN'T GET ENOUGH, Depeche Mode, Mute
9	3	(4)	INVISIBLE SUN, Police, A&M
10	16	(4)	WALKIN' IN THE SUNSHINE, Bad Manners, Magnet
11	40	(2)	IT'S RAINING, Shakin' Stevens, Epic
12	7	(4)	SHUT UP, Madness, Siffi
13	9	(8)	ENDLESS LOVE, Diana Ross, Motown
14	23	(3)	GOOD YEAR FOR THE ROSES, Elvis Costello, F Beat
15	6	(7)	PRETEND, Alvin Stardust, Siffi
16	28	(4)	HAPPY BIRTHDAY, Altered Images, Epic
17	10	(8)	SOUVENIR, Orchestral Manoeuvres In The Dark, Dindisc
18	—	—	O SUPERMAN, Laurie Anderson, Warner Bros
19	19	(5)	QUIET LIFE, Japan, Hansa/Ariola
20	12	(12)	TAINTED LOVE, Soft Cell, Bizzaro
21	30	(4)	LET'S HANG ON, Barry Manilow, Arista
22	14	(5)	SLOW HAND, Pointer Sisters, Planet
23	19	(11)	YOU'LL NEVER KNOW, Hi Giza, Epic
24	22	(5)	ORIGINAL BIRD DANCE, Electronics, Polydor
25	25	(3)	MAD EYED SCREAMER, Creatures, Polydor
26	18	(7)	IN & OUT OF LOVE, Imagination, R&B
27	17	(7)	SO THIS IS ROMANCE, Linx, Chrysalis
28	24	(10)	HAND HELD IN BLACK & WHITE, Dollar, WEA
29	29	(9)	LOOK UP YOUR DAUGHTERS, Gledo, RCA
30	27	(8)	PASSIONATE FRIEND, Teardrop Explodes, Mercury
31	72	(2)	LABELLED WITH LOVE, Squeeze, A&M
32	26	(5)	STARS ON 45 (VOL 3), Star Sound, CBS
33	36	(6)	JUST ANOTHER BROKEN HEART, Sheena Easton, EMI
34	47	(2)	WHEN YOU WERE SWEET SIXTEEN, Fureys, Virgin
35	33	(4)	BACK TO THE SIXTIES PT 2, Tight Fit, Jive
36	—	(8)	HOLD ME, D A Robinson/Maggie Bell, SwanSong
37	20	(3)	WIRED FOR SOUND, Cliff Richard, EMI
38	29	(3)	PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory
39	48	(2)	NIGHTMARE, Giltar, Virgin
40	35	(11)	LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin
41	—	—	DEAD CITY, Exploited, Secret
42	—	—	WHEN SHE WAS MY GIRL, Four Tops, Casablanca
43	32	(8)	SEASONS OF GOLD, Gledo, Polo
44	53	(2)	AND THEN SHE KISSED ME, Gary Glitter, Bell
45	57	(2)	PHYSICAL, Olivia Newton John, EMI
46	43	(4)	IF YOU WANT MY LOVIN', Evelyn King, RCA
47	—	—	TONIGHT I'M YOURS, Rod Stewart, Riva
48	54	(2)	PLATINUM POP, This Year's Blonde, Creole
49	34	(11)	JAPANESE BOY, Aneka, Hansa/Ariola
50	71	(2)	JUKE BOX HERO, Foreigner, Atlantic
51	41	(4)	LOVE HAS COME AROUND, Donald Byrd, Elektra
52	91	(2)	AND I WISH, The Dooleys, GTO
53	37	(8)	START ME UP, Rolling Stones, EMI
54	60	(2)	TUNNEL OF LOVE, Dire Straits, Vertigo
55	48	(3)	EUROPA & THE PIRATE TWINS, Thomas Dolby, Parlophone
56	38	(12)	HOLD ON TIGHT, Electric Light Orchestra, Jet
57	44	(5)	IT WILL BE ALRIGHT, Odyssey, RCA
58	45	(3)	HANGING AROUND, Hazel O'Connor, Albion
59	46	(7)	PLAY TO WIN, Heaven 17, Virgin
60	64	(2)	STATUS ROCK, The Headbangers, Magnet
61	70	(2)	I CAN'T TURN AWAY, Savannah, R&B
62	—	—	GLORIA, U2, Island
63	66	(2)	DO NOT DO THAT, Young & Moody Band, Bronze
64	31	(10)	ONE OF THOSE NIGHTS, Bucks Fizz, RCA
65	75	(2)	GENUINES OF LOVE, Tom Tom Club, Island
66	—	—	CHARLOTTE SOMETIMES, The Cure, Fiction
67	52	(3)	THE STROKE, Billy Squier, Capitol
68	42	(10)	EVERYBODY SALSA, Modern Romance, WEA
69	—	—	MYSTERY GIRL, Dkay, WEA
70	—	—	ARTHUR'S THEME (BEST THAT YOU CAN DO), Christopher Cross, Warner Bros
71	—	—	NEVER MY LOVE, Sugar Minott, RCA
72	—	—	DO YOU KNOW, Secret Affair, I Spy
73	36	(14)	WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
74	51	(4)	MAIDEN JAPAN, Iron Maiden, EMI
75	62	(10)	WALKIN' INTO SUNSHINE, Central Line, Mercury

BUBBLING UNDER

- AIE A MWANA, Bananarama, Deram DM 448
- ANGELS ON SUNDAY, Matchbox, Magnet MAG 196
- BEGIN THE BEGUINE (VOLVER A EMPEZA), Julio Iglesias, CBS CBSA 1612
- CAME BACK SUZANNAHE, Bill Wyman, A & M AMS 8179
- DON'T RUN AWAY, Eat At Joes, Goldline: Eat 1
- EUROPEAN MAN, Landscape, EDM EDM 1
- FAVOURITE SHIRTS, Haircut One Hundred, Arista CLIP 1
- HE'S A LIAR, Bee Gees, RSO RSO 81
- HOLIDAY IN CAMBODIA, Dead Kennedy's: Cherry Red, CHERRY 13
- HOLLYWOOD NIGHTS, Bob Seger and the Silver Bullet Band, Capitol CL 223
- HOOKED ON CAN CAN, Royal Philharmonic Orchestra, RCA RCA 151
- IT'S ONLY LOVE, Gary U Bonds, EMI America EA 128
- KIND OF LOVIN', The Whispers, Solar SO 22
- NAMA USED TO SAY, Juniors, Mercury, MER 80
- NEVER AGAIN, Discharge, Clay Clay 6
- REGGAE ON BROADWAY, Bob Marley, WEA K79250
- SIGN OF THE TIMES, Bob James, CBS CBS A 1608
- STARTURN ON 45 (Pints), Starturn, V.Tone V-TONE 803
- TELECOMMUNICATIONS, Flock of Seagulls, Jive JIVE 4
- THAT'S THE WAY IT IS, Graham Bonnell, Vertigo VER 4
- THE FLAME TREES OF THIKA, Video Synchronic, EMI EMI 5222
- THE JAM WAS MOVING, Debbie Harry, Chrysalis, CHS 2554
- THROUGH BEING COOL, Davo, Virgin VS 498
- THRU THE TWILITE, Jet, Jet JET 7014
- YOU GOT THE FLOOR, Arthur Adams, RCA RCA 146

RECORD MIRROR



JOY DIVISION: full of joy at No 17 in the album chart

25 FAST MOVERS

- SINGLES
- Platinum (one million sales)
- Gold (£100,000 sales)
- Silver (£50,000 sales)

- ALBUMS
- Platinum (£1 million sales)
- Gold (£100,000 sales)
- Silver (£50,000 sales)

Charts as supplied by BMRB/Music and Video Week and used by BBC.

All American charts c 1981 by Billboard Publications, Inc. reprinted by permission.

Star Choice



Thomas Dolby

- THE MOON IN JUNE, Soft Machine. The 2nd most exciting thing I discovered at 12.
- RADIOLAND, Kraftwerk. Electronic but organic. Chewy but crunchy.
- ASH-TRAY HEART, Captain Beefheart. Ever felt like you were being used? The first punk.
- LISTENING WIND, Talking Heads. For Americans who shoot up injuns then complain they've no history.
- CONCERT FUR ORCHESTRE, Bela Bartok. I'd be a tea-boy on one of his sessions.
- ROADS GIRLDE THE GLOBE, XTC. Hum this till the AA arrive.
- THE DIGNITY OF LABOUR PARTS 3 & 4, Human League. From the days when there was still hope for industry.
- SEMOLINA, The Residents. Aargh! Those little voices in my head...
- SCARE MYSELF, Dan Hicks And His Hot Licks. He ju'd before Sioux!
- L.O.V.E. FEELINGS, Soft Cell. But can a man write songs like this and pose for Jackie at the same time?

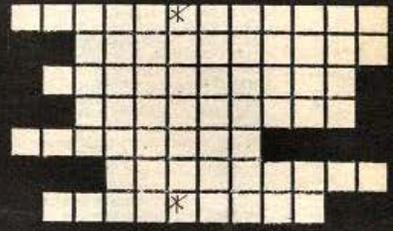
UK ALBUMS

THIS WEEK	LAST WEEK	WEEK IN CHART	ARTIST
1	1	(2)	GHOSTS IN THE MACHINE, Police, A&M
2	4	(8)	SHAKY, Shakin' Stevens, Epic
3	2	(3)	SUPERHITS 1 & 2, Various, Ronco
4	6	(5)	HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic
5	8	(7)	MADNESS 2, Madness, Siffi
6	3	(4)	ABACAB, Genesis, Chrysalis
7	5	(3)	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
8	7	(6)	DEADRINGER, Meat Loaf, Epic/Cleveland
9	8	(4)	WIRED FOR SOUND, Cliff Richard, EMI
10	10	(6)	TATTOO YOU, Rolling Stones, Rolling Stones
11	11	(3)	DENIM & LEATHER, Saxon, Carrere
12	13	(5)	CELEBRATION, Johnny Mathis, CBS
13	12	(3)	RADE IN EDEN, Ultravox, Chrysalis
14	16	(3)	VERY BEST OF ANNE MURRAY, Anne Murray, Capitol
15	32	(12)	ROCK CLASSICS, LSO/Royal Choral Society, K-Tel
16	14	(5)	BEAT THE CARROTT, Jasper Carrott, DJM
17	—	—	STILL, Joy Division, Factory
18	19	(18)	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
19	21	(6)	WALK UNDER LADDERS, Josh Armstrong, A&M
20	28	(5)	WAKIN' MOVIES, Dire Straits, Vertigo
21	15	(5)	HITS RIGHT UP YOUR STREET, Shadows, Polydor
22	51	(2)	LOVE IS... Various, K-Tel
23	18	(2)	SECRET COMBINATION, Randy Crawford, Warner Brothers
24	23	(4)	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
25	17	(16)	LOVE SONGS, Cliff Richard, EMI
26	22	(6)	BLACK & WHITE, Pointer Sisters, Planet
27	29	(6)	CALIFORNIA DREAM'N', Various, K-Tel
28	25	(17)	DURAN DURAN, Duran Duran, EMI
29	42	(5)	HAPPY BIRTHDAY, Altered Images, Epic
30	26	(11)	TIME, Electric Light Orchestra, Jet
31	38	(2)	ANTHEM, Toyah, Sefari
32	30	(4)	ASSEMBLAGE, Japan, Hansa/Ariola
33	34	(47)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
34	28	(4)	NINE TONIGHT, Bob Seger Silver Bullet Band, Capitol
35	31	(2)	PRESENT ARMS, UB40, Dep Int.
36	33	(3)	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI
37	24	(3)	THE GARDEN, John Foxx, Virgin
38	36	(2)	PRESENT ARMS IN-DUB, UB40, Dep Int
39	26	(5)	MICHAEL SCHENKER GROUP, Michael Schenker Group, Chrysalis
40	—	—	ISMISM, Godley & Creme, Polydor
41	41	(2)	DISCIPLINE, King Crimson, EG/Polydor
42	40	(7)	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
43	50	(47)	JAZZ SINGER, Neil Diamond, Capitol
44	54	(11)	CHRISTOPHER CROSS, Christopher Cross, RCA
45	39	(8)	DANGEROUS AQUAINTANCES, Marianne Faithfull, Island
46	39	(8)	DANCE, Gary Numan, Beggars Banquet
47	43	(4)	GLORIOUS FOOL, John Martyn, Gelfin
48	66	(2)	FACE VALUE, Phil Collins, Virgin
49	35	(5)	STARS ON 45 VOL 2, Star Sound, CBS
50	46	(2)	HI INFIDELITY, Rod Speedwagon, Epic
51	75	(40)	HOTTER THAN JULY, Stevie Wonder, Motown
52	38	(6)	SONS AND FASCINATION/SISTERS FEELINGS CALL, Simple Minds, Virgin
53	67	(2)	LORD UPMINSTER, Ian Dury, Polydor
54	51	(11)	TRAVELOGUE, Human League, Virgin
55	65	(3)	VIENNA, Ultravox, Chrysalis
56	47	(4)	ANGELIC UPSTARTS, Angelic Upstarts, Zenophone
57	—	—	MONSTER TRACKS, Various, Polystar
58	53	(54)	GUILTY, Barbra Streisand, CBS
59	81	(13)	FOUR, Foreigner, Atlantic
60	—	—	ITCHY FEET, Blues Band, Arista
61	45	(8)	LEVEL 42, Level 42, Polydor
62	46	(11)	HEDGEHOG SANDWICH, Not the 9 O'Clock News, BBC
63	46	(11)	RUMOURS, Fleetwood Mac, Warner Bros
64	64	(8)	COVER PLUS, Hazel O'Connor, Albion
65	67	(2)	ORGANISATION, Orchestral Manoeuvres In The Dark, Unisac
66	57	(2)	SONS IN THE ATTIC, Billy Joel, CBS
67	—	—	GREG LAKE, Greg Lake, Chrysalis
68	73	(16)	BEST OF MICHAEL JACKSON, Michael Jackson, Motown
69	68	(11)	BELLA DONNA, Stevie Nicks, WEA
70	99	(2)	LOVE BYRD, Donald Byrd, Elektra
71	68	(11)	PIRATES, Rickie Lee Jones, Warner Bros
72	77	(9)	REPRODUCTION, Human League, Virgin
73	—	—	ROCK UNTIL YOU DPOF, Raven, Nest
74	86	(8)	DARK SIDE OF THE MOON, Pink Floyd, Harvest
75	56	(8)	BEATLE BALLADS, Beatles, Parlophone
76	59	(12)	GOLDEN GREATS, Beach Boys, Capitol
77	58	(57)	SIGNING OFF, UB40, Graduate
78	68	(5)	STANDING TALL, Crusaders, MCA
79	62	(4)	BACK TO THE SIXTIES, Tight Fit, Jive
80	95	(6)	BOY, U2, Island
81	37	(4)	DANCE DANCE DANCE, Various, K-Tel
82	34	(17)	JU JU, Siouxsie & The Banshees, Polydor
83	76	(17)	SNAZ, Nazareth, Bronze
84	44	(11)	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING, BBC Rap
85	—	—	EAST SIDE STORY, Squeeze, A&M
86	100	(11)	4 SYMBOLS, Led Zeppelin, Atlantic
87	85	(11)	GOLDEN GREATS Diana Ross, Motown
88	70	(24)	BAD FOR GOOD, Jim Steinman, Epic/Cleveland
89	49	(10)	PRETENDERS II, Pretenders, Real
90	52	(24)	KILIMANJARO, Teardrop Explodes, Mercury
91	1	(2)	MOTORHEAD, Motorhead, Ace
92	83	(3)	THE PLATINUM ALBUM, Various, K-Tel
93	88	(6)	TREX IN CONCERT, Marc Bolan, Marc
94	76	(7)	BREAKING AWAY, Al Jarreau, Warner Bros
95	97	(3)	ALLIED FORCES, Triumph, RCA
96	—	—	RE-ENTRY DIRE STRAITS, Dire Straits, Vertigo
97	82	(5)	EXIT, Tangerine Dream, Virgin
98	60	(8)	SHOT OF LOVE, Bob Dylan, CBS
99	86	(4)	ASSAULT & BATTERY, Rose Tattoo, Carrere
100	—	—	SOLID GROUND, Ronnie Love, Liberty EMI

PUZZLES

X-WORD AND POP-GRAM ... and your chance to win an album

POP-A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column spells out someone who doubles as a pantomime character. Remember, the clues aren't in the correct order. You have to decide what the right order is.

Just as trumpet gets blown, the Stones get going (5, 2)
 Reg Klee disguises % of an old sugar group (4, 1)
 That bold Ann Lee helped produce Stevie's LP (5, 5)
 Wait as Ann Riegs! She'll end up with another broken heart (8, 5)
 Grind steel to bits for Meat Loaf (4, 5)
 Ann Gillis takes in this HM star (3, 5)
 Misty Charis Nolans' fave subject (3)

X-WORD



ACROSS
 1 Group with a love for the Salsa (5, 7)
 2 ELO seems to have plenty of it (4, 4)
 3 Jam hit that should never have been (5, 13)
 4 It was Magazine's first publication (4, 4)
 5 Joe Jackson's madness (4, 5)
 6 How Ferry describes his friends (5, 3, 5)
 7 A sorrowful Steeps hit (5, 2, 3)
 8 Dangerous Yoko Ono single (7, 2, 4, 3)
 9 American city, and group (7)
 10 Dance predecessor (7)
 11 Carmen at dinner (4)
 12 Abba No. 1 (5, 7)

DOWN
 1 What Aztec Cimmers sleep on (8, 2, 4)
 2 Nico LP (5, 2, 5)
 3 Live and Dangerous Thin Lizzy single (7)
 4 Mo'Kean, Ex of Rufus (5)
 5 Petty singer (3)
 6 Demolished by The Floyd (3, 4)
 7 Had hits in the seventies with Broken Down Angel and My White Bicycle (8)
 8 12 & 15 Down Mute performers (7, 4)
 9 Shown by The Cuts (5)
 10 1311 More hit (1)
 11 See 12 Down
 12 Group which gave Alexis Korner his only real commercial success (1, 1, 1, 1)
 13 Made their debut at the Isle of Wight festival 1970. Split up 1980 (1, 1, 1, 1)

ANSWERS to last week's X-Word:
 ACROSS: 1 Sat in Your Lap, 2 Evil Woman, 9 Show Me, 10 Marshall Main, 13 Dread, 14 Natty, 15 Cooke, 16 Louie, 18 Spellbound, 21 Lemon, 22 Black Sea, 23 McVicar
 DOWN: 1 Stevie Nicks, 2 Tainted Love, 3 Now I'm Here, 4 On My Radio, 5 Absolutely, 6 Jamming, 7 Bo, 11 Hong Kong, 12 Hey Jude, 13 Enola, 19 PIL, 20 Bus

SOLUTION to week before last's Popagram (in order of puzzle): Enigma, Stevie Nicks, Glenda Park, Get It On, Kim Wilde, Nolans, Face Value, Street Guts
 DOWN: Meat Loaf
 LAST WEEK'S WINNER: Karen Parsons, 45 Berkeley Avenue, Reading, Berks.

Remember, you have to complete both the X-Word and Popagram to qualify to win an album. Send your completed entry to: X-Word / Popagram, Record Mirror, 40 Long Acre, London WC2 9JT.

Name

Address

US ALBUMS

- 1 1 TATTOO YOU, The Rolling Stones, Rolling Stones
- 2 4 ESCAPE, Journey, Columbia
- 3 5 NINE TONIGHT, Bob Seger And The Silver Bullet Band, Capitol
- 4 2 4, Foreigner, Atlantic
- 5 3 BELLA DONNA, Stevie Nicks, Modern Records
- 6 5 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 7 8 PRECIOUS TIME, Pat Benatar, Chrysalis
- 8 10 SONGS IN THE ATTIC, Billy Joel, Columbia
- 9 9 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 10 7 PIRATES, Rickie Lee Jones, Warner Bros
- 11 11 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 12 13 STREET SONGS, Rick James, Gordy
- 13 14 DON'T SAY NO, Billy Squier, Capitol
- 14 15 PRIVATE EYES, Daryl Hall And John Oates, RCA
- 15 16 GIVE THE PEOPLE WHAT THEY WANT, The Kinks, Arista
- 16 12 HEAVY METAL, Soundtrack, Full Moon/Asylum
- 17 18 WORKING CLASS DOG, Rick Springfield, RCA
- 18 17 ENDLESS LOVE, Soundtrack, Mercury
- 19 21 IN THE POCKET, The Commodores, Motown
- 20 19 PRETENDERS II, Pretenders, Sire
- 21 22 HI INFIDELITY, REO Speedwagon, Epic
- 22 26 BEAUTY AND THE BEAT, The Go Go's, I.R.S.
- 23 24 STEP BY STEP, Eddie Rabbit, Elektra
- 24 28 IT'S TIME FOR LOVE, Teddy Pendergrass, P.I.R.
- 25 23 TIME, E.L.O., Jet
- 26 30 TIME EXPOSURE, Little River Band, Capitol
- 27 28 EL LOCO, Z Z Top, Warner Bros
- 28 35 WILLIE NELSON'S GREATEST HITS AND SOME THAT WILL BE, Willie Nelson, Columbia
- 29 29 DEAD SET, Grateful Dead, Arista
- 30 37 NEVER TOO MUCH, Luther Vandross, Epic
- 31 32 THERE'S NO GETTING OVER ME, Ronnie Milsap, RCA
- 32 33 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 33 25 JUICE, Juice Newton, Capitol
- 34 34 CARL CARLTON, Carl Carlton, 20th Century
- 35 38 ARTHUR THE ALBUM, Soundtrack, Warner Bros
- 36 27 BLACK & WHITE, Pointer Sisters, Planet
- 37 44 ALLIED FORCES, Triumph, RCA
- 38 39 HIGH N' DRY, Del Leppard, Mercury
- 39 — THIS IS THE WAY, Rossington Collins Band, MCA
- 40 51 NEW TRADITIONALISTS, Devo, Warner Bros
- 41 — ABACAB, Genesis, Atlantic
- 42 31 FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, Columbia
- 43 43 FEELS SO RIGHT, Alabama, RCA
- 44 42 THE ONE THAT YOU LOVE, Air Supply, Arista
- 45 45 DEAD RINGER, Meat Loaf, Epic/Cleveland International
- 46 40 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 47 48 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 48 53 TONIGHT, The Four Tops, Casablanca
- 49 55 THE MANY FACETS OF ROGER, Roger, Warner Bros
- 50 41 FREETIME, Spyro Gyra, MCA
- 51 36 LOVE ALL THE HURT AWAY, Aretha Franklin, Arista
- 52 47 PARADISE THEATRE, Styx, A&M
- 53 54 HARD PROMISES, Tom Petty And The Heartbreakers, Backstreet
- 54 46 MECCA FOR MODERNS, Manhattan Transfer, Atlantic
- 55 51 FACE VALUE, Phil Collins, Atlantic
- 56 — IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
- 57 57 KOOKOO, Debbie Harry, Chrysalis
- 58 52 IT MUST BE MAGIC, Teena Marie, Gordy
- 59 56 SIGN OF THE TIMES, Bob James, Columbia/Tappan Zee
- 60 50 SOME DAYS ARE DIAMONDS, John Denver, RCA
- 61 84 BLIZZARD OF OZZ, Ozzy Osbourne, Jet
- 62 89 THE TIME, The Time, Warner Bros
- 63 85 VOICES, Daryl Hall & John Oates, RCA
- 64 86 THE DUDE, Quincy Jones, A&M
- 65 73 THE FRIENDS OF MR CAIRO, Jon And Vangelis, Polydor
- 66 — SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 67 83 DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
- 68 58 FANCY FREE, Oak Ridge Boys, MCA
- 69 74 GREATEST HITS, Kenny Rogers, Liberty
- 70 59 MOVING PICTURES, Rush, Mercury
- 71 62 I'M IN LOVE, Evelyn King, RCA
- 72 67 REFLECTOR, Pablo Cruise, A&M
- 73 60 NOW OR NEVER, John Schneider, Scotti Bros
- 74 58 HOY-HOY, Little Feat, Warner Bros
- 75 — LIVE IN NEW ORLEANS, Maze Featuring Frankie Beverly, Capitol

US SINGLES

- 1 2 ARTHUR'S THEME, Christopher Cross, Warner Bros
- 2 1 ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
- 3 7 START ME UP, The Rolling Stones, Rolling Stones
- 4 3 FOR YOUR EYES ONLY, Sheena Easton, Liberty
- 5 8 STEP BY STEP, Eddie Rabbit, Elektra
- 6 5 PRIVATE EYES, Daryl Hall & John Oates, RCA
- 7 3 STOP DRAGGIN' MY HEART AROUND, Stevie Nicks w/Tom Petty & The Heartbreakers, Modern
- 8 4 WHO'S CRYING NOW, Journey, Columbia
- 9 13 HARD TO SAY, Dan Fogelberg, Full Moon/Epic
- 10 11 THE NIGHT OWLS, Little River Band, Capitol
- 11 9 URGENT, Foreigner, Atlantic
- 12 17 I'VE DONE EVERYTHING FOR YOU, Rick Springfield, RCA
- 13 10 HOLD ON TIGHT, ELO, Jet
- 14 22 TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger & The Silver Bullet Band, Capitol
- 15 18 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 16 21 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 17 19 SUPER FREAK, Rick James, Gordy
- 18 16 I COULD NEVER MISS YOU, Lulu, Alfa
- 19 18 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 20 25 SAY GOODBYE TO HOLLYWOOD, Billy Joel, Columbia
- 21 23 JUST ONCE, Quincy Jones Featuring James Ingram, A&M
- 22 29 THE THEME FROM HILL STREET BLUES, Mike Post Featuring Larry Carlton, Elektra
- 23 27 HERE I AM, Air Supply, Arista
- 24 26 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
- 25 42 WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
- 26 14 QUEEN OF HEARTS, Juice Newton, Capitol
- 27 39 ON OH, Commodores, Motown
- 28 36 EVERY LITTLE THING SHE DOES IS MAGIC, The Police, A&M
- 29 34 ATLANTA LADY, Marty Balin, EMI-America
- 30 15 THE VOICE, The Moody Blues, Threshold
- 31 47 PHYSICAL, Olivia Newton-John, MCA
- 32 37 HE'S A LIAR, Bee Gees, RSO
- 33 38 ALIEN, Atlanta Rhythm Section, Columbia
- 34 12 THE BEACH BOYS MEDLEY, The Beach Boys, Capitol
- 35 24 NO GETTIN' OVER ME, Ronnie Milsap, RCA
- 36 28 LADY YOU BRING ME UP, Commodores, Motown
- 37 43 SAUSALITO SUMMERNIGHT, Diesel, Regency
- 38 57 THE OLD SONGS, Barry Manilow, Arista
- 39 45 IN THE DARK, Billy Squier, Capitol
- 40 49 BURNIN' FOR YOU, Blue Oyster Cult, Columbia
- 41 41 OUR LIPS ARE SEALED, The Go-Go's, I.R.S.
- 42 48 YOU SAVED MY SOUL, Burton Cummings, Alfa
- 43 44 HEAVY METAL, Don Felder, Asylum
- 44 45 WORKING IN THE COAL MINE, Devo, Elektra
- 45 38 SLOW HAND, Pointer Sisters, Planet
- 46 33 GENERAL HOSPI-TALE, The Afternoon Delights, MCA
- 47 31 IN YOUR LETTER, REO Speedwagon, Epic
- 48 58 PROMISES IN THE DARK, Pat Benatar, Chrysalis
- 49 32 BREAKING AWAY, Balance, Portrait
- 50 60 MY GIRL, Chilliwack, Millenium
- 51 35 THE THEME FROM THE "GREATEST AMERICAN HERO", Joey Scarbury, Elektra
- 52 48 DRAW OF THE CARDS, Kim Carnes, EMI-America
- 53 51 LOVE ALL THE HURT AWAY, Aretha Franklin & George Benson, Arista
- 54 65 NO REPLY AT ALL, Genesis, Atlantic
- 55 81 MORE STARS ON 45, Stars On 45, Radio Records
- 56 — WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 57 83 STEAL THE NIGHT, Stevie Nicks, Coliotion
- 58 69 LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
- 59 66 IT'S ALL I CAN DO, Anne Murray, Capitol
- 60 96 STAY AWAKE, Ronnie Laws, Liberty
- 61 — YOUNG TURKS, Rod Stewart, Warner Bros
- 62 — I WANT YOU, I NEED YOU, Chris Christian, Boardwalk
- 63 64 TAKE ME NOW, David Gates, Arista
- 64 54 JESSIE'S GIRL, Rick Springfield, RCA
- 65 — NEVER TOO MUCH, Luther Vandross, Epic
- 66 56 SOME DAYS ARE DIAMONDS, John Denver, RCA
- 67 — TAKE MY HEART, Kool & The Gang, De-Lite
- 68 — ONE MORE NIGHT, Streok, Columbia/Badland
- 69 70 STILL, John Schneider, Scotti Bros
- 70 — WHEN SHE DANCES, Joey Scarbury, Elektra
- 71 74 A LUCKY GUY, Rickie Lee Jones, Warner Bros
- 72 75 BACK IN MY LIFE AGAIN, The Carpenters, A&M
- 73 — WIRED FOR SOUND, Cliff Richard, EMI-America
- 74 — BET YOUR HEART ON ME, Johnny Lee, Full Moon/Asylum
- 75 — MAGIC POWER, Triumph, RCA

US SOUL

- 1 1 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 2 2 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
- 3 5 NEVER TOO MUCH, Luther Vandross, Epic
- 4 4 ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- 5 3 SUPER FREAK, Rick James, Gordy
- 6 6 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 7 7 LOVE ALL THE HURT AWAY, Aretha Franklin And George Benson, Arista
- 8 8 ON THE BEAT, The B.B. & Q. Band, Capitol
- 9 8 I'LL DO ANYTHING FOR YOU, Denroy Morgan, Beckett
- 10 10 SWEAT, Brick, Bang
- 11 11 SILLY, Deniece Williams, ARC/Columbia
- 12 12 GET IT UP, The Time, Warner Bros
- 13 13 I CAN'T LIVE WITHOUT YOUR LOVE, Teddy Pendergrass, P.I.R.
- 14 14 I HEARD IT THROUGH THE GRAPEVINE, Roger, Warner Bros
- 15 17 TAKE MY HEART, Kool & The Gang, De-Lite
- 16 15 JUST BE MY LADY, Larry Graham, Warner Bros
- 17 18 BEFORE I LET GO, Maze Featuring Frankie Beverly, Capitol
- 18 19 LOVE HAS COME AROUND, Donald Byrd And 125th Street, N.Y.C., Elektra
- 19 — CONTROVERSY, Prince, Warner Bros
- 20 — LET'S DANCE, West Street Mob, Sugar Hill

US DISCO

- 1 2 DO YOU LOVE ME, Patti Austin, Qwest/Warner Bros
- 2 1 ZULU, The Quicks, Pavilion
- 3 3 MENERGY/I WANNA TAKE YOU HOME, Patrick Cowley, Fusion
- 4 6 NEVER TOO MUCH, Luther Vandross, Epic
- 5 7 LOVE HAS COME AROUND, Donald Byrd & 125th Street, N.Y.C., Elektra
- 6 5 DANCIN' THE NIGHT AWAY, Vogue, Atlantic
- 7 4 A LITTLE BIT OF JAZZ, Nick Straker, Prelude
- 8 9 YOU'RE THE ONE/DISCO KICKS, Boystown Gang, Moby Dick
- 9 11 LET'S START II DANCE AGAIN, Bohannon Featuring Dr Perri Johnson, Phase II
- 10 14 OUR LIPS ARE SEALED, GoGo's, I.R.S.
- 11 8 WALK RIGHT NOW, The Jacksons, Epic
- 12 — HUPENDI MUZIKI WANGUFI, K.I.D., Sam
- 13 15 NUMBERS/COMPUTER WORLD/COMPUTER LOVE, Kraftwerk, Warner
- 14 19 START ME UP, Rolling Stones, Rolling Stones/Atlantic
- 15 20 INCH BY INCH, The Strikers, Prelude
- 16 — GET IT UP/COOL, The Time, Warner Bros
- 17 13 SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE, Rick James, Gordy
- 18 — WALKING INTO SUNSHINE, Central Line, Mercury
- 19 — CONTROVERSY, Prince, Warner Bros
- 20 — TAINTED LOVE, Soft Cell, Phonogram

NIGHTCLUBBING

- 1 MY FRIEND JOHN EATS SUGAR LUMPS, John Lydon, New York Sulphate
 - 2 I AM THE LAW/THINGS THAT DREAMS ARE MADE OF, Human League, (from the LP 'Dare'), Virgin
 - 3 SPRINGTIME FOR HITLER, (Soundtrack from the film 'The Producers'), Event flexi disc
 - 4 IT'S MY PARTY, Bryan Ferry, (from the LP 'These Foolish Things'), Polydor
 - 5 LIGHTS MY FIRE, The Doors, LP, Elektra
 - 6 WUNDERLUST, Fallout Club, 11" B-side, Happy Birthday
 - 7 WAR CANOE/EAT YOUR HEART OUT ADAM, Rolf Harris, 7", EMI
 - 8 MORE G.D.M. x 12", EMI Import
 - 9 THE GARDEN, John Foxx, LP, Virgin
 - 10 ANOTHER SHOT OF RHYTHM 'N' BLUES, Johnny Kidd and the Pirates, Decca import
 - 11 THE ELEPHANT MAN, David Bowie (Broadway Show Soundtrack), Very Rare
 - 12 DRAC'S BACK/FOR YOUR BLOOD, Bollock Bros, Forthcoming 12" Test Pressing
 - 13 VENUS, Herbert Von Karajan, from the 'Berlin Philharmonic' LP, EMI
 - 14 LIVE IN JAPAN, Double LP, Bootleg, Rare
 - 15 FEVER AND SORROW, McCoy's 7", Philips
- Compiled by: DAVE ARCHER, KAREBA, 61 Conduit Street (off Regent Street) London W1. (Saturday Nights)

HEAVY METAL

- 1 PRINCESS OF THE NIGHT, Saxon, from 'Denim 'N' Leather' LP, Carerre
 - 2 START TO LIVE, Atomic Rooster, 12" 45, Polydor
 - 3 START ME UP, The Stones, 45, R.S. Records
 - 4 PRAYING MANTIS, Praying Mantis, 45, Demo
 - 5 ALL YOU'LL EVER NEED, Vardis, 12" Promo EP, Logo
 - 6 DON'T WALK AWAY, Tank, 45, Kamafate
 - 7 NIGHTMARE RIDER, Saxon, from 'Denim 'N' Leather', Carerre
 - 8 DIRTY LOVE, Motorhead, 45, Bronze
 - 9 GETTING HEAVY, Witchfynde, 45, Rondelet
 - 10 NIGHT MARE, Gillan, 45, Virgin
 - 11 LOVE WAVE, Air Raid, from 'Air Raid', 28th Century Fox Promo
 - 12 BLOODY POOL, Quartz, 12" 45, R.R. Records
 - 13 DOG EAT DOG, Ted Nugent, 45, CBS
 - 14 BITE THE BULLET, Gillan, 45 B-side, Virgin
 - 15 POLICE PATROL, Vardis, EP, Logo Promo
 - 16 HELLAIN'T A BAD PLACE TO BE, AC/DC, 12" 45, Atlantic
 - 17 JAIL BREAK, AC/DC, 45, Atlantic
 - 18 SATANS SERENADE, Quartz, 12" 45, EP, R.R. Records
 - 19 WANGO TANGO, Ted Nugent, from 'Wango Tango' EP
 - 20 SATISFACTION, The Rolling Stones, 45, Decca
- Compiled by: Tuesday Rock Club, The Tynesider, Saltwell Road, Gateshead.

IMPORTS

- 1 SHOWTIME, Slave, Cotillion (America)
 - 2 GOLDEN HITS, The Monkees, Arista (Japan)
 - 3 BEWARE, Barry White, Unlimited Gold (America)
 - 4 HAPPY EVER AFTER, The Cure, A&M (America)
 - 5 ORCHESTRAL MANOEUVRES IN THE DARK (American Collection), OMID, Virgin (America)
 - 6 THE BEST OF DAVY JONES, Davy Jones, Arista (Japan)
 - 7 NEW AFFAIR, Emotions, Columbia (America)
 - 8 FOUR SIDE EFFECTS, The Jam, Polydor (Canada)
 - 9 FROM GENESIS TO REVELATION, Genesis, London (America)
 - 10 ROCK AND GROOVER, Bunny Walker, Solomonic (Jamaica)
 - 11 GREATEST HITS VOL 2, Barry White, 28th Century (America)
 - 12 EPISODES, Mike Oldfield, Virgin (France)
 - 13 INCOGNITO, Amanda Lear, Arista, Germany
 - 14 SUMMER HOLIDAY, Cliff Richard, EMI (Holland)
 - 15 CREEDANCE CLEARWATER REVIVAL, Fantasy (Canada)
 - 16 WHEN IN ROME, Cliff Richard, EMI (Holland)
 - 17 ROCKIN' ROLLIN', Fats Domino, Imperial, Belgium
 - 18 MERLIN, Kayak, Vertigo (Holland)
 - 19 GREATEST HITS, The Kinks, Marble Arch (Canada)
 - 20 SOUND OF THE CROWD, Human League, Virgin (Canada)
- Compiled by: HMV, Oxford Street, London W1.

ROCK 'N' ROLL

SINGLES

- 1 1 HARBOUR LIGHTS, Elvis Presley, RCA
 - 2 3 JACK THE RIPPER, Screamin' Lord Sutch, Ace
 - 3 4 AIN'T GOT A THING, Sammy Burgess, Charly
 - 4 2 SATURDAY NIGHT SPECIALS, Sundown Playboys, Apple
 - 5 8 RAINY DAY SUNSHINE, Gene Vincent, Magnum Force
 - 6 5 SHAKY SINGS ELVIS, EP, Shakin' Stevens, Solid Gold
 - 7 7 WASH MACHINE BOOGIE, Echo Valley Boys, Rollercoaster
 - 8 9 ROCKABILLY RULES OK, Crazy Cavern, Charly
 - 9 4 AMBROSE BOOGIE, Hank Stanford and the Archers, Bishop
 - 10 10 THE TRAIN KEPT A ROLLIN', Tiny Bradshaw, Gusto
- PICK TO CLICK: MY MAN, Dolly Cooper, Ace

ALBUMS

- 1 1 MILLION DOLLAR QUARTET, Elvis & Jerry Lee, Sun
 - 2 4 KEEP ON COMING, Flying Saucers, Charly
 - 3 2 ROCK BABY ROCKET, Various, Charly
 - 4 3 SOLID GOLD, Jackie Wilson, Brunswick
 - 5 7 TEXAS ROCKABILLY TEAR UP, Sonny Fisher, Big Beat
 - 6 5 ROCKABILLY IN PARIS, Crazy Cavern, Big Beat/Magnum Force
 - 7 1 THE GREAT BRITISH ROCK 'N' ROLL VOL 2, Various, International
 - 8 6 SHAKY, Shakin' Stevens, Epic
 - 9 8 LIGHT UP THE DYNAMITE, Shakin' Stevens and Ducks Deluxe
 - 10 10 ROCK & ROLL, Bobby Darrin, Belfa
- PICK TO CLICK: SARG RECORDS STORY, Various, Ace
Compiled by: ROLLERCOASTER RECORDS, PO Box 19F, Chessington, Surrey.

READER'S CHART

WE ASKED for your chart suggestions, and this week it's a 'Brothers' chart:

- 1 ROCK AND ROLL HEAVEN, Righteous Bros (1974)
 - 2 NO REGRETS, Walker Bros (1978)
 - 3 STOMP, Brothers Johnson (1980)
 - 4 MARIANA, Gibson Bros (1978)
 - 5 WALK THE NIGHT, Shell Bros (1980)
 - 6 YO YO, Osmond Bros (1977)
 - 7 FOR THE PUBLIC, Health Bros (1980)
 - 8 TOO LATE TO TURN BACK NOW, Cornelius Bros & Sister Rose (1972)
 - 9 POP THAT THANG, Isley Bros (1972)
 - 10 EAT AND PEACH, Allman Bros (1972)
 - 11 ANOTHER NIGHT, Wilson Bros (1975)
 - 12 NEVER GET TURNED, Twinkle Bros (1980)
 - 13 LISTEN TO THE MUSIC, Doobie Bros (1972)
 - 14 CRYING IN THE RAIN, Everly Bros (1962)
 - 15 WE'VE GOT TO GET IN AGAIN, Adrenal Bros 1972
 - 16 ROCK & ROLL DANCIN', Beckmeier Bros 1975
 - 17 GIMMIE SOME LOVIN', Blues Bros (1980)
 - 18 ONE DAY AT A TIME, Hawking Bros (1970)
 - 19 DREAM KID, Sutherland Brothers & Quiver (1974)
 - 20 IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Bros (1972)
 - 21 RUBY BABY, Beat Bros (with T Sheridan) (1962)
 - 22 SOME BIZARRE CONCERT AT THE LYCEUM, Bollock Bros (1981)
- Chart suggested and compiled by Mirek Hasek, Czechoslovakia, and a 53 record token goes to him. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 48 Long Acre, London W2 (postcards only please).

REGGAE

- 1 1 LOVE ME TONITE, Trevor Walters, Ital
 - 2 1 FATTY BUM BUM, Ranking Dread, Greensleeves
 - 3 5 HAVE YOU EVER, Denis Brown, Powarhouse
 - 4 7 DON'T EVER LEAVE, Marcia Griffiths, Sheba
 - 5 6 SHOW SOME LOVE, One Blood, N.K. Records
 - 6 3 ENTERTAINMENT, Triptan Palmer, Greensleeves
 - 7 10 PARTY TIME, Mighty Diamonds, Joe Gibbs Label
 - 8 4 WAITING, Simple City, King & City
 - 9 11 NEVER MY LOVE, Sugar Minott, RCA
 - 10 8 RIGHT TIME OF THE NIGHT, Danny Ray & Shirley James, Black Jack
 - 11 10 USE ME, Diana, Silver Camel
 - 12 20 MR WALKER, Hugh Griffiths, Art & Craft
 - 13 14 TRYING TO TURN ME ON, Johnny Osbourne, Greensleeves
 - 14 15 PHONE LINE, Mystic Harmony, SS Music
 - 15 18 IN A RUB A DUB, Sugar Minott, Black Roots
 - 16 18 TRUE LOVING, Elton Ellis, Fashion
 - 17 19 BEST GIRL, Black Stallion, Inner City
 - 18 12 SUMMERTIME BLUES, Investigators, Inner City
 - 19 17 STEALING LOVE ON THE SIDE, Carlene Davis, Creol
 - 20 13 DON'T WANT TO LOSE YOU, Nana Decosta, Rokel
- Compiled by: INNER CITY RECORDS, Battersea Rise, London SW11.

VIDEO

- 1 1 PINK FLOYD LIVE AT POMPEII, Spectrum
 - 2 WOODSTOCK, Warner Bros
 - 3 4 ROCK FLASHBACK - DEEP PURPLE, BBC 3M
 - 4 3 ELO LIVE IN CONCERT, VCL
 - 5 5 SLIPSTREAM - JETHRO TULL, Chrysalis
 - 6 15 ABBA VOLUME 1, Intervention
 - 7 10 ROD STEWART IN LA, Warner Bros
 - 8 7 GARY NUMAN - THE TOURING PRINCIPLE '78, Warner Bros
 - 9 6 ELTON JOHN IN CENTRAL PARK, VCL
 - 10 3 BLONDIE - EAT TO THE BEAT, Chrysalis
 - 11 8 ABBA VOLUME 2, Intervention
 - 12 12 THIN LIZZY - LIVE & DANGEROUS, VCL
 - 13 11 A STRANGE CASE OF ALICE COOPER IN CONCERT, Magnetic Video
 - 14 11 ELVIS PRESLEY - KING OF ROCK 'N' ROLL, World of Video 2000
 - 15 19 TOYAH AT THE RAINBOW, BBC 3M
 - 16 13 IRON MAIDEN, EMI
 - 17 20 ELVIS IN HAWAII, Mountain Video
 - 18 16 TO RUSSIA WITH LOVE, PRT
 - 19 17 STAMPING GROUND (PINK FLOYD/VARIOUS ARTISTS), Intervention
 - 20 18 MOTORHEAD, Spectrum
- Compiled by: HMV, Oxford Street, London W1

CHART FILE

CONTINUED FROM LAST WEEK

Elvis PRESLEY US, male vocalist

There's Always Me (No.56), Judy (No.78), Big Boss Man (No.38), You Don't Know Me (No.44), 1968: Guitar Man (No.43), U.S. Male (No.28), Stay Away (No.87), Let Yourself Go (No.71), Your Time Hasn't Come Yet, Baby (No.72), A Little Less Conversation (No.88), Almost In Love (No.95), If I Can Dream (No.32), 1969: Memories (No.35), In The Ghetto (No.3), Up Your Own Back Yard (No.35), Suspicious Minds (No.1), Don't Cry Daddy I Rubberneckin' (No.6), 1970: Kentucky Rain (No.16), The Wonder Of You I Mama Liked The Roses (No.9), I've Lost You / The Next Step Is Love (No.32), You Don't Have To Say You Love Me / Patch It Up (No.11), I Really Don't Want To Know / There Goes My Everything (No.21), 1971: Where Did They Go To, Lord / Rags To Riches (No.35), Life / Only Believe (No.53), I'm Leavin' (No.38), It's Only Love (No.51), 1972: Until It's Time For You To Go (No.40), An American Trilogy (No.68), Burnin' Love (No.2), Separate Ways (No.20), 1973: Steamroller Blues (No.17), Fool (No.79), Raised On Rock (No.41), For O' Times Sake (No.95), 1970: I've Got A Thing About You Baby (No.39), Take Good Care Of Her (No.63), If You Talk In Your Sleep (No.17), Promised Land (No.14), 1975: My Boy (No.20), T-R-O-U-B-L-E (No.35), Bringing It Back (No.85), 1976: For The Heart (No.95), Hurt (No.28), 1977 Moody Blue (No.31), She Thinks I Still Care (No.95), Way Down (No.18), My Way (No.22) ... ALAN JONES.

NO DOUBT about it, Chartbuster of the week is Laurie Anderson with the haunting 'O Superman'. Anderson is a 34-year-old from Chicago who has made her home in New York for the last 14 years. She spent some time teaching Egyptian Architecture and history of art, and is known in the city as a talented sculptress. Now she makes her living as a 'mixed-media performance artist', an old-fashioned term covering various aspects of music and theatre.

'O Superman' is her first record. It was recorded in her own studio using a tape-loop for the hypnotic 'ah-ah' effect. The remainder of the vocals on the disc were recorded through a vocoder, an instrument so beloved of non-singers like Herbie Hancock. 'O Superman' came to the attention of Rough Trade's promotions man Scott Piering on a recent US tour with The Fall. Scott brought back a copy of the record and played it to John Peel. Thereafter Uncle John played it regularly on his Radio One show creating an almost unprecedented demand for such an obscure import. Virgin's Oxford Walk shop, for example, managed to shift 76 import copies in a single week.

Daytime DJs picked up on the record, including the usually conservative Noel Edmunds, and dear old Kenny Everett even gave it Radio 2 exposure. WEA snapped up UK rights for the eight minutes-plus opus which thus becomes the longest 7-inch disc ever to chart, eclipsing both 'Hey Jude' and 'McArthur Park'.

In complete contrast, last week's surprise new entry was 'When You Were Sweet Sixteen', written in 1888 by James Thornton, as performed by an Irish quintet rejoicing in the name of the Furey Brothers and Davey Arthur, henceforth referred to as the Fureys.

The Fureys have been a popular act on the Irish folk scene for many years and released 'Sweet Sixteen' in Ireland in June. It was an instant success, reaching No 1 after five weeks and it's still going strong in its seventeenth week of chartdom.

Irish exile Terry Wogan is largely responsible for its success here, giving it almost daily exposure on his popular Radio 2 show. It's the second release on the small, independent Ritz label, distributed by Spartan and sold over 43,000 in the UK before it charted.

Also from the Emerald Isle are Bagatelle. The Dublin-based quartet narrowly missed a UK hit earlier this year with the highly-praised 'Second Violin'. Their follow-up, is another non-nonsense pop song called 'Love Is The Reason', which is quite capable of emulating its Irish chart success. Even if it fails, I'm sure Bagatelle will make their UK breakthrough before long.

Another possible chart contender from Ireland is 'Give Me Back My Love by Gina, Dale Haze & The Champions', currently available only on Irish WEA. This has already been a huge hit in Ireland and rightly so. It's a big, meaty, tear-jerking ballad beautifully interpreted. When released here it'll either make No 1 or bomb out completely.

Congratulations to Stiff who last week clocked up another first — three records simultaneously in the Top 10 courtesy of Alvin Stardust, Madness (their eighth Top 10 hit) and Dave Stewart & Barbara Gaskin. Stardust, incidentally, relates that several major labels initially keen on 'Pretend' when presented with a white label copy, rapidly lost interest on discovering the identity of its chanteur, Stiff MD, Paul Conroy — clearly a man with more money than sense — merely mumbled 'Alvin Stardust? Yeah, that's outrageous enough for Stiff!' when presented with the facts and promptly signed Stardust to a five album contract!

Scottish accordion player Jimmy Shand released a new album last Monday (12). Not usually the fodder of which Chartfile columns are made, Shand nevertheless merits a mention for his incredibly long career with EMI, dating back to 1933 — several years more than Cliff Richard! Chartfile would be interested to hear of any longer label tenures. ALAN JONES

YESTERYEAR

ONE YEAR AGO

- (October 11, 1982)
- 1 DON'T STAND SO CLOSE TO ME, Police
 - 2 D.I.S.C.O. Otisway
 - 3 BAGGY TROUSERS, Madness
 - 4 MASTERBLASTER, Stevie Wonder
 - 5 MY OLD PIANO, Diana Ross
 - 6 STEREO TYPE/INTERNATIONAL JET SET, Specials
 - 7 IF YOU'RE LOOKING FOR A WAY OUT, Orchestral
 - 8 ONE DAY I'LL FLY AWAY, Randy Crawford
 - 9 AMIGO, Black Slate
 - 10 KILLER ON THE LOOSE, Thin Lizzy

FIVE YEARS AGO

- (October 18, 1978)
- 1 MISSISSIPPI, Pussycat
 - 2 DANCING QUEEN, Abba
 - 3 SAILING, Rod Stewart
 - 4 HOWZAT, Sherbert
 - 5 WHEN FOREVER HAS GONE, Demis Roussos
 - 6 DISCO DUCK, Rick Dee and his Cast of Idiots
 - 7 CAN'T GET BY WITHOUT YOU, The Best Thing
 - 8 DANCE LITTLE LADY DANCE, Tina Turner
 - 9 GIRL OF MY BEST FRIEND, Elvis Presley
 - 10 THE BEST DISCO IN TOWN, The Ritchie Family

TEN YEARS AGO

- (October 16, 1971)
- 1 MAGGIE MAY, Rod Stewart
 - 2 TWEEDEE, TWEEDEE, Middle Of The Road
 - 3 HEY GIRL DON'T BOTHER ME, The Tams
 - 4 YOU'VE GOT A FRIEND, James Taylor
 - 5 DID YOU EVER...? Nancy Sinatra and Lee Hazlewood
 - 6 FOR ALL WE KNOW, Shirley Bassey
 - 7 DOUBIN NORMAN, The Marmalade
 - 8 TAP TURNS ON THE WATER, The Troops
 - 9 WIND QUEEN OF NEW ORLEANS, Redbone
 - 10 FREEDOM COME, FREEDOM GO, The Fortunes

FIFTEEN YEARS AGO

- (October 15, 1966)
- 1 DISTANT DRUMS, Jim Reeves
 - 2 BEND IT, Dave Dee, Dazy, Beaky, Mick and Tich
 - 3 I'M A BOY, The Who
 - 4 WINCHESTER CATHEDRAL, New Vaudeville Band
 - 5 HAVE YOU SEEN YOUR MOTHER BABY STANDING IN THE SHADOW, The Rolling Stones
 - 6 YOU CAN'T HURRY LOVE, The Supremes
 - 7 GUANTANAMERA, The Sandpipers
 - 8 LITTLE MAN, Sonny and Cher
 - 9 I CAN'T CONTROL MYSELF, The Troops
 - 10 ALL I SEE IS YOU, Dusty Springfield

TWENTY YEARS AGO

- (October 14, 1961)
- 1 WALKING BACK TO HAPPINESS, Helen Shapiro
 - 2 WILD WIND, John Leyton
 - 3 CHARLIE ROSE THE BOAT, The Highwaymen
 - 4 JEALOUSY, Billy Fury
 - 5 YOU'LL ANSWER TO ME, Cleo Laine
 - 6 WILD IN THE COUNTRY/ I FEEL THE SAME, Elvis Presley
 - 7 KON-TIKI, The Shadows
 - 8 SUCI SUCI, Laurie Johnson
 - 9 JOHNNY REMEMBER ME, John Leyton
 - 10 TOGETHER, Connie Francis

TWENTY FIVE YEARS AGO

- (October 13, 1956)
- 1 LAY DOWN YOUR ARMS, Anne Shelton
 - 2 WOMAN IN LOVE, Frankie Laine
 - 3 SHE'S A WOMAN WHO WILL BE WILL BE, Doris Day
 - 4 GIDDY UP A DING DONG, Freddy Bell and The Bell Boys
 - 5 HOUND DOG, Elvis Presley
 - 6 ROCKIN' THROUGH THE EYE, Bill Haley
 - 7 ONLY YOU, The Platters
 - 8 YING TONG SONG, The Goons
 - 9 BRING A LITTLE WATER SYLVIA, Cliff Richard
 - 10 ROCK AROUND THE CLOCK, Bill Haley

UK DISCO

- 1 1 LOVE HAS COME AROUND, Donald Byrd, Elektra 12in
- 2 2 WALKING INTO SUNSHINE, Central Line, Mercury 12in
- 3 4 YOU GOT THE FLOOR, Arthur Adams, US Incubation 12in
- 4 3 SO THIS IS ROMANCE/THE RIO MIX, Linx, Chrysalis 12in
- 5 11 IF YOU WANT MY LOVIN', Evelyn King, RCA 12in
- 6 14 R.R. EXPRESS, Rose Royce, Whittfield LP
- 7 15 INCH BY INCH, Snikkers, Epic 12in
- 8 13 MYSTERY GIRL, Dukes, WEA 12in
- 9 3 DO IT ANY WAY YOU WANNA, Mike "T" Joe Thomas, Blue Inc 12in
- 10 7 I CAN'T TURN AWAY, Savanna, R&B 12in
- 11 5 YOU'LL NEVER KNOW, Hi-Gloss, Epic 12in
- 12 16 SIGN OF THE TIMES, Bob James, Tappan Zee 12in
- 13 12 EVERYBODY SALSA — SALSA RAPPASODY/DUB, Modern Romance, WEA 12in
- 14 15 I HEARD IT THROUGH THE GRAPEVINE/A CHUNK OF SUGAR/50 RUFF SO TUFF/DO IT ROGER/MAXX AXE, Roger, US Warner Bros LP
- 15 8 IN AND OUT OF LOVE, Imagination, R&B 12in
- 16 6 AS THE TIME GOES BY/RAF, Funkapollan, London 12in
- 17 21 HAVIN' FUN WITH MR/HERMANOS/TAMARAC/AFTER THE LOVE IS GONE/CHERUBIM, Stanley Turrentine, Elektra LP
- 18 28 SOMETHIN' THAT YOU DO TO ME, T. Life, Arista 12in
- 19 20 EASY/WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros 12in
- 20 19 I LIKE YOUR LOVIN'/LOVELY LADY, Richard "Dimples" Fields, Epic
- 21 24 LOVE IN THE FAST LANE/HIGH TIME (I LEFT YOU BABY)/YOU'RE MY ANGEL/PAIN GOT A HOLD ON ME/REVENGE, Dynasty, US Solar LP
- 22 17 MULE (CHANT NO. 2), Baggar & Co, RCA 12in
- 23 22 WARM WEATHER/BODY MAGIC/STEADY GLIDE/EASY ROAD HOME, Pieces Of A Dream, US Elektra LP
- 24 18 YOU'RE THE BEST, Kent Burke, RCA 12in
- 25 30 THE GENIE/LOVE ME TO DEATH/BABY COME TO ME, Patti Austin, Qwest LP
- 26 25 HEAVY ON EASY/STAY AWAKE, Ronnie Laws, Liberty 12in
- 24 47 YOU'RE GONNA LOSE ME/SISTER STINE, Freddie Hubbard, Fantasy 12in
- 28 31 MAMA USED TO SAY, Junior Giscombe, Mercury 12in
- 29 22 SUMMER GROOVE (MOVING-ON), Jonese, Champagne 12in
- 30 46 I WANNA FEEL YOUR LOVE, Candy Bowman, RCA 12in
- 31 34 FOOT TAPPIN', Real Thing, Cellars 12in
- 32 52 WAIT FOR ME/PARTY LITES/SNAP SHOT/FUNKEN TOWN/SMOKIN'/STEAL YOUR HEART, Slave, US Cotillion LP
- 33 35 LOVE ME TONIGHT, Trevor Walters, Magnet 12in
- 34 45 HEART HEART, Geraldine Hunt, US Prism 12in
- 35 51 ME AND YOU, Chi-Lites, 20th Century-Fox 12in
- 38 27 GIVE IT UP (DON'T MAKE ME WAIT)/HERE IS MY LOVE, Sylvester, Fantasy 12in
- 37 26 REMEMBER ME SUITE/CRUISIN' THE STREETS, Boys Town Gang, Moby Dick LP
- 38 43 LOVE FOR SALE/I FEEL LIKE LOVING YOU TODAY/BUTTERFLY/I'LL ALWAYS LOVE YOU/I LOVE YOUR LOVE, Donald Byrd, Elektra LP
- 39 32 LOVE ACTION/HARD TIMES, Human League, Virgin 12in
- 40 58 HANDS UP (GIVE ME YOUR HEART), Ottawan, Carrere 12in
- 41 81 TAKE IT LIGHT, Jumbo, US Atlantic 12in
- 42 66 CAN YOU FEEL IT, Funk Fusion Band, US WMOT 12in
- 43 90 YOU'RE SUPPOSED TO BE MY FRIEND, Jerome, DJM 12in
- 44 53 BETCHA' WOULDN'T HURT ME, Quincy Jones, A&M 12in
- 45 48 DO YOU LOVE ME?, Patti Austin, Qwest 12in
- 46 28 YOU SURE LOOK GOOD TO ME/TONIGHT YOU AND ME, Phyllis Hyman, Arista 12in
- 47 38 SQUARE BIZ, Teeana Marie, Motown 12in
- 48 42 CHANT NO. 1, Spandau Ballet, Reformation 12in
- 49 54 HOLD IT/GET UP, One Way, US MCA LP
- 50 39 NO. 1, K.I.D., Record Shack 12in
- 51 84 TAKE MY HEART/GET DOWN ON IT, Kool & The Gang, US De-Lite LP
- 52 36 ENDLESS LOVE, Diana Ross/Lionel Richie, Motown
- 53 46 VICTIM OF THE PLANETS/DIPPERS DELIGHT, Big Dipper, Epic 12in
- 54 41 LIFT YOUR VOICE AND SAY, Love Unlimited Orchestra, Unlimited Gold 12in
- 55 59 BORN TO HUSTLE/BEST LADY/SHADOWS IN THE STREET, Shadow, Elektra
- 56 72 NIGHTS (FEEL LIKE GETTING DOWN), Billy Ocean, GTO 12in
- 57 60 ROOF GARDEN/CLOSER TO YOUR LOVE/TEACH ME TONIGHT, Al Jarreau, Warner Bros LP
- 58 37 TAINTED LOVE, Soft Cell, Some Bizzare 12in
- 59 74 TEE'S HAPPY, Northend, US Emergency 12in
- 60 99 STREET MUSIC (INSTRUMENTAL), Gang Gang, US Sugarscoop 12in
- 61 — WE GOT THE FUNK/OBJECTS, Hi-Tension, EMI 12in
- 62 51 SUPER FREAK, Rick James, Motown
- 63 48 JOY AND PAIN, Maze/Frankie Beverly, Capitol 12in
- 64 90 GIVE IT TO ME (INSTRUMENTAL), Conquest, US Prelude 12in
- 65 — TAKE MY LOVE, Malba Moore, US EMI America/12in promo
- 66 78 THIS KIND OF LOVIN', Whispers, Solar 12in
- 67 57 "43"/HEATHROW, Level 42, Polydor LP
- 68 76 BACK TO THE '80s (PART 2), Tight Fit, Jive 12in
- 69 85 FUNKY SENSATION/FEEL SO GOOD/POYSON/ALL MY LOVE, Gwen McCree, US Atlantic LP
- 70 56 LOVE ALL THE HURT AWAY/HOLD ON I'M COMIN', Aretha Franklin, Arista 12in
- 71 58 NICE AND SOFT, Wish, US Perspective 12in/Excalibur 12in
- 72 67 SWEAT (TIL YOU GET WET), Brick, US Bang 12in
- 73 77 BUSTIN' OUT, Material, Ze 12in
- 74 86 BULLET TRAIN, Mike Mainieri, US Warner Bros LP
- 75 — LET'S START II DANCE AGAIN/LET'S START THE DANCE (REMIX), Bohannon, US Phase II 12in
- 76 82 FIRST TRUE LOVE AFFAIR, Jimmy Ross, Megafunk 12in
- 77 81 I'M GLAD THAT YOU'RE HERE, Alphonse Mouzon, US Pause LP
- 78 83 SHAKE-N-SKATE, Dr York, Groove Production 12in
- 79 83 TAKE OFF, Harlow, Champagne 12in
- 80 88 (WE ARE HERE TO) GEEK YOU UP, Michael Henderson, US Buddha LP
- 81 — RIGHT TIME OF THE NIGHT/GOT TO BE TRUE, Shirley James/Danny Ray, Black Jack 12in
- 82 — IF LEAVING ME IS EASY, Lloyd Charmers, Radioactive 12in
- 83 70 COLUMBIA (IN THE JUNGLE), MSO, Mainstreet 12in
- 84 — HOT SUMMER NIGHT/HOT VERSION, Vicki Sue Robinson, US Prelude 12in
- 85 79 STATION BRAKE/(INNERMISSION), Captain Sky, US WMOT 12in
- 86 — HILL STREET BLUES/DANCE TONIGHT, Rodney Franklin, US Columbia LP
- 87 — GIRL/JIM'S JAM, UK Players, A&M 12in
- 88 — MAGIC NUMBER/EVERYBODY'S BROKE, Harbie Hancock, US Columbia 12in
- 89 — DON'T STOP THE MUSIC, Bits & Pieces, Island 12in
- 90 76 PLAY TO WIN/PLAY, Heaven 17, BEF 12in

INDEPENDENT

SINGLES

- 1 1 PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory
- 2 3 THUNDER IN THE MOUNTAINS, Toyah, Safari
- 3 2 JUST CAN'T GET ENOUGH, Depeche Mode, Mute
- 4 4 REALITY, Chron Gen, Step Forward
- 5 10 HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red
- 6 5 POLICE STORY, Partisana, No Future
- 7 8 YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red
- 8 8 LEATHER, BRISTLES, STUDS & ACNE, G.B.H., Clay
- 9 7 ALL-OUT ATTACK (EP), Blitz, No Future
- 10 12 HANGING AROUND, Hazel O'Connor, Albion
- 11 9 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 12 24 BARBED WIRE HALO, Annie Anxiety, Crass
- 13 14 PUPPETS OF WAR (EP), Chron Gen, Fresh
- 14 13 ONE IN TEN, UB40, DEP International
- 15 — SAETA, Nice, Flickknife
- 16 — LET THEM FREE (EP), Anti-Pasti, Rondelet
- 17 15 FOUR SORE POINTS (EP), Anti-Pasti, Rondelet
- 18 32 THE RESURRECTION (EP), Vice Squad, Riot City
- 19 18 LAST ROCKERS, Vice Squad, Riot City
- 20 — DEAD CITIES (EP), Exploited, Secret
- 21 21 NEU SMELL (EP), Flux Of Pink Inlans, Crass
- 22 29 NEW LIFE, Depeche Mode, Mute
- 23 19 RELEASE THE BATS/BLAST OFF, Birthday Party, 4AD 111
- 24 11 I DON'T WANT TO LIVE WITH MONKEYS, Niggons, Romans In Britain
- 25 29 ARMY LIFE, Exploited, Secret
- 26 28 DREAMING OF ME, Depeche Mode, Mute
- 27 17 INCONVENIENCE, Au Pairs, Human
- 28 22 LOVE WILL TEAR US APART, Joy Division, Factory
- 29 25 NAGASAKI NIGHTMARE, Crass, Crass
- 30 42 FEEDING OF THE 5,000 (SECOND SITTING), Crass, Crass
- 31 28 CEREMONY, New Order, Factory
- 32 23 ONE LAW FOR THEM, 4-Skins, Cockwork Fun
- 33 34 ATMOSPHERE, Joy Division, Factory
- 34 47 EXPLOITED BARMY ARMY, Exploited, Secret
- 35 — STARTURNS ON 45 (PINTS), Starturn, V-Tone
- 36 38 TRANSMISSION, Joy Division, Factory
- 37 — SCOT, Maximum Joy, V
- 38 27 SHE'S FALLEN IN LOVE WITH A MONSTER MAN, Revillos, Superville
- 39 45 REALITIES OF WAR (EP), Discharge, Clay
- 40 — MESSAGE OBLIQUE SPEECH, Associates, Situation 2
- 41 38 GRASS/TRADE UNIONS, Robert Wyatt/Dishari, Rough Trade
- 42 26 MATTRESS OF WIRE, Aztec Camera, Postcard

- 43 36 DOGS OF WAR, Exploited, Secret
- 44 — MR CLARINET, Birthday Party, 4AD
- 45 48 CALIFORNIA UBER ALLES, Dead Kennedys, Fast Products
- 46 50 TOO DRUNK TO Dead Kennedys, Cherry Red
- 47 — WHEN YOU WERE SIXTEEN, Fureys & Davey Arthur, Ritz
- 48 35 WHY, Discharge, Clay
- 49 37 MOTORHEAD, Hawkwind, Flickknife
- 50 48 NERO, Theatre Of Hate, Burning Rome

ALBUMS

- 1 1 PRESENT ARMS, UB40, DEP International
- 2 3 RED MECCA, Cabaret Voltaire, Rough Trade
- 3 2 WISE AND FOOLISH, Misty In Roots, People Unite
- 4 4 PENIS ENVY, Crass, Crass
- 5 5 SIGNING OFF, UB40, Graduate
- 6 9 CLOSER, Joy Division, Factory
- 7 15 PUNKS NOT DEAD, Exploited, Secret
- 8 7 THE LAST CALL, Anti-Pasti, Rondelet
- 9 12 ANTHEM, Toyah, Safari
- 10 16 PRAYERS ON FIRE, Birthday Party, 4AD
- 11 6 COVER PLUS, Hazel O'Connor, Albion
- 12 16 THE CURSE OF ZOUNDS, Zounds, Rough Trade
- 13 8 T REX IN CONCERT, Marc Bolan & T Rex, Marc
- 14 — PRESENT ARMS IN DUB, UB40, DEP International
- 15 — SONGS OF PRAISE, Adicts, DWED
- 16 17 MOTORHEAD, Motorhead, Big Beat
- 17 11 77 — EARLY YEAR — 78, Fall, Step Forward
- 18 33 UNKNOWN PLEASURES, Joy Division, Factory
- 19 22 IN THE FLAT FIELD, Bauhaus, 4AD
- 20 — DECEIT, This Heat, Rough Trade
- 21 24 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 22 10 STATIONS OF THE CRASS, Crass, Crass
- 23 10 ODYSHAPE, Raincoats, Rough Trade
- 24 23 DIRK WEARS WHITE SOX, Adam & The Ants, Do It
- 25 26 THE ONLY FUN IN TOWN, Josef K, Postcard
- 26 14 FIRE ESCAPE IN THE SKY — THE GODLIKE GENIUS THAT IS SCOTT WALKER, Scott Walker, Zoo
- 27 — CAUGHT IN A FLUX, Eyeless In Gaza, Cherry Red
- 28 20 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human
- 29 — BLACK SOUNDS OF FREEDOM, Black Uhuru, Greensteves
- 30 19 ALWAYS NOW, Section 25, Factory

Songwords

ALTERED IMAGES

Happy Birthday
On Epic Records

Happy happy birthday
In a hot bath
To those nice nice nights
I remember always always
I got such a fright
Seeing them
In my dark cupboard
With my great big cake

Happy birthday, happy birthday

If they were me
If they were me
And I was you
And I was you
If they were me
If they were me
And I was you
Would you have liked a present too.

Happy birthday, happy birthday.

(C) Warner Bros Music Ltd.
Words & Music By: Altered Images



Profile

FULL NAME: Clare Patricia Grogan
DATE OF BIRTH: 17 March 1962
EDUCATION: Notre Dame
FIRST LOVE: My Dad
FIRST DISAPPOINTMENT: My Mother
FIRST PERFORMANCE IN PUBLIC: Goldilocks plus Three Bears (I was an Owl)
MUSICAL INFLUENCES: Jucy Garland
HEROES/HEROINES: Judy Garland; Vera Brittain; 'Basher'
VICES: Talking too much
HOBBIES: Eating, Watching TV

MOST FRIGHTENING EXPERIENCE: Alicia first thing in the morning
FUNNIEST EXPERIENCE: Seeing the Berlin Blondes
WORST EXPERIENCE: Middlesbrough Rock Garden
IDEAL HOME: My Own
IDEAL CAR: Very old Citroens
IDEAL HOLIDAY: With my boys in Altered Images of course
FAVE FOOD: Almost everything
FAVE CLOTHES: Party frocks
FAVE DRINK: Coke
MOST HATED CHORE: Rehearsing
AMBITION: To go to China



CLARE OF ALTERED IMAGES

Shocked

I WAS deeply shocked by some of your readers total lack of knowledge in the music scene.

Firstly, how dare your readers possibly defend Steve Strange, the musical leper of our times?

At present he is merely the front for Midge Ure's Ultravox cast-offs, and his talents are dubious to say the least. Silk had one saving grace, they were amusing, whether this was meant or not remains to be seen.

I agree with any derogatory comments that Greta Snipe or anyone else could make about him, as regards music, although, as a person he may have fine qualities, as yet to be displayed. When a person starts up a club solely to parade around in circa 1972-74 clothes, how can anyone take him seriously?

The Blitz depended on a Bowie evening to attract futurists (post glam-rockers).

Surely, if he was proud to walk around in his eternally changing garb he would be seen in the streets, not transported from coffin to club in taxis never daring to show his face in the sun less it should shrivel him into a very small heap of ash.

As for his craving to wear a dress on the front of his record, pardon me for mentioning it, but didn't Bowie do this about a decade ago? And his desperate attempt at the Gaucho look, didn't Bryan Ferry sport a similar outfit (he probably had more than one though) back in 1974?

Let's face it, there is no new scene, these so-called futurist groups are just scratching round for ideas like chickens looking for food. Ideas that originated with the glam-rock groups of nearly 10 years ago.

Please Steve if you want to head a movement, why don't you join EXIT? **Tracing Hedley, Upper Tooting, London.**



● **HMV Record Token winner.** Nothing like a bit of controversial bite from a friendly reader is there?

Fabbo

I THINK it is about time that someone said something in defence of Ultravox after the totally unfair and crushing reviews given to them by Record Mirror who seem to have it in for anyone who attains any level of success.

Two weeks ago we travelled from Belfast to their Edinburgh concert. The set, lighting and sound were superb and the lyrics had meaning for those sufficiently educated and socially aware among us, obviously Mark Cooper does not fall into this category. He would be better off at a Tweets concert.

We had the opportunity of meeting Ultravox afterwards and thanked them personally for such a great concert. They returned our thanks for travelling over. It was all well worth it. **Michael & Allison, Belfast.**

● How truly wonderful.

Pathetic

YOU PATHETIC load of farts, you lot just don't give up do you? I'm referring to the review of 'Dance' and the

pic of Numan you slipped in beside the nasty letters in issue September 19th.

I'd like to see you flying over a shark-infested ocean with your engine conked out. You lot'd shit yourselves, I'm a great fan of Numan, have every record and I absolutely hate you. Never am I going to buy your paper again. I'll make do with my 'Beano', thank you very much. **Jo the Waiter, Room 8, Top Floor.**

● I'd rather see Gazza flying over shark-infested waters, la.

Tell me

DID YOU see her on TOTP? What jolly little bundle of fun she is! That Clare of Altered Images. Now if everybody went around like that what a happy little world this would be. Clare, I think you're really sweet. **Love Jasper Wolfie Diddums Co-Co Jim-Jams.**

● I think I'm going to be sick.

Warped

AFTER READING last week's RM letter page, I came across the best letter I've read in RM for ages. I'm on about the one from Anna Smithson who is an intelligent, sensible girl for being a fan of Soft Cell and saying all those true words about that bitch Greta Snipe. You'd better tell her to watch what she writes in future because Marc Almond is not bloody queer! He's the best looking, sexy moving, sweet singing pop star to hit the music scene in ages and I say that on behalf of all the other Soft Cell fans who were blinkin' disgusted with what Greta Snipe said about the hunk Marc Almond. So just tell her to write true things. Or else it will be goodbye Greta. **Julieann Szymanski, Rugeley.**

● Thanks for putting the record straight. We thought it was a bit bent! **Geddit!**

Knickers

HOW ABOUT having a competition in Record Mirror to win a pair of Kate Bush's knickers? **Michael Read, The Phantom of Cardiff.**

PS Preferably while they're still warm.

PPS Or better still, with Kate Bush still in them.

● How about you tying your own undoubtedly disgusting underwear round your neck and choking yourself to death?

Witty rhymes

STAR SOUND started but couldn't stop. Thousands of medleys reaching the top. With Enigma, Tight Fit and the rest of the crew, it sounds like a pop world "Who Do You Do?" We've had Gidea Park and the LSO. The Hollies even had a go. Star Club singing Bee Gees left me in a quandary. And now we've got a counterfeit Blondie. Makes you wonder

if these boring farts. Will ever drop out of the bleeding charts. **Paul Humphrys, the least famous person in Stoke On Trent.**

● Your poetry is as bad as your jokes, Paul.

Let down

ALTHOUGH I am a loyal Slade fan and have been for the last 15 years I feel that the singles they are releasing lately are a bit of a let down because out of the last six singles they have released there have been four unheard tracks. All the others are either from albums or from previously released singles. I have two singles with the same B-side and two singles with previous A-sides on the B-side and to top it all their latest single 'Lock Up Your Daughters' (plug) has a B-side called 'Sign Of The Times' which was previously released material.

Although I buy every record Slade release I do feel I am being cheated. So come on Nod and Jim get your heads together and give us loyal supporters something special. Look forward to seeing you at Hammersmith. **Dan Peaston, Greenwich.**

PS I wouldn't mind if you re-released 'Beginnings', I missed it.

● Come on then, Slade — what's your answer to that?

No manners

OUR PAPER boy folded this week's Record Mirror, and hence Bad Manners' flexi-disc, in half to get it through the letter-box. I never did like Bad Manners really. Oh, by the way, I don't understand why anyone would want a free Stray Cats poster either — with it being glossy, you couldn't even wipe your arse on it.

And another thing, have you got rid of Greta Snipe, or are you just giving us a temporary rest from total boredom? **Geoff, Clwyd.**

● There's no pleasing some people. Especially people like you, you whingeing toerag.

Manners maketh man

WHEN I read Sunie's review on the new Bad Manners' single I was roused to write to you.

I don't mind her not liking the song, but what annoyed me was when she said that Bad Manners had left their role as a second-rate Madness to become a third-rate UB40. I'd just like to tell her that Bad Manners hadn't been trying to sound like any of those groups. They just sound like Bad Manners and no one else. Perhaps if she listened to some Madness and UB40 and then Bad Manners she'd realise that. Also next time she reviews a single it might be a good idea to listen to it first. Better still get someone else to review the singles. **Paul P, Manor House, London.**

● I think they sound like Armageddon, but that shouldn't worry you, crater-face.



See Kraftwerk letter

Not so sad

I WOULD like to take this opportunity to say a very big thank you to Sad Cafe for the brilliant concert they played at the Edinburgh Odeon (27.9.81).

They are one of Britain's most underrated rock bands and deserve to be at the top. Have a listen to their 'Live In Concert' LP or any other of their LP's and you'll see what I mean.

Any chance of getting a double page pin-up and an interview with them. If not

then I'll never buy the magnificent RM again. **Jacqui Mitchell, Edinburgh.**

● That's us down to three readers then.

Curry favour

EAT YOUR hearts out Kraftwerk fans who haven't seen them live yet — the electronic maestros played live in Bombay on September 25th. Although the prices of the tickets reached a hefty Rs100 (about £8), it was nearly worth it.

The stage was set up like a scene out of a science fiction movie and the manner in which they performed their numbers, with the songs simultaneously depicted on four separate video screens behind them, was absolutely far out.

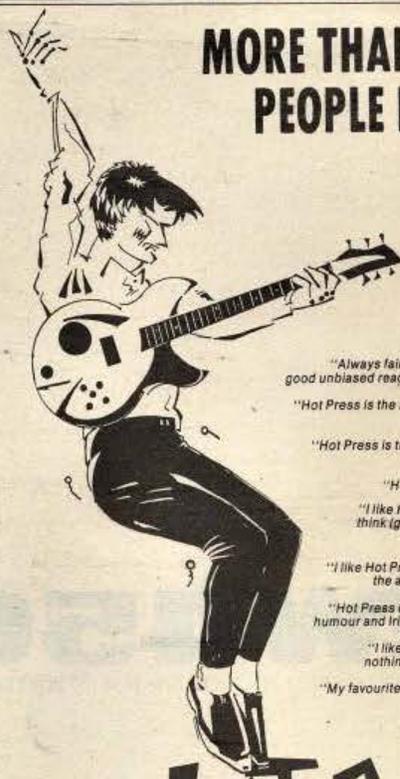
Although only two of their albums have been released here — 'The Man Machine' and 'Computer World' — each of the songs performed, that included 'The Model', 'Autobahn', 'Trans Euro-express', 'Neon Lights' and 'Showroom Dummies', proved that Kraftwerk's music is not only highly innovative, but also is the music of the future.

My only complaint is that they played for a meagre one and a half hours. Possibly on that day, the "power station" just didn't have enough energy to "werk".

Parag Kamani, Bombay, India.

● It's my chapati and I'll cry if I want to.

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