

OLIVIA NEWTON-JOHN - IN COLOUR

# RECORD MIRROR

## TURK'S PEERAGE



QUEEN/BOWIE SONGWORDS • STRANGLERS

# HUMAN LEAGUE SINGLE

## EXTRA TOUR DATES

THE HUMAN League bring out yet another single later this month — just as they start their tour.

Entitled 'Don't You Want Me', it comes from their 'Dare' and is backed with 'Seconds'.

The single is released on November 27 and a special 12-inch version includes a dub version of the track on the B side.

Two dates have also been added to the group's tour at Cork City Hall on December 14 and the Belfast Ulster Hall 16.

The group have been rehearsing for the past three weeks for the tour, and they should be adding an extra keyboard player. It will also mark a departure for normal live performances by not including a lot of tapes.

All they will be using is a taped drum backing, with all vocals and keyboards being played live. The projectors and light show that has become a regular feature of the band's set will continue.

**STOP PRESS:** The band have added an extra date to their tour at the Stafford Bingley Hall on December 23. Tickets are all £4.50 from the box office and Mike Lloyd Artists Ltd., 23 High Street, Newcastle Under Lyme. Tel: N-U-L: 610940.



HUMAN LEAGUE: running out of tape

## Feelgood on tour

DR FEELGOOD go out on the road again, just as the band release a greatest hits album.

Out this week, the LP is called 'Dr Feelgood Casebook' and includes their classic 'Roxette', 'Down At The Doctor's' and 'Milk And Alcohol' as well as their new 'Waiting For Saturday Night' single.

The track is backed with 'Eillen' and is the first single to include new guitarist Johnny Guitar.

Dates for the tour are: Loughborough University November 13, Sheffield University 14, London Goldsmiths College 20, Brighton Polytechnic 21, Exeter University 23, Bath University 27, Cromer Links Pavilion 28, Leicester University December 1, Nottingham University 3, Leeds Polytechnic 4, Liverpool University 5, Aberystwyth University 10, London School Of Economics 11, Manchester Polytechnic 12, Durham University 14, Glasgow University 18, Kings Charles Hotel 19, Redcar Coltham Bowl 20 and Dunstable Queensway Hall 21.



OSSIE OSBOURNE BAND: diarist yet

## Cold Cure

THE CURE — currently in the charts with their 'Charlotte Sometimes' single — take on a short tour at the end of the month.

The group play Edinburgh Odeon November 25, Glasgow Pavilion 27, Bradford St George's Hall 28, Stoke - on - Trent Kings Hall 29, Coventry Apollo 30, Brighton Dome December 1 and London Hammersmith Palais 3.

## OMD extra dates

ORCHESTRAL MANOEUVRES In The Dark have added more dates to their current British tour.

OMD — who are riding high in the charts with 'Joan Of Arc' — will now be appearing at Nottingham University

on December 3, and two extra London dates, which will be at the Theatre Royal Drury Lane on December 4, 5.

Orchestral Manoeuvres will also be visiting Ireland, playing Belfast Whittia Hall December 20 and Dublin Stadium 21.

## HAGAR INVADES

AMERICAN HEAVY metal singer Sammy Hagar comes over for a tour here early next year.

He also brings out a new album 'Standing Hampton' at the same time, which will include his current single 'Heavy Metal'... although it will be a new version.

Dates for the tour are: St Austell Cornish Lido January 23, Southampton Gaumont 24, Bristol Colston Hall 25, Sheffield City Hall 26, Glasgow Apollo 28, Newcastle City Hall 29, Liverpool Empire 31, Birmingham Odeon February 2, Ipswich Gaumont 4, Lancaster University 5, Manchester Apollo 7 and London Hammersmith Odeon 9 and 10.

All tickets are available now, except Bristol when they go on sale on January 4. But the venue is taking postal applications for the tickets which cost £4 and £3.50.

## Oi over Xmas

CHRISTMAS WILL get a kicking with an Oi compilation EP called 'Oi-P', the EP will be released on November 25.

The EP features 'I'm Dreamin' Of An Oi Xmas' by the Gonads, 'Merry Xmas Everybody' by the new Foreskins, 'The Six Pissed Days Of Xmas' by Max Splodge and 'Bollocks To Xmas' by The Business.

Last week The Business also brought out their debut single, entitled 'Harry May / National Insurance Blacklist'.

## Dury waste

IAN DURY'S single 'What A Waste', is being re-released along with a new best of album which is also out this week.

The single is backed up with 'Wake Up And Make Love With Me' and is out this week. Both tracks are on the LP which is called 'Juke Box Durys'.

Track listing for the album is: 'Reasons To Be Cheerful', 'Wake Up And Make Love', 'There Ain't Half Been Some Clever Bastards', 'Razzie In My Pocket', 'Sex And Drugs And Rock 'n' Roll', 'Inbetweens', 'Common As Muck', 'Sweet Gene Vincent', 'I Want To Be Straight' and 'You'll See Glimpses'.

## Tattoo make the change

ROSE TATTOO, who start a British tour next month, have rescheduled plans for their Irish tour later this month.

New dates for the band now read: Belfast Ulster Hall November 18, Sligo Bay Mount Hotel 20, Port Looise St Mary's Hall 21, Seward Country Club 22 and Dublin McGonnagals 23.

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# TOYAH FOUR TRACK

TOYAH WILLCOX releases a brand new single on November 16, just as she gets ready for her British tour.

Entitled 'Four More From Toyah', the single is a four-track EP, playing at 33 1/3, and includes 'Good Morning Universe' and 'Urban Tribesman' on side one, and

'In The Fairground' and 'The Furious Futures' on side two.

And the first 100,000 copies include an extra bonus — a free flexi disc. It is entitled 'Stand Proud' and is another brand new track. In addition, a special limited edition of her current album



TOYAH: no surrender?

'Anthem' will be released as a picture disc to coincide with her live dates. \*Toyah has added another

date to her tour at Brighton Centre on December 17. Tickets are available from November 14.

## Dept S tour

DEPARTMENT S — who hit the charts with 'Is Vic There' and 'Going Left Right' — go out on a tour later this month.

The band play: Newcastle Polytechnic November 20, Glasgow University 21, Dundee 31, Andrew's University 22, Stirling University 25, Durham University 24, Keele University 25, Liverpool University 26, Birmingham Aston University 27, Colchester Essex University 28, Norwich East Anglia University 29, Bradford University December 2, York University 3, Leeds University 4 and London Southgate Royalty 5.



CHIEF RAT GELDOF: caught momentarily between extensive British tours

## Rat's single at last

THE BOOMTOWN RATS release their first single in over nine months — but are shying away from a British tour in favour of dates in the Far East.

The single 'Never In A Million Years' comes out on November 20, and is a taster for their forthcoming album, set for release in mid January. But there will be no British tour until the end of April next year, because the Rats are embarking on a major world tour at the end of January, taking in the Far East, South America and Europe.

Eager to make up for their long absence in Britain, the Rats promise that the British tour will be their longest ever, lasting over six weeks.

## Boney M killer

BONEY M BRING out their first single of the year this week with a song called 'We Kill The World (Don't Kill The World)'.

The song comes out on a 12-inch special with a 13-minute Stars On 45-type medley of Boney M hits called 'Six Years Of Boney M Hits'. The seven-inch single is backed with a song entitled 'Boonoooons'.

## Slade until deaf

SLADE BRING out their latest album 'Till Deaf Do Us Part' next week.

The album features 12 tracks all written by Jimmy

Lea and Noddy Holder, except an instrumental by Dave Hill.

The group have also made some alterations to their tour next month. They have added a date at the Sheffield Lyceum on December 6 and their Lancaster University gig on December 9 has been cancelled and the group now play the Edinburgh Odeon on that night.

## WAH! ning

THE ACCLAIMED Wah! take on a series of live dates later this month — even though they have a bad reputation for their unconventional gigs.

The band — who have just released a new single

'Somesay' — play Liverpool University November 27, Newcastle University 28, Glasgow Mayfair 29, Manchester University December 2, Bradford University 3, Birmingham Imperial Cinema 4 and London University SU 5.

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BLUE RONDO A LA TURK, haute couture purveyors of salsa and all things rhythmic, are north of the border. GARY HURR goes to Glasgow to check out Turk's Peerage on page 4

### PLUS!

WERE THE STRANGLERS asking for trouble from the other side of darkness with their mean and nasty image? HUGH CORNWELL thinks so, and describes how they've got rid of the Meninblack connection and are now writing love songs... page 10

### PLUS!

OLIVIA NEWTON-JOHN as you've never seen her before! Miss Wet T-shirt (and all the rest!) of 1981 raises your temperature in sizzling steamy colour on page 16

### PLUS!

A LIFE In The Day of model, ace face, walking-fancy-dress-show-about-town GEORGE O'DOWD. See what we mean when he speaks to SUNIE on page 15

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EARTH WIND & FIRE

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# TURK OF THE DEVIL

GARY HURR  
on the crest of  
a blow-wave  
with  
BLUE RONDO  
A LA TURK  
in Glasgow

**S**AY "GLASGOW" to a Southerner and read his mind.

Paranoic boozing, heavy street warfare and dull depressing everyday issues. Am I right, am I wrong?

The Southern stereotype of Glaswegian life and love is hilariously inaccurate and misleading as Glasgow is by no means musically or socially isolated. Because of the sheer distance from the southwest hub, Glasgow punters were forced into a corner and given a choice: accept the mediocre or create your own thing. They chose the latter and applied their talents well.

Glasgow is colour, thrills and romance in a big day. I could lose myself. It may yet

happen. All of this is whetting my salsa appetite for I am here to see two concerts and meet a group.

## OPEN YOUR HEART...

**B**lue Rondo A La Turk are much more than a samba-flavoured press release.

They are real. At Maestro's tonight they are playing their ninth concert, following a summer of feverish speculation and an autumn of low key but high tension semi-select shows in Barry Island, Bournemouth and Birmingham.

Blue Rondo don't want or need to tread the bumpy "gig" circuit. They select their venues. All the clubs they have played in were fun, a pleasure to be at. The

hideous rock 'n' roll gestures happily absent. On the simplest level, kids getting more than their money's worth. Natch!

Glasgow is Rondo's first as a signed band. They have their label, Diable Noir, set up for what was rumoured to be a king's ransom to Virgin.

Are they worth it? The whole scenario has been cleverly acted by Rondo's affable manager, Graham Ball, who has been over-astute in preparing and presenting the band to Joe Public. A diamond-hard balance of musical stick and carrot which has asked more questions than there have been answers to give.

"We had to do these dates because of the huge buzz around the group in Scotland," he says. "It's not a question of 'promoting' the single at all, because that idea is synonymous with the

rock 'n' roll thing we want to break away from."

Ball, 23, says that the first single, *Me And Mr Sanchez*, is Rondo's pop single. It was made on seven inch for Radio One and Chartland and one 12 inch for the clubs. "Our next single will be much harder and much more in line with what we plan to do in the future," says the protege of Spandau Ballet manager Steve Dagger.

Ball and Dagger may have manipulated their environment to what seems like a shocking degree, but who can deny, after having seen both groups, that they don't back talk with talent? Blue Rondo formed late last year when most of the UK was still slapping its back with electropop and Spandau were cutting long stories short.

The original duo was Chris Sullivan, 21, and 19-year-old

Greek Christos Tolera. Sullivan is a Welsh valleys boy and Tolera from Camden High Street. Sullivan's highly colourful past and his association with night clubbing in London clicked into step with the idea of Rondo. The band rehearsed, auditioned and eventually added an authentic Brazilian rhythm section in the shape of Kito Paoniani and Geraldo D'Arbilly who injected the percussive thrust which so dominates the live show.

Graham Ball tells me during the weekend that top session Latin drummers in London all reckon Geraldo to be pretty hot in terms of sheer technical expertise. Rondo played their first show at a warehouse in London's Barbican on the eve of the Royal Wedding.

Kito explains that "everything was worked out. We wanted to be ready so

that we could put on a good show in a good club atmosphere. We had to be musically together before we went on stage."

Since then the Zoot bandwagon has been rolling speedily along as more and more of Britain's youth discover Latin music. Everybody Moosey!!

## PLAY TO WIN...

**T**he show at Maestro's is accurate, well executed and danceable but by their own standards a rather unhappy affair. Something's missing. The stage is too small, the club too full and the punters too rigid.

Sullivan moans afterwards that the front row stood poised throughout despite every acrobatic dance

routine he could throw at them.

Only madman percussionist Mickey Bynoe seems to be having a really good time dressed as he is in his colourful Barbadian robes. The new brass section, Arthur, CC, and Neil sound and look uncomfortable. Much more "brass for brass sake" than the tropical carnival dressing they should provide. Oh, let's forget Glasgow.

### INTO THE CHARTS...

**A**t the interview, Kito, Mick and I chat merrily about salsa and samba and how Blue Rondo want to get an even stronger "roots" feel into their music. "Each show we do must have new elements in it," says Mick. "We get most pleasure from the live work and if you aren't really enjoying yourself or getting into what you are doing it rubs off on your audience. We're constantly changing everything by revising the set. Later we want to get into real ethnic samba and salsa."

Interestingly enough, the

next few months may see Rondo experimenting with electronic-tinged Latin which would reflect the internal group philosophy that constant change is an essential ingredient to "proper" modern music.

"Blue Rondo came together because I knew Gerardo. Gerardo knew Mark (the guitarist), Mark knew Christos and so on," explained Kito. "We went to similar clubs and all had the same ideas about which direction we wanted to move in."

"None of us ever thought much about 'rock' music. We all come from different ethnic backgrounds which meant we were soaking up a lot of diverse influences. Mine, personally, lie in Brazilian Latin carnival music."

Kito claims that the success which the group will surely enjoy will not mean a compromise in the commitment to play radical Latin dance music. "We are much more into consistent improvement than just success for its own sake," he adds.

Blue Rondo make live Latin something worth getting worked up about. The

murderous ritual of playing aircraft hangers like Hammermith Odeon are definitely not dates in their diaries.

"We accept that as we get more popular we will have to play to more people but there are hundreds of places, big venues, which have never been used for music but which could engender a terrific atmosphere," Kito says.

"I mean, who wants to go out to see a group and end up in some appalling place?"

Rondo have played their nine shows in a combination of superior modern discos like Feathers in Barry Island, Exeter Bowl in Bournemouth and Birmingham's wonderfully sleazy Time and Place. They also played at what Sullivan described as an "extraordinary place" - a Brazilian festival in Salisbury where, Mums and Dads leapt on their kids' shoulders to catch the percussive chain.

However, Kito is quick to point out that the smear which has been attached to the so-called elitism means nothing to the people who come to the shows. "Blue Rondo don't just play to people who they personally

scrutinise. All the concerts are advertised locally, and generally those who really want to be there get in.

What's the point of sticking notices in the national press when you're playing to Scottish kids."

"If we make the effort to find good venues, why shouldn't the audience react the same. It shouldn't be too easy to get into one of our shows."

Manager Ball gets positively worried about playing live. "I don't want it to slip into being a routine kind of rock 'n' roll thing. Time is exactly the sort of thing we are standing aside from."

If he has his way there won't be any more live shows before January, by which time there will be a whole new set (well, the current one is nine concerts old) and single, possibly the rip roaring, closest to hard funk song 'Time' which is far more representative of their live work than the current record.

Like their nocturnal contemporaries, the Turks are well aware how healthy the "scene" has become in the last two years. Favourites this weekend are the Haircut

and ABC singles, but of course there are so many more.

The possibilities are enormous. So far things have been handled well. Their Scottish dates all involved local aware people who know what's happening and where it's best.

The self-styled guru of Glasgow, Garry McGrotty, organises everything really well. Garry is now infamous as the man who out-terted Perry Haines and I can see why as soon as he meets us from the train he starts gassing and he never stops - EVER. Still, it is that sort of weekend.

### THE ART OF PARTIES...

**E**dinburgh Valentino's is a smashing young people's nightclub. As soon as I walk through the door I know it is going to be good. The music, a terrific blend of mid seventies discofunk and crushing dashing latter-day dance clans sets the old adrenaline off.

The kids are great too. They're very much their own masters and not grottesque Beat Route clones. There are

several sharp designers up his way who are making clothes every bit as exciting as the ones down South. Rondo hit the action at 12.30 with 'Barrow', the re-work of an old Brazilian Salsa song and featured on the flip of the single. Sullivan dances, legs flailing wildly in the air, sweat streaming from his brow.

Tolera quips with the punters and sings. Actually the group are ready to admit that the singing is perhaps not the strongest point but the dynamic duo are such characters that they more than compensate for their lack of vocal range.

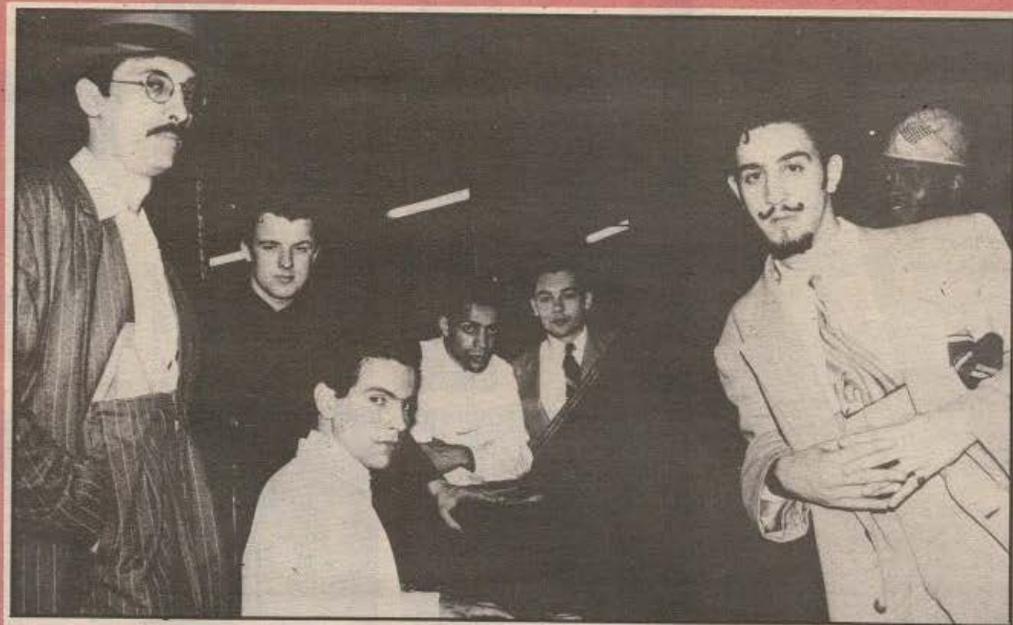
'Drives Deadmen' is hard, brittle Latin. 'The Method' slow, ultra sleazy jazz with Arthur adding a mean sax solo.

Everyone dances, the stage gets taken over, I get wrecked.

And the party doesn't stop when they leave, but that's another story!

Blue Rondo A La Turk are bright, realistic, ambitious, tight but tough. Their music is laceratingly uplifting - much more than 'Me And Mr Sanchez' would suggest.

Forget the crap, this is the real article.



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Rainbow	Best Of (while limited stocks last) £4.79	£4.99
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ONE LINERS ...

SOME STRANGE alliances in One Liners this week: to start with, both Stevie Wonder and Tce's Eric Stewart (formerly of the Mindbenders — now there was a group) have been contributing backing vocals to the new Paul McCartney LP, which doubtless needs all the enlivening it can get. . . a more predictable pairing was that of Ricardo Jobson and Bill Nelson, on a shopping spree at the recent Cocteau auction at Sotheby's; oh, these men of culture . . . a treat for all Remone - loving brats on November 19th, when da brudders fly in again for a date at the Venue; in order to obtain a Big Apple feel to the occasion, the doors will open at midnight and the boys take the stage at 1 am . . . at last, a new single in the offing from the Fire Engines, 'Big Gold Dream' being the title . . . out of the asylum and into the studios are the Fun Boy Three, who are recording an LP, abetted by London lovelies Bananarama . . . now here's a mind-boggling notion — Echo And The Bunnymen are currently on tour in sunny Orstrilia; the land where, in the immortal words of Dame Edna Everage, one is "free of any intellectual distraction whatsoever". Good luck and a tube of Fosters to the brave little Scousers . . . back to odd alliances: how about Debbie Harry in Gilbert and Sullivan's comic opera 'The Pirates of Penzance'? La Harry has been approached to star in the UK production, but we can't imagine her wanting to step into a role lately filled in the US by the terminally yukky Linda Ronstadt . . . Blonde, incidentally, go into the studio for a new LP next month; Debbie joins them as soon as she's finished filming 'Video Drome' and a tour is expected in January, which seems to put paid to rumours that she's to appear in a stage play called 'Fame' in Berlin come the new year . . . Gillan guitarist Janic Gears is off his licks at the mo after having his silver cross and chain nicked by a 'fan' who leapt onstage and embraced him (can't think why) at their



SOFT CELL'S MARC ALMOND: "discipline"

Sheffield gig; the cross was a gift from his parents in Poland and consequently of great sentimental value, so if the culprit would care to post his spoils to Virgin Records, no questions will be asked and Janic will be a happy man once more . . . Soft Cell continue their obsession with the seamier side of life; their first LP is to be called 'Non-Stop Erotic Cabaret', and word has it that they've been having snaps taken with a dodgy disciplinarian who trades under the name of Miss Bond; he/she is a rubber and whips artist, and we just can't wait to see the pictures . . . Thomas Dolby, who has his own solo single out at the moment as well as his efforts with Fallout Club, Low Noise, contributions to the Girls At Our Best LP, etc. etc. popped up on TOTP with boring Dave Stewart and Barbara 'Fingers' Gaskin, we observe . . . like Dolby, new Squeeze keyboard man Don Snow once played with Lene Lovich — er, if you see what we mean . . . and finally, congratulations to Au Pairs singer Lesley Woods, who has "married" the singer from all-girl group the Bloods . . .

RECORD MIRROR

IT'S ALL over folks! The industrial dispute by NUJ journalists which has affected some of RECORD MIRROR'S regular features over the last few weeks has been resolved and normal service has now been resumed. And we haven't forgotten about Queen either! The feature you were due to read this week will now be here in all its glory in next week's bumper issue. Don't miss it!



THE GO-GO'S: short and sweet

SMALL IS BEAUTIFUL

SHORT OF crawling out into the freezing blackness to die slowly in the howling blizzard, I opt for death by Fetley's in the Student Union bar at Manchester's infamous university. My gaze sweeps the desolate scene . . . inmates, mostly of Oriental origin, litter the war-zone. Some have cobwebs strung from nose-tip to chest, pens poised motionless above empty pages, captured in suspended animation for eternity. I peer over the dust-laden shoulder of one hapless vagrant and read the words inscribed in faded ink: "Date: February 2nd, 1933. The . . ."

The . . . what? I ask aloud, although there is no one to hear my strangled gasp. My attention is suddenly attracted by a crumpled figure, crouching near the exit as if contemplating a quick escape. Then the face becomes attached to a name in my tattered memory — Belinda, chanteuse with all-girl beat combo the Go-Go's. I struggle through the piles of bloated corpses to reach her side. I offer the keg of brandy swinging gaily from the neck of my trusty St Bernard, Dennis. She accepts the dusky liquid's warm embrace with shaking hands.

Finally, my recently-discovered fellow survivor of the heavy metal mayhem being wreaked with an awful vengeance in the basement disco speaks a few painful words through dry lips: "We've spent the last seven hours in a mini-van driving from Norwich. It's a good thing we get on so well together. I learn the sound-check for the wake, I mean gig, has been delayed for several days due to an overtong meeting by the Iranian Students' Council. A siege of a chillingly familiar nature is in the process of being enacted by

an assortment of half-wits employed by the university, whose sole purpose it seems is to ensure minimum publicity, organisation and success for any gig unfortunate enough to be arranged. I dis - inter the even - tinier - than - Belinda guitarist with the group, Jane. "My ambition is to be huge," she says. It's not clear whether she is referring to her diminutive stature or the success of the Go-Go's. "The tour is going real well, except for one or two dates like Sheffield where we only sold four tickets." As we have perhaps three weeks before the night's entertainment is due to take the stage, I set out in search of Charlotte, guitar-player and professional talker. Charlotte says 'fun' a lot and I wonder who she's trying to convince. "I'm usually really up, I mean, I love New York for its energy and I'd like to live there even though I'd only last three months before I burnt myself out."

I ask her about the band's relationship with Miles Copeland who owns their American label, IRS, and manages the Police. Mr Copeland once had a reputation for being, er, a little difficult to deal with. "He did used to be a real awkward guy, but he's changed a lot, he really has. I think a lot of his mellowing out is to do with the fact that he got married a while ago and he seems more content with the ways things are now somehow. I knew I was gonna like him the time I walked into our dressing room and he was kissing his wife with real kinda enthusiasm. I thought: 'Hey, any guy who doesn't mind other people seeing him do that kinda stuff must be OK'."

As I slowly arrive at the conclusion that the Go-Go girls are really alright

people, I stumble by chance on drummer Gina, caught mid-way through feeding the ravenous huskies which are to whisk us away later through the frozen wastes of Manchester city centre. Gina, like the others, stands in a permanent hole, a fact which nevertheless fails to disguise her attractive shape and the determined effervescence of her personality. A chronic example of over-zealous, clever dick student rag representative is attempting to persuade Gina that "American women are more aggressive than their British counterparts". For a moment it seems as if he will leave the poky little cupboard of a dressing room as one of the walking wounded. But Gina relents and snaps a few drumsticks in the crook of her dinky little arm instead. Jools Holland and His Millionaires crank the hapless evening into action with astounding good humour and talent. Holland, generous with his energies to the point where he might offer to go Dutch on the

ticket of any punter who poked his dripping proboscis through the portals of the hall in an effort to swell the audience of three Iranians left over from the meeting earlier, merits several chapters of his own. The Go-Go's deliver a remarkably good set, considering the circumstances. It's midnight, they're dog-tired, the sound's a mess and most people went home an hour and a half earlier when the main bar shut. My major grouse about them is that they only have three decent songs, although they play the rest with determination. The gig finishes a moral victory and a financial disaster. Last I hear of the girls, they're bouncing off the walls of the dressing-room in frustration and Jools watches with interest as a continual stream of arguing, crying individuals pass through his dressing room, which is a glorified passageway with a door at either end. I must remember to get a proper job. SIMON LUDGATE.

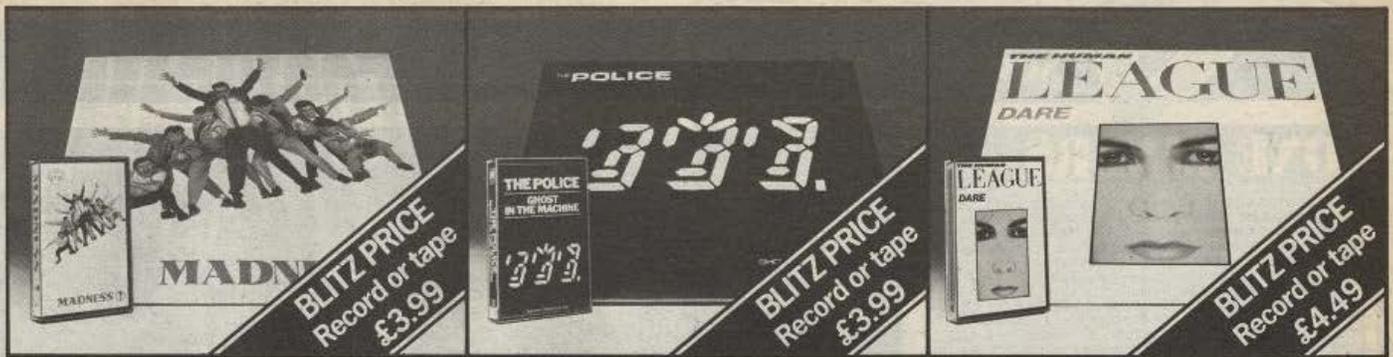
VIDEO WARFARE

THE RELEASE of a cut-price video - album by an almost totally unknown band looks set to precipitate a revolution in the video industry. Whereas in the past shooting a video - tape has been almost exclusively the privilege of established artists backed by major record companies, The Gas have demonstrated that you can do - it - yourself. Although their debut LP, 'Emotional Warfare', has been released by Polydor, its video counterpart comes from the group itself — costing them a total of only £276 to make. Not bad considering that the normal price of a single video, such as is likely to be shown on Top Of The Pops, can be £10,000 or indeed considerably more; David Bowie's 'Ashes To Ashes' video cost a staggering 80 grand. The Gas reckon their cheap achievement is as big a breakthrough in the field of video as the independent labels were in relation to the rest of the record business when punk first got under way. They are also eager to point out that their saving has been passed on to the consumer. The retail price of the 'Emotional Warfare' video - tape is just £9 — only a couple of quid more than the average blank tape of the same price. It is available by mail-order from The Garage, Finch Street, London SE1. MIKE NICHOLLS.

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# News Beat

## MONDAY

I CAN stand it no longer. After years of luxury as tax exiles in America, those meaningless old whines the Bee Gees threaten to return to our fair shores. Permanently. This is the most depressing news I have heard all year and I can only assume that they are making this move on the grounds that hair transplants and dental care are so much cheaper this side of the Atlantic.

Naturally, I shall organise a huge and angry demonstration at the airport of their landing to protest against the ludicrous presence of these arrogant and elderly drones. Cowpats and stinkbombs will be the order of the day as genital clamps are totally unnecessary when dealing with this act. The years of tight jeans and high pitched warblings have done their work. And immigration officials are being briefed with showings of the most spectacular flop of all time, the Bee Gees film 'Sgt Pepper', so they will refuse the tedious triumvirate admission to this green and pleasant land. Keep your fingers crossed.

## TUESDAY

I AM flooded with readers' letters all suggesting ways to slim down giant economy size Ant Mares Perroni. Most include some reference to laxative chocolate or long rubber tubes but, of course, all these have been tried already. I really don't know what the answer is for the old gut bucket, but something must be done soon. Wherever he appears large crowds of detractors gather to laugh at his huge, wobbling bay window stomach and practice their waltz impersonations.

Of course, now that his boss, Adam 'Frontal Lobotomy' Ant, has completely sold out to showbiz with his haircut for the Queen and the Royal Variety Performance, he could always marry that other bulging butter mountain from the Prince Charming video, Diana Dors.

## WEDNESDAY

OFF TO court to sneer and snigger at those overblown operatic Shylocks Queen — that's the band who only seem to play to audiences in third world countries these days — as their case is thrown out. They were objecting to the publication of the very wonderful 'Queen: The First Ten Years' which came out a short while before their own shoddy copy, 'Queen's Greatest Pix'.

Naturally, this is the worst book in the history of mankind, full of bulging crutch shots of Freddie 'Steradent' Mercury and, if it sells, threatens to set the course of literacy back at least 200 years. Let us organise a ritual burning where all the copies we can lay our hands on are thrown to the flames and there will be great rejoicing. Tea and biscuits at half time.

A ghastly woman called Susanne writes to me to



by Greta Snipe

ask if I would like to join the fan club of that awful clique of posers, Dexy's Midnight Runners. No thank you is my answer. The 'Intense Emotions Circle' — as it is laughingly called — does not appeal to me because sitting in a circle playing with myself and looking all puffed up and important is foreign to my nature.

## THURSDAY

MORE COMPLAINTS, but not for me this time. Geriatric and flatulent, DJ Richard 'Grecian 2000' Skinner, comes on the hot line to our own resident street liver, Mike 'Outsize Radio' Gardner, who described the old BBC bore as 'greying' a few weeks ago. 'I don't think 29 is exactly decrepit, do you?' whined Skinner somewhat pathetically. If this is true, the snivelling toad must have led an extremely hard life and interfered with himself to excess as a child.

Off to a very boring party at Gossips for those Heavy Metal morons, The Tygers of Pan Tang. It's a predictably dreary affair, full of scantily dressed boilers with public hair poking out of their cheap costumes and fat, many-chinned middle-aged men with baggy jeans and long scruffy hair. I think these were the band. In a fit of typical music biz wackiness they invited people to pelt them with custard pies. Pathetic isn't it?

## FRIDAY

OFF TO London Weekend Television for the preview of tomorrow night's 'South Bank Show' about Elvis Costello and his new country album. My how

he has grown. I wouldn't say he was fat but his tailor now measures round him for the exercise, and when he hung out his underpants Nashville went dark an hour early. And if his legs were encased in rubber I'm sure they'd be a major contribution to road safety.

But enough of these music hall jokes, I am seriously worried about the poor boy because obesity has such a detrimental effect on one's sex life. The larger one's stomach becomes, the smaller everything else gets, as the body works on the principle of what we doctors call Inverse Relation (Shrinkus Dickus). This is a very sad condition and will not be cured by Costello constantly covering his huge gut with his guitar.

Disgusting and aged delinquent Ozzy Osbourne calls me with the details of his new stage show. This involves a gigantic hand which comes down on stage clutching an Ozzy model which promptly explodes covering the audience in chopped liver. He believes that people will actually pay for this rubbish. How sad.

## SATURDAY

WHY DOES Debbie Harry bother? She ignored my advice about the film 'Video Drome' and went straight ahead and did it. She brought out a solo album which I swore would be a flop before she even laid one track down, and now she wants me to tell her whether she should make her debut on the stage with the play 'Fame'. This time, of course, I am forced to give the cold, hard truth. She's pushed her little talent as far as it can possibly go and should now pack it in while the going's still relatively good. At this she slams the phone down in a fit of pique and I shouldn't doubt that there's a facelift in the offing.

I know that Styx fans are incredibly old, toothless and boring but this is ridiculous. Their Ovaltine type performance at Wembley today ends at 4.30pm to allow the fans to be wheeled home in time for 'Game For A Laugh' and a nourishing bedtime drink. Give me strength.



TYGERS OF PAN TANG: Bellies, bums, boobs and boilers (see Thursday)

# SHAKY SINGS ELVIS!



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**L**ET'S FACE it — life as a Strangler can't have been a lot of fun lately. Apart from having become the band that everybody loves to hate — the past 18 months has been particularly rife with catastrophes for them. The mere fact that they are still together as a band at the end of this disastrous period is a survival success story in itself.

The 'strange chain of events,' as they have become to be known, can be traced back to the point where the Stranglers began to take a more than passing interest in the 'Meninblack' on their 'Raven' LP. Since then, the regularity with which their misfortunes seem to have occurred is almost too uncanny to be true.

Firstly, there were the well publicised events such as Hugh Cornwell's two month residency in Pentonville nick, the whole band's detention in Nice and of course the theft of all their equipment in the USA. In between all these, however, there were numerous bizarre happenings, some of which involved the serious illness — even death of some of the Stranglers closest associates. It is not surprising, therefore, that the Stranglers are keen to drop the whole Meninblack saga.

What is perhaps surprising is that they have re-emerged with an album that is basically a compilation of love songs. Admittedly, they aren't conventional love songs (there are ones about a Nun's love of God, a dictator's love of power and even one about the fans love of John Lennon 'post mortem' as it were). But it seems ironic, taking into account much of the band's history and the criticism directed at them, that they should give so much of their attention to the subject of love.

My meetings with Hugh Cornwell have always been pleasant, amiable experiences, this occasion no less so. We begin by listening to the new LP, 'La Folie', during which I notice how mellow the Stranglers are sounding these days. There's nothing here, for example, with the force of songs even as recent as 'Who Wants The World' or 'Nuclear Device'. At last it looks as though they have mastered the array of styles which has been developing in their music over the last couple of years — the result being that this album is infinitely more accessible than anything they have done since 'Black And White'.

At one point I jovially remark to Hugh that some of the music on 'La Folie' could easily have been written with the Radio 2 market in mind, to which he replies that they were really aiming for Radio 3. A slight over statement perhaps, but it gives you some idea of how polarised the Stranglers are becoming.

Eventually we get round to conversation proper. First and foremost how did the Stranglers get hooked onto the subject of love?

"Just thinking about things, you know. Everyone was saying 'you don't write love songs do you?' And we said 'No, we'll never write a love song.' The closest we ever got to it was 'Bring On The Nubiles' and also 'School Man', that's a love song. I started thinking about that and I thought, 'wouldn't it be good to write a collection of songs about love — but have them describing the complete folly of it, and the complete madness of it — and the things people do in the name of it. Like in France, for example, they have 'Crime Passionnel', which is if someone kills someone in the name of love, they can be let off the guillotine, or whatever the punishment is. It's not called murder it's called 'Crime Passionnel'. It's fantastic when you think of it. In fact there's a case just happening in France now (which is one of the verses of 'La Folie' in translation).

"There's this Japanese student in Paris who had this passion to eat a young girl. Anyway, last Spring he finally got this girl to agree to go out with him. So he took her out, took her back to his flat and he killed her, chopped her up and ate her — and he put the rest of her in the fridge. . . You might laugh, but this actually happened, there was a big article about it in the Sunday Times. The French Authorities are freaking out because they don't know what to do with him, because



HUGH CORNWELL: "everyone was saying you don't write love songs."



# PEACE AND LOVE

## The Stranglers had to change

really it's a 'Crime Passionnel', so really he should be let off. He had a passion for this person, he loved her so much he wanted to eat her — and he did it. This sort of thing we're fascinated by on 'La Folie', these sort of people, these sort of situations."

Did you find yourselves being closeted by the 'Meninblack' album? That was the first time that it seemed the Stranglers had suddenly acquired some kind of image.

"I think we felt a bit claustrophobic in that whole thing. All the bad luck we were having, and all the calamities — it was a period of catastrophes for us and I think we felt the more that happened, the more it was going to happen — you get very fatalistic about that sort of situation. I was very glad that with 'La Folie' we started breaking out of that. It feels like a breath of fresh air — and I think the music reflects it as well."

Was it difficult to drop the whole 'Meninblack' concept?

"No, we'd just had enough of it. We had enough of the sombre,

ominous, heaviness about it. It's a very fascinating topic, but I don't know whether it's necessary to bore the pants off people with it."

That's a paradoxical statement if ever I heard one, and coming from Hugh Cornwell's lips, too! Many critics have had a penchant for over reaction wherever the Stranglers have been concerned, but never more so than on the occasion of the 'Meninblack' albums' release. Some said it was ridiculous that the Stranglers should set themselves up as authorities on a subject that has been fodder for intellectual debate for nearly 2000 years. Personally, I was amazed that anyone could have taken it so seriously — why, the record sleeve was a gas on it own!

Indeed, am I correct in assuming that many of the Stranglers songs are intended to be the teenie-weensiest bit tongue in cheek? "Oh yes, very much so. A lot of our songs have been misinterpreted in that way and a lot of people have been horrified. It's just that they haven't seen the look on the brighter side of life, as they say.

There's two ways of working at a lot of the stuff we write about. You can either look at it totally directly and you get freaked out and horrified, or you can see that there's a bit of a chuckle in there and have a laugh with us. That's been a lot of the problem about being misunderstood and people getting upset by us."

Was the Meninblack album meant to be taken especially lightly? "A lot of the ideas on it were, yes. Just like 'Nothing On Earth' was very tongue in cheek. It was about the popular side of UFO spotting. It was drawing a correlation between UFO spotting and people in cars at night. It just seems that the two have gone hand in hand. I mean, 'Waltz In Black', how can anyone take the laughing on that seriously?"

I decided to steer the conversation round to the other great issue — the question of the Stranglers waning record sales. As businessmen, it must be said, the Stranglers are not the world's best. It has never really been considered good tactics to get on the wrong side of people like the BBC for instance. Or to put it another way

'don't bite the hand that feeds'. It's now over two years since the Stranglers had their last major hit ('Duchess'), but also 'Meninblack' didn't chart as well as previous albums. What would it mean if 'La Folie' flopped? Is the Stranglers future largely dependent on the success of this album?

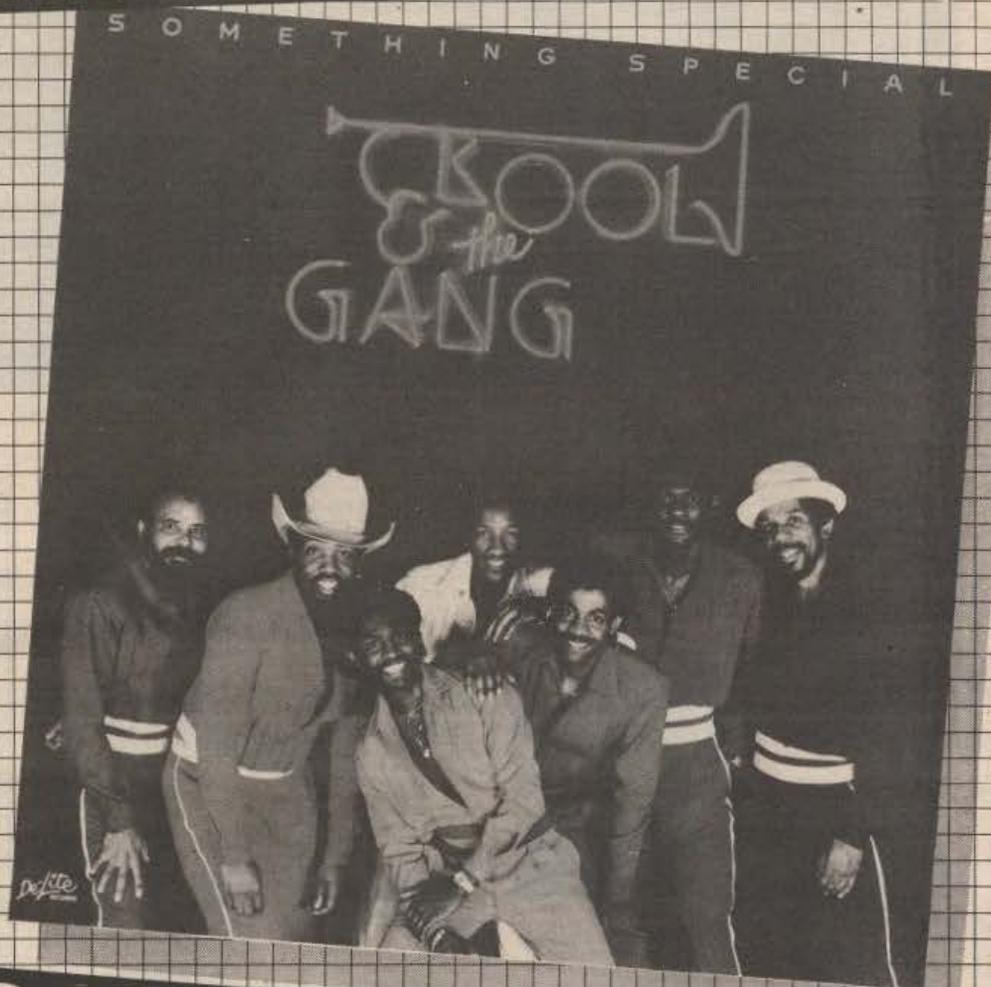
"I don't think it's down to albums, it's down to tours. If we played in Britain and nobody came to see us — then I think that would be more indicative that not many people buying our records. 'Meninblack' sold, I think, 50,000 copies. Well, if there's 50,000 people still in the country who want to buy our records then I can't think that we've flopped.

"I was disappointed with 'Who Wants The World' because I really thought it was the best single we'd ever made. It was really well produced, it had a good sound. I really like the song, and I think we were amazed that it didn't go well when it was released. But there you go, life's full of surprises."

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# Singles

**SINGLE OF THE WEEK** (only 37 shopping days to Christmas)

**CRISTINA: 'Things Fall Apart'** (Island Pre-Release 12in). As if the prospect of the forthcoming Ze Christmas LP weren't tantalising enough, their distributors, Island, have bunged out a limited-edition taster. It couples the Cristina song with 'It's A Holiday', a fierce piece of funk by Material and Nona Hendryx. Co-written by the chanteuse and the Was (Not Was) team, 'Things Fall Apart' is the classiest seasonal offering we're likely to enjoy this year, a bittersweet tale of Christmas past delivered in Cristina's imitably ironic style. *Superbe.*



CRISTINA: falling apart

**OTHER HIGH QUALITY OFFERINGS**

**THE ASSOCIATES: 'White Car In Germany'** (Situation 2 12in). The latest of the bi-weekly single releases the Associates have been turning out over the last few months. Another glorious vocal, another regular, almost metronomic beat, more oblique lyrics: in short, another excellent record. What are they aiming for, exactly? Don't ask me. Their artistic progress since last year's LP has been impressive, but they're even further away from a Commercial (as in chart hit) sound than they were then. I'd hate to see them bogged down in alternative credibility for the duration... Well, we'll see.

**SOFT CELL: 'Bedsitter'** (Some Bizarre / Phonogram 12in). Conscientiously follow-up to the classic 'Tainted Love' by electro-music's odd couple, Messrs Ball and Almond. The banality of bedsit life is their theme, and it's deftly dealt with as Marc sings of applying blusher, pushing tea - leaves down the drain and other everyday activities. Catchy chorus; otherwise, a teeny bit nondescript musically.

**AL JARREAU: 'Closer To Your Love'** (Warner Bros). The bright, poppy opener from his 'Breaking Away' LP, and a logical successor to the near-hit 'We're In This Love Together'. The man's singing is a treat, and the whole thing boasts a sophistication and style that many a younger, hipper chap would give his eye teeth for. When this hits the chart, he'll certainly add a much-needed touch of class to TOTP.

**STOCKING FILLERS**  
**LINX: 'Can't Help Myself'** (Chrysalis 12in). True to their yo-yo singles form. Linx

follow the delightful 'So This Is Romance' with a lesser offering, perfectly palatable but not terribly distinguished. Watch out for the next one.

**KIM WILDE: 'Cambodia'** (RAK). "Oh, the Dead Kennedys' song?" quipped the office wag. Hardly, Kim forces a tragic note into that spectacularly ordinary voice for this hackneyed love 'n' death tale. It's as manufactured, as artificial and over-produced as its predecessors, but lacks their charm. A hit, but a disappointment.

**35MM DREAMS: 'Fasten Your Safety Belts'** (35mm Dreams). After a smashing debut release earlier this year, 35mm Dreams deliver a disappointingly average indie offering. Where's the verve of that earlier effort? Perhaps it was lost when they turned 16: hope not, though, because the promise was (perhaps still is) there.

**IMAGINATION: 'Flashback'** (R&B). Like the Linx effort, this sounds like a hit group marking time, albeit pleasantly enough. A cast of thousands of hand-clapping extras swell the sound.



Reviewed by SUNIE

**ROGER: 'I Heard It Through The Grapevine'** (Warner Bros). Silly disco version of Marvin Gaye's deathless song, with a vocoder-laced vocal; you know, the sort where the singer sounds as if he's warbling underwater. There really ought to be a severe and statutory penalty for makers of tasteless cover versions; listening to Roger, it's easy to think up quite a few possibilities.

**IAN DURY AND THE BLOCKHEADS: 'What A Waste'** (Stiff). A re-release, trailing the 'Juke Box Dury' compilation LP, and a damn good choice. This is the Dury/Jankel team at its witliest and best, languid music and tricky lyrics complementing each other beautifully.

**INGRID: 'The Jam Jar Song'** (Polydor). The less wordy side of the afore-mentioned

duo emerges on this filmsy piece of whimsy, sung by the mysterious Ingrid (you notice how Sting and I have made surnames an unfashionable commodity?) but penned by Dury and Jankel. Delightful doggerel, a fair sample of which is the chorus: "A Wolseley / is coolsy / but a Lancia / is fancier". Neat.

**BONEY M: 'We Kill The World (Don't Kill The World)'** (Atlantic).

**BUCKS FIZZ: 'The Land Of Make-Believe'** (RCA). Boney M's effort is anti-nuke drivel, one of those who inhabit Tony Benn's land of make believe ('the Russians are good chaps really, let's ask them nicely and they'll drop their nasty nuclear weapons in a trice'), and for the terminally tasteless or deaf, Bucks Fizz are wittering on about childhood (my, they must have long memories), and their opus is blessed with a production so overblown as to make Kim Wilde's sound like an eight-track job. Love the punk outfits, though, boys and girls.

**ANTI PASTI: 'Six Guns'** (Rondelet). Sounds more like 'real' (ie 1977) punk than most of the Oi's brigade, by virtue of its ramshackle



sound and chainsaw guitars. Sure, it bears comparison with real punk, and just to prove the point, I'll make one: Anti Pasti sound like a very bad, very loud and very little-known member of the class of '77 known as Eater. Anti Pasti might even take that as a compliment, I suppose.

**THE SHAKIN' PYRAMIDS AND LONNIE DONEGAN: 'Cumberland Gap / Wabash Cannonball / Don't You Rock Me Daddy-O'** (Cuba Libre / Virgin). Young

rockers meet old skiffler for a Donegan-On-45 medley. The end result is a pretty good, lively Lonnie Donegan record, with only some backing vocals and a self-conscious guitar solo poking out to remind us of the Pyramid presence. What it all proves is beyond me.

**RINGO STAR: 'Wrack My Brain'** (RCA). Yeah, go on. You might remember when you were involved in making some rather special records. Who would ever have thought in those days that you'd have ended up pumping out this sort of dreary nonsense?

**WAY OF THE WEST: 'Drum'** (Phonogram). A FLOCK OF SEAGULLS: 'Modern Love Is Automatic' (Jive). Or, whatever happened to the new wave? Some say it went to live in America, but others maintain that it drags on, in the shape of such oddy-named groups as these. Way of The West are about the new-waviest thing you've ever heard, a sub-Police sounding bunch of unadventurous young musos whose records are unarguably well-crafted but taste of nothing at all, like vanilla candy-floss. A Flock of Seagulls belong in the

same bag, but they're simply awful — there's not even any need to discuss it further.

**GODLEY AND CREME: 'Wedding Bells'** (Polydor). 10cc: 'Don't Turn Me Away' (Mercury). Ah, here's a piquant little pairing

Godley's voice was OK in 10cc, when it wasn't aired too often, but as sole singer he gets pretty wearing. 'Wedding Bells' sounds uninteresting to these ears, but in the wake of 'Under Your Thumb' I expect it'll sell like thermal underwear. Whether a similar fate awaits the 10cc record is more of a riddle — it's much prettier, due to Eric Stewart's lovely, soft voice, but the song's pretty insubstantial. To think that the four of them produced some of the classic pop songs of the seventies (and, in Graham Gouldman's case, the sixties) — and they had wit, too. But those days are through...

**HAVANA LET'S GO: 'Spanish Cabaret'** (Polydor). This is an appalling load of old tripe, the most contrived and wooden of all the recent rumbas into salsa, calypso and other similarly ethnic territories. I'm going home.



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## BACK IN THE GROOVE

### EARTH WIND AND FIRE: 'Raise' (CBS 85272).

By Alan Couillard

ONE OF the biggest disappointments of last year must have been EWF's 'Faces' double set, an incongruous, ill-conceived writer of material totally lacking in any sort of direction. Obviously the negative response must have got through to Maurice White and Co because this new set sizzles from start to finish, proving beyond question that 'Faces' was merely a temporary aberration and that EWF are not the spent force many critics would have us believe. Not that 'Raise' bristles with originality, far from it. It succeeds firstly because it reverts back to the tried and tested formula inherent in the 'Spirit' and 'I Am' sets, a formula which has, over the years, become as distinctive as it has professional, and secondly because the songs, or perhaps more importantly the hooks are strong enough to back up their unquestioned musicianship, a factor sadly lacking on the aforementioned 'Faces'.

The new single, 'Let's Groove', is the most exhilarating example. Building up from an accapella intro, the track suddenly erupts into a typical EWF choppy strutter, yet the insistent prodding vocoder riff adds the touch of originality which elevates it above anything else on the album. The words are not up to much it's true, but the groove is so insidiously compulsive that it's hard to see this failing to make the Top 10.

The other highlight is 'I've Had Enough', this set's successor to that pair of classics 'September' and 'Fantasy'. The intoxicating horn section and Phillip Bailey's falsetto vocal transfer a song of unexceptional proportions into the realms of excellence. One noticeable feature about 'Raise' is that the writing credits are shared around rather more than usual — between seven contributors to be exact. Of these seven, guitarist Belyud Taylor's influence is the most profound, with exclusive credits on three of the tracks. His best is 'You Are A Winner', a punchy orchestrated number exhibiting concessions towards both jazz and rock, but not far behind this is the almost ludicrously over-orchestrated 'The Changing Times', which, despite containing some sensational ingredients, somehow never quite cuts through. Still a good album track tho'.

The two slower cuts, 'Wanna Be With You' and 'My Love' are both pleasant enough and add the important element of variety to the album but neither has the potential of say 'After The Love Is Gone'. Still, CBS should not be too hard-pressed in finding at least two future singles to release once 'Let's Groove' has completed its chart stint. Maybe 'Raise' will not provide us with the veritable paragon of singles that its most notable predecessor, the 'I Am' set did but all the same it's a most satisfying return to form. + + + +

### TYGERS OF PAN TANG: 'Crazy Nights' (MCA MCS2123)

By Nick Kemp

GEORDIE HM and what can only be described as a totally predictable offering from, admittedly, one of new wave heavy metal's most promising talents.

The usual grinding riffs, stereotyped guitar solo, thumping bass and squeaky high pitched vocals (why do they all wanna be Ian Gillan?) go to produce an album that will rank among HM's finest of '81. But to be honest, it's not until the closer on side one: 'Running Out Of Time', that this platter really takes off. Encompassing all the characteristics of a classic HM cut this number is destined to take its place in the Valhalla of rock music — all the cliched components but memorable to say the least.

Side two, however, is a different matter altogether: five classics, kicking off with 'Crazy Nights', the story of the show is powerchords, strong melodies and a basic urgency that is guaranteed to win over all but the most

for now, has the boss man bubbling bass all over the place and vocalist J.T. coming on all Philly smooth and cooing. Deodato's superb production mirrors the mood and the feel of the music to the utmost limits. 'Good Time Tonight' rejoices in the art of parties. Dance, don't have a social conscience, or at least if you do, leave it at home with the briefcase.

'Take My Heart' is the first hint at smooth smoochery or disco debauchery. The thing melts anything plastic within 100 yards. Although the sentiments and the lyrics are so contrived and clinically cliched, the guy actually means it. Really means it.

'Be My Lady' however brings it all back to earth. It is contrived, cliched and overwhelmingly unbelievable. 'Get Down On It', the opener on his side two, should have been side two. It is a track that Funkadelic would have taken on, opened out and beefed up with sex and drugs and funk. The groove gets deeper all the time, sheer economy of playing but no expense spared when aimed at winning mass dance floor approval. Unfortunately, the

now they sound even more exotic. In fact it wouldn't surprise me to learn they'd moved the studio into the hothouse at Kew Gardens, brought in the monkeys from London Zoo and sweated through this album like they were cutting through the jungle with a machete.

There's whimpering and wailing galore, native drumming that could drive a man insane and creeping, clutching guitar lines that cling to the stereo like vines.

At any moment you expect Tarzan to come swinging out of the speakers in psychedelic slow motion, the atmosphere is so perfect.

The songs themselves vary a little, but you'd expect that of the Slits' mixture of punk, reggae, jazz and African influences. Some lose themselves through being too self-consciously weird, but others, like 'Earthbeat' and 'Improperly Dressed' are both witty and thoughtful.

Nothing here is charming or easy on the ear, of course. But you wouldn't expect that of a Slits album anyway, would you? + + + +

fact that all is never perfect on a debut album, the lads from LA perform the occasional number that has one despairing. 'Good Times' is such a case, it tries hard to be a love song but reeks all the emotion of a napalm attack. False passion, misplaced fire. The art of romance as displayed by machines.

'Red Light' is another example. If Devo had taken the spud philosophy to its ultimate conclusion then 'Red Light' would have been the result. "This modern world needs a modern attitude" snarls Ridgeway and no-one in their right mind will take a blind bit of notice, and that is the key to Wall Of Voodoo. Their niche lies somewhere between Sparks and Chrome. Their only Stateside competition in that area is Our Daughter's Wedding, who lead on points at this moment in time because they display the necessary electronic tom tom-foolery and semi-sensual humour.

Wall of Voodoo should lay off the heavy stuff. At least until such time as they can handle it properly. + + + +

### YELLO 'Claro Que Si!' (Do it RIDE 8)

By Winston Smith

SWITZERLAND HASN'T honestly had that much to offer over the years. Watches, skiing, Alpen... all quite okay in their own ways, (in fact, Alpen is pretty tasty stuff) but hardly worthy of lengthy pub conversation or rave write ups in Record Mirror. Well, at last that's all over. Now there's Yello!

'Claro Que Si' is Yello's second album. Like their first, 'Solid Pleasure', it's a fun packed collection of synth-thrills, electronics and oddly sub-latinque pop. Sophistication oozes from the speakers as nutty sambas and crazy rumbas punctuated by the charming Swiss accent of Dieter Meier swing their way around the room. A dizzy concoction of mutant ballroom muzak that's both inviting enough to send a Grandma wobbling onto the dance-floor and strange enough to provoke weirdies into rapturous glassy-eyed, weak-kneed isolation. A curious situation. Yello wouldn't be at all out of place on the Terry Wogan show.

Hmmm, a punchline. Ah yes... Shake those maraccas. You know it makes sense. + + + +

### VARIOUS: 'Carry On Oi' (Secret).

By Jim Reid

A WINDBAG of an album, characterised by a vision of working class youth about as broad as the legs of the proverbial cockney sparrer, and the sort of music they drill roads with.

Oi clearly views itself as 'rebel' music, yet its protest is neither constructive or coherent and its politics a sad procession of hollow rabble rousing and unrepentant whining. It's so easy to moan; but repeated chanting of the same old slogans becomes as meaningless and tedious as a shopping list, and what's more becomes a parody of rebellion.

Whist rock has little power to change anything; its best (early punk records) can be both inspirational and stimulating. Oi fails because it is unimaginative and soulless; its music is dull and mechanical, its lyrical range narrow and unilluminating.

In the final analysis the Oi boys are crying into their own beer; it's society that cheated them and they're going to get their own back. Whist their anger is justified, they offer no solutions, other than sinking into a sick caricature of working class life; where thug Ronnie Biggs is a hero — and football hooliganism the most cowardly exhibition of mob cretinism — is celebrated.

This soundtrack of desperation, is elevated briefly by the two Oi poets Gary Johnson and Oi the Comrade; thankfully unaccompanied by 'music', they give us a sharp reminder of the strength unity can bring and a spiteful expose of a 'Guvnors' Man'. Of the groups, only the partisans aim their attacks at specific targets and the Test tube babies show any humour. The rest are a predictable round of macho boasting and impotent bluff and bluster. Do you have any fun boys?

As I said, a windbag of an album, of interest only to sociologists and students of subculture. It gave me a headache, and left me a little sad.

## POETRY IN MOTION

### RICHARD JOBSON (WITH VIRGINIA AND JOSEPHINE): 'The Ballad Of Etiquette' (Cocteau)

By Mike Nichols

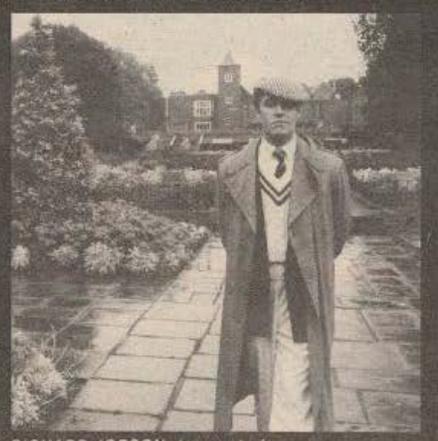
I GUESS Jobbo's biggest problem is that he wasn't born at the turn of the century. Too down to earth to have been a willing member of the Bloomsbury Group, his inter-war post-Imperial preoccupations would have morally and intellectually slotted him in nicely as a poet of the thirties. Consider: Spender, Auden, MacNiece... and Jobbo!

As it is he's torn between being a writer, raconteur, actor, painter, singer and Skid and still can't quite get it right. 'The Ballad Of Etiquette' is the aural version of his often poignant, generally vague 'Man For All Seasons' anthology, the discovery of Virg and Josie enabling him to put his unusual poetry in motion.

To some extent it's the logical extension of another of his projects, the late lamented (by some) Cabaret Futura evenings — except that it suffers without his personal visual stimulus.

Like his lyrics, his prose poems are fairly impressionistic pieces, mixing equal amounts of hope, despair, melancholy, joy and highly evocative imagery.

Virginia's flute lends a pleasantly medieval air to 'Pavilion Pole' and other pieces whilst some of the other musical accompaniments are, similarly inspired. But all this considered, the whole enterprise is too esoteric for mass tastes and can only be of very limited appeal. Skids fans are advised to approach with caution as well as an open mind. + + +



RICHARD JOBSON: too esoteric

ardent of HM haters. 'Down And Out' — gripping rock 'n' roll. 'Make A Stand', ditto, and the grand finale 'Raised On Rock', out and out rock 'n' roll, if this has anything to do with the Elvis Presley song of the same name then the disguise is even better than the average Peter Sellers mask!

So the Tygers have come of age. This album reeks of maturity, sure the sound and style is predictable, rock 'n' roll has been around too long to avoid the pigeonhole syndrome. The factor that sets 'Crazy Nights' apart from most other HM offerings is the sheer style, panache even, of the execution. + + + +

### KOOL & THE GANG: 'Something Special' (De Lite DSR 001).

By Kevin Wilson

CELEBRATION TIME again as Kool and the boys release another album full of dance floor fillers, toe tapping killers and late night thrillers. Whatever the mood, Kool's in the groove. 'Steppin' Out', the single

rest of the album is taken gesture stuff. MOR disco music for 40 year olds. 'Pass It On' in particular is 'Float On' under a thin disguise.

Kool and the Gang make safe music that's aimed at the lower half of the body. Kool's Gang are still just about cutting it but don't give up the day jobs just yet. + + +

### THE SLITS 'Return Of The Giant Slits' (CBS 85269).

By Chas de Whalley

LONG TERM Slits fans can relax. Just because the girls' latest album appears on the CBS label doesn't mean they've sold out, gone soft or started to sing Eurovision songs. 'Return Of The Giant Slits' is still a determinedly experimental collection. In fact, it often taxes the brain and squeezes the mind to the point of exasperation.

Ablly abetted by reggae producer Dennis Bovell and multi-instrumentalist Steve Beresford, the three Slits continue along the primitive path they chose when they first appeared, daubed in mud, on the Island label. But

### WALL OF VOODOO: 'Dark Continent' (IRS SP 70022).

By Kevin Wilson

WALL OF Voodoo began life as a duo bent on the electric approach to making Sci-fi soundtrack music. The duo, Stanard Ridgeway and Marc Moreland, took their compositions to many prospective buyers but the outcome of their labours was a band, Wall Of Voodoo. Now, as displayed on 'Dark Continent', W of V are attracting the sort of attention they should have received in those early days because their music is fit for the current synthetic scene.

Outstanding cuts here are 'Animal Day', which reverses the animal/human relationship in a flippant parody of Orwell's ideals over a suitably ninth synth driven beat, and 'Call Box (1-2-3)' where OMDT and the new Bill Nelson compare technological finery, whilst XTC play an accompanying passage of runs. As if to underline the

### I'M SO HOLLOW: 'Emotional/Sound/Motion' (Illuminated Records JAMS 5).

By Winston Smith

DON'T BE misled. I'm So Hollow are a four piece from (oh dear) Sheffield, and contrary to the impression their name must inevitably give, they are not in the least bit grim or po-faced. They are in fact a very pleasing pop group, that is of course 'Pop' in the hip 'post punk/Full-pop' sense, rather than the Woolles'-girls / Racey / Sheena / Adam / weenedross sense, if you see what I mean.

Of all the bouncy simple charms I'm So Hollow have to offer, perhaps most tantalising is the thrill of hearing Wilson (female), and Rod Le (male), breathlessly taking turns on the vocals with all the sparkle of Fay and Eugene Rezillo in days gone by. These swap 'n' share vocals are served up with a fizzy cocktail of simple sixties-ish keyboards and a kind of aggressive, submerged Banshee guitar. I think these kids could go far. Expect I'm So Hollow on 'Top Of The Pops' some time soon... + + + +

# A LIFE IN THE DAY OF

## George O'Dowd

**“**I ALWAYS set my alarm for seven, thinking that I'll get up early and do my make-up and look really nice, then I wake up feeling grotty, punch the alarm clock and go back to sleep.

I usually get up at 10 or 11, though sometimes I get up at two! I put the fire on and listen to the band's tapes, then I go downstairs for a wash and have a gargle with salt water, for my voice. I come back up and, if it's not a dressing-up day, just bung all my clothes on. I keep warm; I remember what my mum used to tell me — "Even Marc Bolan would wear a parka if it was cold".

If I am putting make-up on, I go out and get a cup of coffee from the cafe down the road, then take it back, have a shave — I hate shaving — then start. The foundation and eyebrows take the longest; it takes about half an hour to get the eyebrows perfect. The rest just takes about 10 minutes. I mess about for an hour; it's not the getting ready that takes so much time, I'm just really dizzy in the mornings.

Then I go to the shop — the Foundry, in Ganton Street — and open up. Well actually, Alison, who works there, opens up at 10 o'clock. I arrive later and see how things are going. I usually spend an hour in the workshop over the road, where the clothes are made up, to see what they're doing, and I phone up the band.

What do I do in the day? I always run around; I visit people, like Mark who's a painter, or a journalist friend (I), or I do PR for the shop. I don't do much modelling these days, though I used to: the first thing I ever did was a Rick Wakeman video, which was real fun because I had to push him down an escalator and be generally abusive to him, and I enjoyed that. Then I did a still ad for Pils lager, then a TV ad for

the TSB which was shown in Scotland for about six months. I did an ad for British Airways, which was on TV the day of the royal wedding — my mum saw it! I was a punk rocker with red spikey hair, and as I walked into Stringfellows I looked up at this plane in the sky. I did Foster Grants glasses, too, and a lot of face photography. I've been on the cover of Donna, Stern (both German) and Avenue (Dutch).

But so what? I don't really want to be famous in that way; I'd rather annoy people than have them all over me, pampering me. All these new romantic groups have done nothing to change things, not like the Sex Pistols and punk did. I don't want to be a sexless, untouchable commodity like Steve Strange. Look at Adam Ant; the reason he's so successful, more than Spandau Ballet or whatever, is that he has slogged around. I don't believe that you get anything without working for it, or rather you achieve more if you work for it.

I never have lunch. I just eat sandwiches and things — unhealthy things — and then worry about it for the rest of the day. I usually get a phone call from John, our drummer, at about three, and that brightens up my day. Then I decide what I'm going to do that night.

At about ten to six I leave the shop, and go to the pub for a drink with Peter, the boss. He always buys the drinks; I don't mind buying someone a drink, but I'm really averse to buying rounds for people. Slap-on-the-back crap, I hate it. I have a St Clements (orange juice and lemonade), then go back to Gooch Street. John usually comes round at about six, then we go off to Goldhawk Road and rehearse for about three hours with the band. Me, John, Mikey and Roy Hay. We have loads of rows, as all the best bands do. We finish at about 11, then John takes Mikey home and we leave the equipment at Mikey's. We drop Roy at Tottenham Court Road, then John and I go round to Jem's — Jem and Jick, these two friends of ours in Fitzroy Square. We watch TV and all that.

Do I miss going out? No. I used to go out all the time, and have a lot of fun, but



George O'Dowd, a 20-year-old Londoner, spent his teenage years first as a punk, then as a leading light of the glamorous club scene that developed around such haunts as Billy's and The Blitz. Plans for him to join Bow Wow as co-singer earlier this year, under the name Lieutenant Lush, folded when he fell out with manager Malcolm McLaren. He now lives in a room above a shop in Gooch Street, runs a clothes shop in London's West End and has formed his own group, the Culture Club.

when I met Malcolm (McLaren) I realised that I hadn't really been doing very much. Also, I wanted to get out of that scene, because a lot of the people in it had this attitude that you were better than everyone else if you dressed up, and I don't believe that. I mean, most of my real friends are pretty normal. Well, what's normal anyway? There's only about five or six people I really like and communicate with, apart from my parents and my five brothers and sister, whom I love all the time. A big, healthy Irish family! I go and see them every Sunday.

I go out at night occasionally, but I don't feel the need to go out, and I feel better for not going out. Healthier.

Eating? Oh, I usually go out for a Chinese meal with John, or we phone Jem and Jick from rehearsal to see what they want, then get a take-away and take it round. I eat a lot, I've got a really big appetite. I go to bed at one, two, three, four o'clock — I take my make-up off with moisturiser, wash my face, go upstairs and write down on a piece of paper what I've got to do the next day, if it's anything important. Then I always forget it, anyway, like 'see this person or that person, put John's jumper in the dry cleaners' — when I get up, I forget the piece of paper. I listen to old records, lying in bed, trying to get ideas for my singing.

I usually fall asleep with music on, with the fire on — wake up with the elderdown on fire! I did that the other night actually, kicked the cover off onto the electric fire. I have terrible dreams: giant lipstick chasing me down the high street, and women wanting their boyfriends back.

I have to force myself to go to sleep, otherwise I lie awake for hours and worry about things.

WAY OF THE WEST  
**DRUM**  
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OLIVIA  
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# Gigs

## BAUHAUS Locarno, Birmingham By Kevin Wilson

IF REPETITION of the name guaranteed a band instant success then Pete Murphy and co should be known as Bauhaus Bauhaus, and they should be basking in the glare of a plethora of lenses, smiling benignly and applying the principal of molar power to the business of whetting the appetites (not to mention knickers) of pubescent romantics.

But no, wait on lovers of the Glamour Game, pay attention all Iggy and Ziggy lovers, look on and wonder you purveyors of all things that worship the night... Bauhaus are watching and waiting. They gain your mind's attention slowly but surely through the medium (spiritual) that is video, a story revolving around conceptual dream / nightmare sequences that issue threat and pose by picture only, a vague soundtrack of multi-track sound drones ever onward and beyond. Then, after a seemingly teeming eternity, Bauhaus enter. As welcome as the night.

'In A Flat Field' is poured over the well made bodies with sombre sub tones and half rhythms, it rushes to the subconscious and delivers a metaphorical kick in the eye liner. It's metaphysical music, careful chaos. Dread laced under key. Vocals are exchanged and positive, sax is added as a weapon of power, a further stab in the mind's eye. The discoid 'Kick In The Eye' simply took the body into an astral plane, another dimension where everything is (sur)real yet untouchable, a dream scene for the curious. Even the mighty Cale's

'Rosegarden Funeral of Sores', a vinyl firestarter, acquires new and nerve twisting moments that would not be out of place in any psycho-horror movie.

Bauhaus haunt and play the parts of Voodoo merchants. Lyrics act as pins that pinch when heard. The drums are primitive yet numbing. A bass line laces and concocts. Pete Murphy is King Cajon. A straight jester who jests not for all their faults, and they have many, Bauhaus have much of what can only be described as unique talent. They must realise and exercise it before they're forever lost in a double barreled world of mass market suicide. Do they understand understand??

## SANTANA Royal Albert Hall, London By Nick Linfield

RHYTHM, UNRELENTING rhythm filled the Royal Albert Hall for four nights this week. And over the top soared the guitar sounds of Carlos Santana, the man the word 'defi' was invented for.

For the last few years Santana's music has been stretched between the band's Latin leanings and their desire to play more commercial fodder, with the result that much of their material seemed ordinary. Admittedly well-played, but ordinary nevertheless. Mutton dressed as ram. What they demonstrated at the Albert Hall is that they have finally reached a happy balance.

Manager Bill Graham's influence is clearly in evidence in their choice of material: Buddy Holly's 'Well



RUSH: dream-makers

# IT'S ALL IN THE MIND

## RUSH Wembley Arena, London By Gill Pringle

IF YOU can't provide quality, heap on the quantity. To my mind that's exactly what Rush are all about every time they return to these shores with a string of three hour long concerts.

Of course there are thousands of fans who would vehemently disagree, since the truth supposedly lies in the sales returns. There just isn't a single empty seat in this massive arena tonight, and 'Exit Stage Left' is surging up the charts. Why?

We're half-way through the set, and the song is 'Tom Sawyer'. Geddy Lee's thin, waveling voice barely cuts through the wall of sound, and Alex Kison looks like he'll burst into tears. The kid next to me mutters a heart-felt

"wow". He's clearly moved. Rush make every schoolboys' dreams come true. The cosmos, high priests, pure fantasy, it's all here. It's the boys own annual translated into heavy metal, with all the familiar heroes smiling from its pages.

The three members of Rush of course don't physically represent the heroes. With their total lack of stage presence, there's no-one crying "Alex, I love you" etc. For the band's role is that of the dream-makers. Shut your eyes and the story unfolds. The pictures in this tale lie in the imagination and not on the stage.

Rush provide intellectual metal for those whose education is not yet completed. If this sounds patronising, a quick look around the audience confirms that the majority are under 18 years.

To the outsider, like myself, Rush are plain boring (their mindless noise reverberating into the sanctity of the toilets), but to those in the know their music is a cult. The annual concert more like a reunion where like-minded escape together into a nervous orgasm of magic and mystery.

All-Right' and J. J. Cale's 'The Sensitive Kind' were played with an enthusiasm that spread to the audience and injected life into London's biggest disused aircraft hanger. The old favourites were well represented, with 'Black Magic Woman', 'Jingo', the

masterwork 'Incident At Neshabur' (complete with snippets of 'Fool On The Hill' and 'My Favourite Things') particularly outstanding. But the success of the concert lay in the way older material was neatly blended with new, confirming the uniqueness of the Santana sound, straddling different styles, but gathering them all together into the infectious Santana mould. It takes a lot to get the Albert Hall moving, but Santana had the place bouncing like a kangaroo on heat.

Carlos Santana may not be the most varied player, but

his playing demonstrates a clarity and control that was duly appreciated by the audience. He's also a very considerate player: at times he held notes long enough to enable members of the audience to skip to the loo and return to their seats without missing a thing.

The final encore was of the stuff that dreams were made of in 1970, as Peter Green joined the band and jammed through a medley of blues standards and riffs that had the crowd rolling in the aisles and the Albert Hall rocking in its foundations.

Santana may not be the 'new wave'. They may well be the 'old wave'. They certainly are the 'permanent wave'. And that, in the fickle world of rock music, is something in itself. It may not have been another 'Caravanserai', but then, miracles don't happen often. What the audience experienced was expert

musicianship harnessed with worthwhile material, played with obvious enthusiasm and enjoyment, that was as satisfying as a dream night with Pamela Stephenson — but not as exhausting!

## GREG LAKE/VOYAGER Odeon, Hammersmith By Nick McKenzie

UP UNTIL 1975, I'd never really thought of ELP as a group of individuals, not in the way one regards the 'Stones or Led Zeppelin or The Who. Emerson Lake and Palmer was simply a band. Not exactly to my taste either but that's beside the point. Then came 'I Believe In Father Christmas', in my opinion one of the soppiest three minutes of blige ever recorded — but the fact is that from then on I was

actually aware that Greg Lake was a singer, and he just happened to be in a group called ELP.

Now that singer is out on his own, following the demise of ELP (no I didn't notice either) and judging by his revolutionary 'Greg' album, the split hasn't come a minute too soon. Whereas ELP relied on progressive 'noise' to entertain their millions of misguided followers, Greg Lake has more interest in melody. The new band, featuring Gary Moore, is ultra light and a touch more powerful than either of Lake's previous outings. The odds were in favour of a triumphant return to the London stage. In that respect, nobody was disappointed. The new album featured heavily and with songs like 'Nuclear Attack', 'Retribution Drive' and 'The Lie', it was a highly promising debut — both on stage and vinyl.

Of course the past played a major part in packing out Hammersmith Odeon and there was a liberal sprinkling of that: 'Fanfare For The Common Man', 'Welcome Back My Friends', Gary Moore's solo hit 'Parisian Walkways', '21st Century Schizoid Man', and finally (as if that lot wasn't enough) a magnificent 'Court Of The Crimson King' as the encore.

Support act Voyager too played a part in the event, drawing one of the best reactions I've seen for an opener. The first half of their set was received with polite interest, but 'Halfway Hotel' — their hit single — changed all that. The audience, recognising a familiar song began to sit up and pay attention. Voyager's current RCA album makes up the majority of the live set and showcases the band's highly original approach to rock music. Highlight of the set was of course 'Halfway Hotel' but it was closely followed by 'King Of Siam' and 'When It Gets Too Much', the closer, both from the current album.

## TANGERINE DREAM Royal Court Theatre, Liverpool By Jo Wetherill

LIVERPOOL IS forever some kind of weirdo concert, the soundtrack courtesy of Tangerine Dream. If ever there was a case of doing your own thing in your own time, here it is.

Edgar Froese still plays the same song for three hours and manifestly refuses to smile. His fans still sit in silent amazement, soaking up every absurd avant garde note, no matter how unlistenable. But the stage set differs, almost intrigues.

Musically one could wonder: Where would the League or Depeche Mode be without such founding fathers? The real difference lies wherein the latter write songs, pay attention to crisp structures and discipline rather than abide by a discipline whose nothingness recrosses the point of no return.

Since then TG have reverted to their imprecise insanity. But does Liverpool care? Let's just say that for better or worse they remain as in season as their fruity namesake.

## THE FRESHIES The Gallery, Manchester By Alan Entwistle

THERE'S NONE of that cheap and tacky pop that wins even the least chart success for The Freshies. No, their energetic type of wild, singalong stuff is in a world all its own. Pure audience - participation fun. If you're close enough to the mike and you know most of the words, then Chris Sievey, the lead singer, won't even try to stop you joining in.

The first song tonight was that rousing single, 'I'm In Love With The Girl On The Manchester Virgin Megastore Check-Out Desk'. From here on, unfortunately, the set became chaotic, betraying a lack of organisation and polish, and showing little promise of a bright future ahead. But then, The Freshies seem quite happy just doing one-night stands around the country making their followers happy; they don't really appear to be pinning their hopes on making a financial killing.

# AND IN THE MAGIC

## GO GO'S Aston University, Birmingham By Kevin Wilson

HAVING TWO out of your first three gigs on your first headlining tour of Britain cancelled is not quite the start that any American band wants. When that band is all female, hoping to support the Police and trying to impress their UK record company, then the problems become even more complicated.

Tonight, the first night, the Go Go's launched into their set with admirable enthusiasm. 'Skidmarks On My Heart' (I wonder if 'skidmarks' as the same facial connotations in America as it does here?) marked the girls down as a promising power pop unit. 'How Much More', with an added harmony line, wanted to be heavy metal, but, fortunately, stayed hard rock like in its determination to succeed. Then came the ultimate stroke of fate, the kind of thing that band and jour-

nalist dread, a power failure. The girls stayed cool. Gina on drums played a mini solo but jacked it in too early — didn't anyone tell her that a drum solo to a Brummie crowd, especially students, is just as popular now as it was in the days of Deep Zeppelin?

The power was restored in the nick of time and, no doubt, spurred on by adversity, the Go Go's went and played a great set. I particularly liked their rendition of the classic Three Caps song 'Cool Jerk', which was positively delivered as a rampant rave up. Their new single 'We Got The Beat' is the kind of body rocker that Cheap Trick would struggle to deliver. It could be a top tenner. It should be in every DJ's collection. It's Rainbow and the Ramones rolled into one dance anthem. Then, as if to totally disassociate themselves from reverence of any kind, they took 'Walking In The Sand' (yes that one) and blasted it into a contemporary setting.

I have the distinct impression that when Sting and Co share the boards with the Go Go's every little thing they'll do might just be magic.



'SOUND WAVES' JAMES MARSH.

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suppose they got a war and nobody came?

I think I'm allergic to morning!

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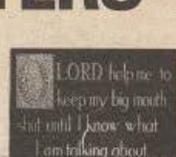
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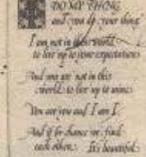
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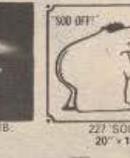
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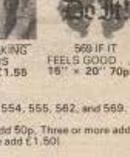
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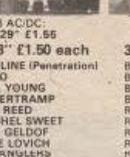
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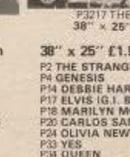
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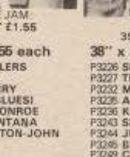
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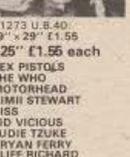
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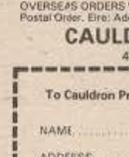
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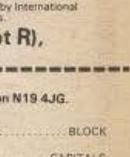
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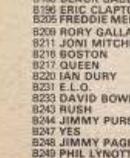
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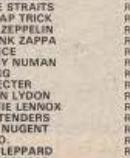
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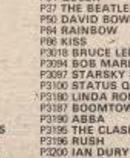
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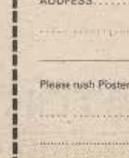
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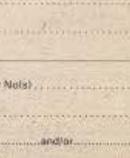
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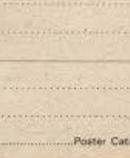
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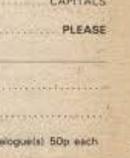
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## MOVIES

**A**n American Werewolf in London is a two-for-the-price-of-one movie: it's got the giggles and it's got the gore. The trouble is, will it be too funny for those of you expecting a horror film and, alternatively will the comedy-seekers among you be running for the exit after the first howl? Whatever, it's a pretty classy example of a rare genre and a good movie to watch with a crowd.

David and Jack are American students on a walking tour of Britain when they find themselves traipsing across a dark, eerie moor in the North of England. Following a brief, and not altogether pleasant sojourn in a local tavern that rejoices in the name of The Slaughtered Lamb, they are attacked on the moor by a briefly-glimpsed, voracious animal. Jack gets dead and

David manages to escape with a few nasty cuts and rips. Fangs for the memory! Recovering in hospital with the help of nurse Jenny Aquitter he begins to be haunted by the falling to bits corpse of Jack who persists in offering his friend dire warnings about the nasty side effects of a werewolf's bite. David chooses to ignore this advice and moves in with Nurse instead, but it ain't long before he's regretting the fact that he forgot to pack a razor.

More than this you need not know and director John Landis has brought his own modern anarchic sense of fun to a tight plot structure and is blessed with a host of fine performances in all departments, from the psychotic occupants of The Slaughtered Lamb to the Claude Rains lookalike.



"I guess that'll teach me to squeeze my spots."

And the special effects, achieved on camera without the use of optical effects, will knock your block off.

More laughs, albeit of a different nature, abound in Dusan Makacejev's latest offering, *Montenegro*. Dusan (I can't pronounce his last name so I'm taking the liberty of calling him by his first) last found fame over here, you may recall, with a

bizarro sex / political movie called *W.R. Mysteries of the Organism*.

*Montenegro* is a much more commercial venture and tells of the bored, wealthy American wife of a Swedish super ball-bearing salesman who becomes absurdly entangled in the lives of a crowd of Yugoslavian immigrants and ends up working in their nightclub, The Zanzi Bar, while her family alternately worry about where she is and go on doing their own bizarre thing. After an adventure of a sexual nature in the company of a moody immigrant stud, she eventually returns home to her family — but things are destined never to be quite the same again.

Highly erotic, superbly played by all concerned (laurels to Susan Anspach as the wife in particular) and scripted with a totally disarming and inverted logic, *Montenegro* gets my vote as the comedy of the year. **JO DIETRICH.**

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ODDS 'N' BODS

MORGAN KHAN, who built Excalibur single-handedly and then won most significantly RB&B (which scored three hits with its first three releases), has formed a new label called Streetwave with CBS in a deal that could make him almost as rich as the rest of his family, the label to be headquartered in fashionable downtown West Action.

Linx won Capital Radio's People's Choice vote last week but I've yet to find a DJ that doesn't agree their new single is awfully dull. ... Hot Guisane's 'Disco Calypso' is being reissued as remixes A-side — and, incidentally, which US disco chart is it that they're top? ... Dynasty 'Love In The Face' (Lana) and 'Tonight's With 'I Always Love You' are due on 12in. Wallaby's opened on Tuesday and not Monday, as an unfortunate printing error last week would have had you believe, Jeff Young's gig being at another venue on the previous night and Martin Gomez's weekly night at Luten's Hat & Bonnet on Tuesdays — apologies to all concerned.

Anthony Bernatt's Ken Genu will be taking Wallaby to various venues around the London area as a moveable feast, full details of dates as they are decided. ... BG & Alex Anders, late of Funktion, have formed their own Winners moveable event, having taken over London's Embassy this Monday just gone for an historic event fancy dress party, and then start up weekly next Thursday (19) at the Exclusive Club in Margaret Street on the site of the old Sokeassey. ... J Walker last Wednesday at Mayfair's Gullivers could not have found a better setting or atmosphere for his dynamic show and live-filled set — postponing after every number that he had to go, he nevertheless stayed on for an hour and a quarter of energetic, packed, blowing and hollering all firmly rooted in the blues, to produce one of the very best nights that Gullivers has ever seen. ... Mark Heywood's Roots With Zoots night every Monday at Soho's Le Beat Route features 1940s & early 50s RB&B and boogie legend with doowop. ... Mark Clark (Bracknell) is in charge of presentation at Earl's Court's Ski Show from Saturday (14) for eight days, promising plenty of appropriately cool soul and jazz over the speaker system. ... Tom Amigo & Steve Wiggins are cataloguing 10,000 singles from 1973 to now, all titles and titles, and planning to send an SAE to Steve at 19 High Street, Barry, South Glamorgan CF8 8EA — legitimate DJs will get a good deal. ... French reissues from the North-West that — in places like Manchester's Placemats, Legends, Rufus, Wigan Pier, Backpump, Fin Fridays, etc. — the jazz-funk scene has survived the disasters of 1980 to get back on the right track, and he wonders how this compares with the scene down South. ... Steve Dennis and Gibbo, playing disc, f soul and funk on radio, — how refreshing. ... Ian Gaskell's (St Helen's) buys his imports at Liverpool City Centre's Rumbouze (HEMS) in Whitechapel, where prices are £5.49 / £5.99, 12in £3.48, 7in £1.10 (in the current climate these prices may have changed by now), while Steven Fay (Darwen) recommends Manchester's HMV Records in Market Street for 7in imports and LPs. ... Alan Coulthard's killer mix from Modern Romance's 'Tear The Roof Off The Moose' and their US 'Can You Move' raper remix of 'Salsa' reveals a remarkable similarity in the backing tracks. John Williams (Birkenhead) reckons all labels should employ a clerk to BPM their disc releases so that the correct BPM can be printed on the record, thus spreading the enjoyment of the art of mixing to all DJs. ... Sylvester 'Come Back Lover Come Back' last week's 106-107bpm. ... Neil Benjamin (Guldford) now looks a little futuristic but used to read for Chris Brown, and says "hi" to Chris. ... Roger J Cooperman says Wed. 7 Sat. 7 Sundays at Reflections in Stratford, E15. ... Xmas hits are usay to predict too far in advance, but I for one won't be upset if Cliff Richard's revival of 'Daddy's Home' wins the race this



LUTHER VANDROSS, here looking less like Lenny Henry than he does on his finally released album's sleeve, made his name as a session singer and by doing numerous commercial jingles for US TV and radio, before finding fame as the vocalist on Change's 'Glow Of Love' and 'Searching'. Didja know though that he arranged the vocals for Barbra & Donna's 'Enough Is Enough'?

year. ... I wonder how many other mobile DJs find their biggest request is nearly always Dire Straits? ... KEEP 'EM HAPPY!

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 30) with increased support are Haircut One Hundred 'Pavement Shirts' (Arista 12in), Jimmy Ross 'First True Love Affair' (Megatone 12in), Skyy 'Call Me' (US Biscuit 12in), Brick 'Week' / 'Seaside Vibes' (US Bang 12in), Gladys Knight & The Pips 'Reach High' / 'I Will Fight' (CBS LP), Pablo 'Bo Mbanda' (Jaland 12in), Cece Duncan 'Shine On' (RCA 12in), Level 42 '44' (Polydor LP), Incognito 'North London Boy' (Enigma 12in), Rick James 'Give It To Me Baby' (US Motown 12in), Lime 'You're My Magician' (US Priam 12in), Temptations 'Aim In Your Heart' / 'The Life Of A Cowboy' (Motown 12in), Ruddy Thomas 'Just One Moment Away' (Hawkeye 12in), Sugar Minot 'Never My Love' (RCA 12in), Pig Bag 'Sunny Day' (Y 12in), Tyak 'In The Mood' / 'The Way You Move Me' (US Capitol LP), Jumpg 'The Bounce' (RCA 12in), Demoy Morgan 'I'll Do Anything For You' (US Hecket 12in / Disconet remix), Secret Weapon 'Must Be The Music' (Instrumental) (US Prelude 12in), Karen Silver 'Nobody Else' (Casualty Quality RFX 12in), Grace Jones 'Pull Up To The Bumper' (Remix) / 'Walking In The Rain' (Island 12in), ABC 'Dears Are Not Enough' (Neutron 12in), Freese 'Anti-Frees' (Beggars Banquet 12in), Heaven 17 'Penitence & Pavement' (BEF 12in), Teena Marie 'It Must Be Magic' (Motown 12in), Syreeta 'Out The Box' (US Tania LP), Klymaxx 'All Fired Up' (Solar LP), Al Jarreau 'Closer To You'

'Love' (Warner Bros 12in), Weapon Of Peace 'Jah Love' / 'Suspicion' (Safari 12in), Ann-Margret 'Everybody Needs Somebody Sometimes' (US Ram 12in).

POD (Pop Orientated Dance): (1) Japanese Mode, (2) Human League Blue, (3) Afters Images, (4) Otawan, (5) Stewart / Gaskin, (6) Soft Cell 'Tainted Love', (7) Teena Marie, (8) Hi-Gloss, (9) Central Line, (10) Donald Byrd, (11) Human League Red, (12) Linc 'Romance', (13) OMD 'Joan Of Arc', (14) Japan 'Quiet Life', (15) Four Tops, (16) Earth Wind & Fire, (17) Arthur Adams, (18) Modern Romance 'Salsa', (19) Haircut One Hundred, (20) Heaven 17 'Penitence', (21) Police 'Magic', (22) Spandau Ballet, (23) Imagination 'In A Out', (24) Tight Fit, (25) Toyah, (26) Shock 'Synaesthete' (RCA), (27) Star Sound, (28) Tom Tom Club, (29) Ross/Richie, (30) Evelyn King, (31) ABC, (32) Barry Manilow, (33) Elvis Costello, (34) Kool 'Steppin'', (35) Pointer Sisters 'Slow Hand', (36) Second image, (37) Funkyopolin, (38) Laurie Anderson, (39) Gary Shell, (40) Enigma 'Summer Groovin' (Creole), (41) Madness, (42) Jerome, (43) Ultravox, (44) Bananarama 'Aie A Mwana' (Deram), (45) Rose Royce, (46) Alvin Stardust 'Fretful', (47) Human League 'Do Or Die' (LP, 48) 'This Year's Blonde', (49) Heaven 17 'Play', (50) Bad Manners.

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (ending denoted by F for fade, C for cold, P for reissues) are 2PW 136-148, Diana Ross 181/181, Modern Romance 119F, Ultravox 0-150-156F, Boy Wow 54-132-134F, Fun Boy Three 58-118F, Japan 99-Or, Rickie Sabath 0-194F, Stacy Cate 196F, Anika 6-131-181F, Simple Minds 109F, Orange Juice 109/55-110-111F, Classix Nouveaux 149F, Pig Bag 131-138F.

DJ TOP TEN

- PHIL 'ROD' ANDREW runs the unfortunately named Woofers Roadshow in Derby (Derby 364899), working Monday and Wednesday at the Horse And Groom where on Mondays specially he packs the pub with his special 50s nite, playing stuff like this:
1 WOOLLY BULLY, Sam The Sham, MG
2 BEND IT, Dave Dee, Dozy, Beaky, Mick & Tich, Fontana
3 SOMETHING HERE IN MY HEART, Paper Dolls, Pye
4 OH PRETTY WOMAN, Roy Orbison, London
5 ONLY ONE WOMAN, Marbles, Polydor
6 HAPPY JACK, The Who, Reaction
7 SPIDER AND THE FLY, Rolling Stones, Decca
8 WINCHESTER CATHEDRAL, New Vagabond Band, Fontana
9 HEY GIRL DON'T BOTHER ME, Tams, HMV
10 DOUBLE BARREL, Dave & Ansel Collins, Technique
(Er 'Rod', it ain't that important, but the last one's from 711)

UK NEWIES

GEORGE BENSON: 'Never Gie Up On A Good Thing' (LP 'The George Benson Collection' Warner Bros 458497). An obviously high quality oldies double album set (including CTI and Arista material), packed in a single pocket sleeve with a testimonial sized booklet, the only newie apart from the Tin-inissid 102bpm 'Turn Your Love Around' being this excellent, smoothly whomping brassy 114bpm backbeat-smacker which is already huge for demo-serviced jocks and well up to his usual standard, though the word is that the rest of his newly recorded material was not, hence this highly stop-gap set.
INCognito: 'North London Boy' (Enigma ENT 221). Their most commercial bet yet, this terrific, powerfully skipping 121 - 122 - 123bpm 12in jazzy shuffler has hot-up vocals by Tessa Webb, the good lyrics interspersed with some searing sax slabs.
EARL KLUH: 'Twinkle' (Liberty 12UP 647). Dynamic bass snapped delicate but beefy 123bpm guitar picked instrumental jazz (inter, great mixed out of 'Heavy On Easy', on 3-track 12in with the lush 'Broadway Rumble' and 'Dance With Me').
ALPHONSE MOUZZON: 'I'm Glad That You're Here' (London HX 19581). Slightly loping 117bpm (littery toper with Kansas streak) ball and changing dts, remixed for cooler and less vocal UK-only 12in, which now as this late stage sounds strangely bland and not necessary better than the original LP version (which is also here now, on the 'Morning Sun' set, London SH 8547).

EDDIE RUSS: 'Zulu' (Impact IMP 5). For a long time one of jazz-funk's most keenly sought rarities until a flood of cheap cut-out LPs killed its cachet, the now slightly slowed-down rattling and jiggling 125 - 127 - 128 - 128 (guitar) - 128bpm solo - filled instrumental leaper is on 3-track 12in with the almost as hot but even more specialist 'See The Light' and 'Tee Leaves'.

DISCO DATES

FRIDAY (13) Chris Hill jazz - funks Didcot Rio 21 Club's fancydress "disaster" party, Mike Allen & Colin Mudd funk Dartford Flicks, Owen Washington jazz-funks Fleet Country Club, Bob Jones & Dave 'G' Brown jazz-funk Canvey Goldmine, Steve Allen & Mike Barrie jazz-funk Wallingborough, Tith Barn, Kid Jensen & John DeGade soul Erih 201; SATURDAY (14) Robbie Vincent & Froggy jazz-funk Calford's Saxon Tavern, Chris Hill shows WEA videos at Canvey Goldmine, Owen Washington jazz-funks Windsor Safari Park with a Savanna Pa; SUNDAY (15) Sean French & Chris Bangs jazz-funk South Harrow Bogarts, THURSDAY (17) Sandy 'Toots' Martin funks Swindon Brunel Rooms weekly; WEDNESDAY (18) an Reading packs in 14 to 17 year olds weekly at Thee Zero 6; THURSDAY (19) Sean French & Brother To Brother jazz-funk Watford's Games 'N' Caprice in the Odéon Film Centre; Dave Rawlings has silly Si Tronians fun (free for fancydressers) at Reading Rebecca's, Dave Collins jazz-funks Henley - on - Thames Wheelers weekly with cheap admission (ladies free before 10.30 pm).

SHAKATAK: 'Easter Said Than Done' (Polydor POSP 375). The enigmatic Nigel Wright, England's one man record industry, hits paydirt again with a gorgeous lively clipping jazzy 103bpm 12in piano linker which ends up with cooling funk, possibly the most pleasant thing they've done, flipped by the slick guitar shuffled 127-128bpm 'Late Night Flight'.
ROGER 'Do It Roger' (LP 'The Many Facets of Roger' Warner Bros K 5893). Amazingly successful fusion of heavy funk and jazz, an essentially purchase not only for the 12in - issued 9-118bpm 'Grapevine' and beautifully jazz 118bpm 'A Chunk Of Sugar', but also for this slow starting then sleekly rolling 0-27-110bpm funkier, the synth twiddled 0-117bpm 'Maxx Ave' and P'unky 111bpm 'So Ruff So Tuff' - in fact every track is a very listenable and subtle gem. Get it, if you haven't already.
SLAVE: 'Wall For Me' (LP 'Showtime' Cotillion K 5831). Creating a consistently solid dance sound, the hot funk set's standouts are this chunkily motivational 116bpm rolling chugger, the similarly rolling 0 - 114 - 113 - 112 - 113bpm 'Party Lites' - kept up funkily jurching 113bpm 'Snap Shot' - "like a shot" - filled clonking 111bpm 'Smokin', husky swing away 111 - 109bpm 'Steal Your Heart', and somewhat inconspicuous 102 - 103bpm 'Fucker Town'.
RUDDY THOMAS: 'Just One Moment Away' (Hewnes HD 53, via 01-981 058). Although maybe not immediately obvious, this cool stinky slow subtle 104bpm 12in lovers rock swayer nevertheless sneaks up your trouser leg and seems set to be huge - in its relevant market at least. A Rodigan hot-shuff.

LUTHER VANDROSS: 'Never Too Much' (Epic Epic 45175). The US smash hitia jock, the only one of his debut solo sets really to do anything disco-wise, is a lovely languidly pulsating soulful 110 - 103bpm swayer and will soon be out here on single too, at last.
AL JARREAU: 'Closer To Your Love' (Warner Bros K 17873). Low key but bumpily building complex 115bpm 12in jiggler with typical flights of vocal fancy, flipped by the cooler jerkily phrased scating 116bpm 'Love Is Real'. So, where's 'Root Garden'?
PIG BAG: 'Sunny Day' (Y 4-12), so bouancy 97-107bpm 7in jigger, his best MoF dancer in a while.
THEME MACHINE: 'Games Ain't What They Used To Be' (BBC RESL 164). Wright Orchestra - type but less punchy 7in medley, probably the best (including the BBC News jingle), useful enough MoF.
FRANK SINATRA: 'Say Hello' (Rapsire K 14512). Brassy jiggler somewhat creaky 119 - 85-106bpm 7in big band MoF treatment of the Pan Am commercial.

revival of Ace's oldie ends with some standard acappella harmony chanting that's great for mixers.
SILEY WINDS: 'Sweet In Bullets' (Virgin VS 451 - 12). Good 100bpm white boy funkier, on 4-track 12in and also a very fitting pop, usually like Bowie's 'Fashion and Queen's 'Dust'.
QUEEN & DAVID BOWIE: 'Under Pressure' (EMI 524). Not the fusion of 'Fashion' and 'Dust' it could have been, this disjointedly penit-up 114 - 115bpm 7in pause - like jiggler is more pop than funk, but will be big for many.
HOT GOSSIP: 'Soul Warfare' (Dindisc DIN 32-12). BEF-produced surprisingly good tumbling and tapping 120bpm 12in version of Heaven 17's song, certainly Gossip's most convincing effort to date.

SPANDA BALLET: 'Pain Me Down' (Riviera RCH 32258). An amazingly boring 8-116bpm 12in bass bumbled smacker wastes the solid enough rhythm track with disappointingly dull vocals and a pedestrian line.
PRETENDERS: 'I Go To Sleep' (Real ARE 16 5). Simply sensational Dionne Warwick-style 8-110bpm 7in another, a beautiful soulfully delivered song (written by Kirk Ray Davies).
SILEY BROTHERS: 'Amelia You' (Epic Epic A13-741). Typical jaggedy jumping 127 - 126 - 129bpm 12in racer does all it's ever going to do in the first minute but goes on anyway for another eight to waste vinyl that could more profitably be used by Richard 'The 1940s'.
MICHAEL ZAGER BAND: 'Dr Rhythm' (EMI 12EM 5218). Mutedly gentle 111bpm 12in chugger; goes on and on asking 'Is there a doctor in the house?' for this crud. Dr. Soul is out.

PATTI AUSTIN: 'Every Home Should Have One' (Qwest K 17874). Dukas - penned (ie. Bugatti Musker) catchily Newark Jackson-ish thudding steady 103bpm 7in throber, flipped by Rod Temperton's 'Razzamattaz' / 'Stomp' - style 120bpm 'The Gonic'.
QUINCY JONES: 'Just Once' (A&M AIMS 8178). James Ingram-sung dead slow 98bpm 7in smoother, probably the track from 'The Dude' - do best in the States, flipped by Rod Temperton's Patti Austin - sung Michael Jackson - like bubbly 121bpm 'Turn On The Action'.
NEIL DIAMOND: 'Yesterday's Songs' (CBS 41755). Chica - aching gently bouancy 97-107bpm 7in jigger, his best MoF dancer in a while.
THEME MACHINE: 'Games Ain't What They Used To Be' (BBC RESL 164). Wright Orchestra - type but less punchy 7in medley, probably the best (including the BBC News jingle), useful enough MoF.

IMPORTS

SYREETA: 'Out The Box' (LP 'Set My Love In Motion' US Tania Te-376M1). Great sparsely jurching chunky 170bpm funkier with synth twiddles and heavy booming breaks, an amazing mix synched on into Teena Marie's 'Behind The Groove' (out of which her newie then goes nicely).
JAKOB MAGNUSSON: 'Meet Me After Midnight' (LP 'Jack Magnet' Icelandic Steinar 041). Blue eyed jazz-funker from Iceland's Mezzotone stable, this happily leaping vocal 117bpm jiggler being well worth checking, as are the AWB-ish jiggly 111bpm 'You've Got It' and the more specialist instrumental jazz 'Shed Shock', 'Liesever' and 'Redneck Rippers'.

OTHER IMPORTS, some of which I would have reviewed had Jean at Groove not had one of her funny turns, include LPs by Norman Connors, Nightlife Unlimited, Madagascar, Main Ingredient, Shock, Spunk, while the 12in reissues include Geraldine Hunt, Lakeside, LTD, Candy Slaton, Kat Mandu, Pure Energy, Evelyn Smith, Simon & McDuane, Sula, Ace, Brothers Unique, Debra DeJarn, Amanda Lear, Hot Plate, Dolly Potts, Nightgrove, Camille, Phyllis Nelson, FF Yellowhead, Brooklyn Express, Magnum Force, Nancy Nova, Saini Derman, Tracy Weather, and — with a name like this could they ever be superstars?! — Mike & Brenda Sutton.

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<b>SILLY STRING</b>	Multi 1W/CS..... £19.99
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P & N Microphone Boom Stand..... £16.99	Pulsar Super Strobe..... £99.00
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**PRICE BEATER** — If you've offered a good price somewhere else, contact us and we'll do our best to better it! And still give you our excellent after sales service.





# UK SINGLES

THIS LAST WEEK WEEK IN CHART W/E 14.11.81

THIS WEEK	LAST WEEK	WEEK IN CHART	W/E 14.11.81
1	3	(4)	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
2	2	(1)	HAPPY BIRTHDAY, Altered Images, Epic
3	5	(5)	WHEN SHE WAS MY GIRL, Four Tops, Casablanca
4	4	(2)	LABELLED WITH LOVE, Squeeze, A&M
5	7	(4)	JOAN OF ARC, Orchestral Manoeuvres, Dindisc
6	1	(1)	IT'S MY PARTY, Dave Stewart/B Gaskin, Siff/Broken
7	21	(4)	BEGIN THE BEGUME, Julio Iglesias, CBS
8	—	(1)	UNDER PRESSURE, Queen/David Bowie, EMI
9	19	(4)	FAVOURITE HAIROUTS, Haircut One Hundred, Arista
10	13	(7)	TONIGHT I'M YOURS, Rod Stewart, Riva
11	18	(6)	PHYSICAL, Olivia Newton-John, EMI
12	6	(7)	GOOD YEAR FOR THE ROSES, Elvis Costello, F Beat
13	11	(5)	HOLD ME, B A Robertson/Maggie Ball, Swansong
14	17	(6)	WHEN YOU WERE SWEET SIXTEEN, Furey/Davis Arthur, Ritz
15	10	(8)	OPEN YOUR HEART, Human League, Virgin
16	8	(10)	BIRDIE SONG, The Tweets, PRT
17	12	(3)	LET'S HANG ON, Barry Manilow, Arista
18	14	(4)	IT'S RAINING, Shakin' Stevens, Epic
19	8	(4)	ABSOLUTE BEGINNERS, Jam, Polydor
20	27	(2)	LET'S GROOVE, Earth Wind & Fire, CBS
21	16	(7)	THUNDER IN THE MOUNTAINS, Toyah, Safari
22	48	(2)	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
23	45	(2)	AY AY AY MOOSEY, Modern Romance, WEA
24	15	(5)	O SUPERMAN, Laurie Anderson, Warner Bros
25	32	(3)	STEPPIN' OUT, Kool And The Gang, De-Lite
26	26	(3)	RUSH LIVE (TOM SAWYER), Rush, EMI
27	48	(2)	VOICE, Ultravox, Chrysalis
28	—	(1)	BED SITTER, Soft Cell, Some Bizarre
29	—	(1)	I GO TO SLEEP, The Pretenders, Real
30	30	(4)	TWILIGHT, Electric Light Orchestra, J&R
31	31	(4)	LOVE ME TONIGHT, Trevor Walters, Magnet
32	55	(2)	VISIONS OF CHINA, Japan, Virgin
33	22	(6)	JUST CAN'T GET ENOUGH, Depeche Mode, Mute
34	20	(7)	WALKIN' IN THE SUNSHINE, Bad Manners, Magnet
35	44	(3)	YES TONIGHT JOSEPHINE, Jatin, EMI
36	23	(2)	HANDS UP (GIVE ME YOUR HEART), Otisawan, Carrere
37	53	(2)	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Funboy Three, Chrysalis
38	33	(3)	KEEP IT DARK, Genesis, Charisma
39	50	(3)	TEARS ARE NOT ENOUGH, ABC, Neutron
40	24	(10)	UNDER YOUR THUMB, Godley and Creme, Polydor
41	38	(4)	YOU GOT THE FLOOR, Arthur Adams, RCA
42	—	(1)	LET ME INTRODUCE YOU TO THE FAMILY, Strangers, UA
43	25	(10)	PRINCE CHARMING, Adam And The Ants, CBS
44	35	(7)	HEAD EYED SCREAMER, Creatures, Polydor
45	—	(1)	CAMBODIA, Kim Wilde, RAK
46	50	(2)	MOB RULES, Black Sabbath, Vertigo
47	47	(5)	MYSTERY GIRL, Dukas, WEA
48	27	(6)	SHUT UP, Madness, Siff
49	28	(10)	ENDLESS LOVE, Diana Ross/Lionel Richie, Motown
50	64	(2)	LITTLE LADY, Aneka, Hansa/Arista
51	50	(3)	NEVER AGAIN, Classix Nouveaux, Liberty
52	66	(2)	SWEAT IN BULLET, Simple Minds, Virgin
53	74	(2)	SUNNY DAY, Pig Bag, Y Records
54	—	(1)	PAINT ME DOWN, Spandau Ballet, Chrysalis
55	48	(3)	SECRET COMBINATION, Randy Crawford, Warner Bros
56	—	(1)	FLASHBACK, Imagination, Imagination/R&B
57	63	(3)	YOU DON'T BELIEVE ME, Stray Cats, Arista
58	—	(1)	TURN YOUR LOVE AROUND, George Benson, Warner Brothers
59	51	(2)	CHINAHAU, Bow Wow Wow, RCA
60	29	(8)	QUIET LIFE, Japan, Hansa/Arista
61	59	(8)	NIGHTMARE, Gillan, Virgin
62	—	(1)	ME AND MR. SANCHEZ, Blue Rondo A La Turk, Virgin
63	43	(3)	IT'S ONLY LOVE, Gary US Bonds, EMI America
64	34	(5)	DEAD CITIES, Exploited, Secret
65	68	(2)	L.O.V.E., Orange Juice, Polydor
66	36	(10)	TAINTED LOVE, Soft Cell, Bizzaro
67	—	(1)	MIRROR MIRROR, Dollar, WEA
68	46	(12)	SOUVENIR, OMD, Dindisc
69	—	(1)	STARCHILD, Level 42, Polydor
70	59	(4)	STARTURN ON 45 (PINTS), Starturn, V Tone
71	—	(1)	PENTHOUSE AND PAVEMENT, Heaven 17, Virgin
72	57	(3)	PRINCES OF THE NIGHT, Saxon, Carrere
73	54	(8)	INVISIBLE SUN, Police, A&M
74	—	(1)	INDIAN RESERVATION, 999, Albion
75	—	(1)	THROWING MY BABY OUT WITH THE BATH WATER, Tempole Tudor, Siff

## BUBBLING UNDER

ANGLES OF DEATH, Hawkwind, RCA 137  
 ANTI FREEZE, Freeze, Beggars Banquet BE 86  
 A WONDERFUL TIME UP THERE, Alvin Stardust, Siff BUY 132  
 BE MINE TONIGHT, Billy Fury, Polydor POSP 355  
 BOUNCY BOUNCY, Jupp, RCA 180  
 CAN'T HELP MYSELF, Linx, Chrysalis CHS 2565  
 CAN'T KEEP HOLDING ON, Second Image, Polydor POSP 336  
 COLOURS FLY BY, Teardrop Explodes, Mercury TEAR 8  
 COME BACK SUZANNAH, Suzi Wyman, A&M AMS 8170  
 DANCIN' LIKE A GUN, John Fox, Virgin VS 459  
 DON'T KNOW WHAT IT IS, Pete Shelley, Island WIF 6748  
 DO THE EMPTY HOUSE, Comsat Angela, Polydor POSP 359  
 IT'S GOOD TO BE KING, RAP (P1), Mel Brooks, Luggage LUG 2  
 I WANNA BE A WINNER, Brown Sauce, BBC RESR 10  
 LIARS A-E, Dexy's Midnight Runners, Mercury DEXY 7  
 OH NO, Commodores, Motown TMG 1245  
 RIDE THE LOVE TRAIN, Light Of The World EMI 8242  
 ROSE ROYCE EXPRESS, Rose Royce, Warner Brothers K 17873  
 SIX GUNS, Anti Pasti, Rondalst ROUND 10  
 SIGN OF THE TIMES, Bob James, CBS A 1688  
 SKAS ON 45 Ska-downs, Cheapskate CHEAP 38  
 SO IN LOVE WITH YOU, Kenny Rogers, UA UP 848  
 SUMMER BROOVIN', Enigma, Carole CR 16  
 THE SWEETEST GIRLS, Scritti Politti, Rough Trade RT 391  
 WORKING IN A COAL MINE, Devo, Virgin VS 487

# RECORD MIRROR



ADAM ANT: the prince poised at No 2

## 25 FAST MOVERS

SINGLES  
 \* Platinum (one million sales)  
 \* Gold (500,000 sales)  
 \* Silver (250,000 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.

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## Star Choice



GRAHAM JONES of Haircut One Hundred

1 Complete Control, The Clash. This is my favourite record of all time. It brings back a lot of memories — it's an atmospheric song anyway — excellent.  
 2 The Dance of Life, Narada Michael Walden. Turn the lights off, sit back and cry.  
 3 The Story Of A Man And A Woman, Stanley Clarke. Another one to turn the lights down to.  
 4 I Can Do It, The Rubettes. Brilliant pop song — really moves.  
 5 Paint Me Down, Spandau Ballet. This song is so busy, especially the bass and the vocals are nice and subtle — excellent hook.  
 6 Blue Boy, Orange Juice. Everything about this is good.  
 7 When You're Young, The Jam. The Jam are excellent; I love the way Paul Weller uses his guitar.  
 8 Electricity, Orchestral Manoeuvres In The Dark. An atmospheric hard hitter.  
 9 Wonderful World, Louis Armstrong. Really moving — an absolute classic.  
 10 Roots Like 12". Oddly, Great track to get down to. Really good change at the end.

# UK ALBUMS

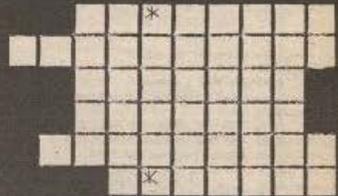
THIS LAST WEEK WEEK IN CHART W/E 14.11.81

THIS WEEK	LAST WEEK	WEEK IN CHART	W/E 14.11.81
1	2	QUEEN'S GREATEST HITS, Queen, EMI	
2	—	PRINCE CHARMING, Adam & The Ants, CBS	
3	1	SHAKY, Shakin' Stevens, Epic	
4	3	DARE, Human League, A&M	
5	—	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Dindisc	
6	4	GHOST IN THE MACHINE, Police, A&M	
7	5	THE BEST OF BLONDE, Blondie, Chrysalis	
8	—	TONIGHT I'M YOURS, Rod Stewart, Riva	
9	6	EXIT STAGE LEFT, Rush, Mercury	
10	—	SPEAK AND SPELL, Depeche Mode, Mute	
11	7	ALMOST BLUE, Elvis Costello, F Beat	
12	—	MOB RULES, Black Sabbath, Mercury	
13	10	LOVE IS... Various, K-Tel	
14	18	DIARY OF A MADMAN, Ozzy Osbourne, Jet	
15	8	HEDGEHOG SANDWICH, Not The Nine O'Clock News, BBC	
16	8	HOOKED ON CLASSICS, Louis Clark/RPO, K-Tel	
17	12	DOUBLE TROUBLE, Gillan, Virgin	
18	13	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista	
19	14	SUPER HITS 1 & 2, Various, Ronco	
20	38	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol	
21	11	MADNESS 7, Madness, Siff	
22	23	SECRET COMBINATION, Randy Crawford, Warner Bros	
23	16	ABACAB, Genesis, Charisma	
24	—	RAVE, Earth Wind & Fire, CBS	
25	27	BODY TALK, Imagination, R&B	
26	—	GEORGE BENSON COLLECTION, George Benson, Warner Bros	
27	51	COUNTRY SUNRISE/COUNTRY SUNSET, Various, Ronco	
28	21	BAT OUT OF HELL, Meatloaf, Epic/Cleveland	
29	29	MONSTER TRACKS, Various, CBS	
30	—	PEARLS, Elkie Brooks, A&M	
31	19	GOSH IT'S BAD MANNERS, Bad Manners, RCA	
32	44	THE PLATINUM ALBUM, Various, K-Tel	
33	17	OCTOBER, U2, Island	
34	76	THE VERY BEST OF SHOWADDYWADDY, Showaddywaddy, Arista	
35	25	TATTOO YOU, Rolling Stones, Rolling Stones	
36	15	STILL, Joy Division, Factory	
37	33	TIME, Electric Light Orchestra, Jet	
38	25	DEADRINGER, Meatloaf, Epic/Cleveland	
39	40	EAST SIDE STORY, Squeeze, A&M	
40	24	ROCK CLASSICS, LSO/Royal Choral Society, K-Tel	
41	57	JAZZ SINGER, Neil Diamond, Capitol	
42	49	PHYSICAL, Olivia Newton-John, EMI	
43	67	DE NINA A MIJER, Julio Iglesias, CBS	
44	29	CELEBRATION, Johnny Mathis, CBS	
45	26	HAPPY BIRTHDAY, Altered Images, Epic	
46	30	WAR OF THE WORLDS, Jeff Wayne, CBS	
47	32	DENIM AND LEATHER, Saxon, Carrere	
48	22	WIRED FOR SOUND, Cliff Richard, EMI	
49	34	RAGE IN EDEN, Ultravox, Chrysalis	
50	39	PENTHOUSE & PAVEMENT, Heaven 17, Virgin	
51	37	SONIC ATTACK, Hawkwind, RCA	
52	38	ANTHEM, Toyah, Safari	
53	45	DURAN DURAN, Duran Duran, EMI	
54	42	BEAT THE CARROTT, Jasper Carrott, DJM	
55	31	SEE JUNGLE, Bow Wow Wow, RCA	
56	40	MAXIN' MOVIES, Dire Straits, Vertigo	
57	47	WALK UNDER LADDERS, Joan Armatrading, A&M	
58	71	QUILTY, Barbara Streisand, CBS	
59	64	MANILOW MAGIC, Barry Manilow, Arista	
60	61	CARRY ON 61, Various, Secret	
61	43	LOVE SONGS, Cliff Richard, EMI	
62	69	LINE UP, Graham Bonnet, Mercury	
63	66	PRETENDERS II, Pretenders, Real	
64	60	PLEASURE, Girls At Our Best, Happy Birthday	
65	58	PRESENT ARMS, UB40, Dep International	
66	—	ROCK HOUSE, Various, Ronco	
67	—	DISCO EROTIC, Various, Warwick	
68	35	GO AHEAD, Linx, Chrysalis	
69	52	VERY BEST OF ANNE MURRAY, Anne Murray, Capitol	
70	41	KINGS OF THE WILD FRONTIER, Adam And The Ants, CBS	
71	48	ASSEMBLAGE, Japan, Hansa/Arista	
72	67	PRESENT ARMS IN DUB, UB40, Dep International	
73	68	LYING EYES, See Gees, RSO	
74	53	MASK, Bauhaus, Beggars Banquet	
75	50	NO CAUSE FOR CONCERN, Vice Squad, Polydor	
76	62	ISMISM, Godley And Creme, Polydor	
77	63	NINE TONIGHT, Bob Seger, Capitol	
78	55	RUMOURS, Fleetwood Mac, Virgin	
79	95	LEVEL 42, Level 42, Polydor	
80	54	CHRISTOPHER CROSS, Christopher Cross, Warner Bros	
81	68	NO SLEEP TIL HAMMERSMITH, Motörhead, Bronze	
82	82	BLACK AND WHITE, Pointer Sisters, Planet	
83	74	FOUR, Foreigner, Atlantic	
84	92	DR. HOOK'S GREATEST HITS, Dr Hook, Capitol	
85	59	HITS RIGHT UP YOUR STREET, Shadows, Polydor	
86	56	FACE VALUE, Phil Collins, Virgin	
87	77	TRAVELOGUE, Human League, Virgin	
88	—	SONGS OF THE VALLEYS, London Welsh Male Choir	
89	90	REPRODUCTION, Human League, Virgin	
90	—	DR. HOOK LIVE IN THE UK, Dr Hook, Capitol	
91	84	HOTTER THAN JULY, Stevie Wonder, Motown	
92	94	BELLADONNA, Slavia Nicks, WEA	
93	79	DIRE STRAITS, Dire Straits, Vertigo	
94	72	ORGANISATION, OMD, Dindisc	
95	—	CRANETS OF FINE, Vangelis, Polydor	
96	73	VIENNA, Ultravox, Chrysalis	
97	—	EXPLOITED LIVE, Exploited, Secret	
98	—	THE BEATLE BALLADS, Beatles, Parlophone	
99	70	4 SYMBOLS, Led Zeppelin, Atlantic	
100	—	RE-AC-TOR, Neil Young/Crazy Horse, Reprise	

# PUZZLES

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

## POP-A-GRAM



Solve the six cryptic clues and write the answers across the puzzle so that the starred down column reveals some ghostly machinists. Remember the clues aren't in the correct order. You have to decide what the right order is. Each yobb's confusion could lead to a group who got around 15.41 if you were at an airport in the 60's you'd know that B.E.A. lets mop-tops fly high (7). Mr. S.E. Puse once disguised some Motown stars (8). But Ron Girard was a drummer. He had a famous drummer (5.5). 60's hitmakers were buried in L.I.'s Hole (1). Though sounding Chinese, Brian Wo knows a lot about HM (1).

## X-WORD



### ACROSS

1. Specific breakaway trio (3,3,5)
2. Jan or Joplin (5)
3. Godley and Creme hit (5,5)
4. They wanted you to Use It Up, Wear It Out (7)
5. What Elvis wanted us to do back in 1962 (3,5)
6. Released by The Damned last year (3,5,5)
7. It's all in the Queen (2,5,4)
8. Last Numan platter (5)
9. 15 & 18 Down, 1980 Donna Summer hit (2,3,5)
10. New Traditionalists (4)
11. Container for P.F.L. (5,3)
12. Jam LP (3,3,4)
13. Joe's Jambin' to it (4)
14. You'll find him in ELO (3)
15. Lord Upminster himself (3,4)

### DOWN

1. A New Small on the Cross label (4,2,4,7)
2. Slide leader (3,5)
3. Sliced fresh guitarist (4,8)
4. Former Traffic drummer who had 1977 hit with Love Hurts (3,7)
5. Split Enz hit (1,3,3)
6. Group charged with Assault and Battery (4,4)
7. Kim's love (8)
8. Occupation of Joe Strummer's dad (4,6)
9. Given to the troops by Bob (5)
10. Was she single first love? (1)
11. See 15. Across
12. Four Seasons singer (3)
13. Drummer who had a dark side (4)
14. Mckay or Frasez (4)
15. Supersonic Wings hit (2)

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 2JF.

Name .....

Address .....

## US ALBUMS

- 1 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 2 ESCAPE, Journey, Columbia
- 3 GHOST IN THE MACHINE, Police, A&M
- 4 NINE TONIGHT, Bob Seger And The Silver Bullet Band, Capitol
- 5 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 6 ASACAB, Genesis, Atlantic
- 7 PRIVATE EYES, Daryl Hall & John Oates, RCA
- 8 BELLA DONNA, Stevie Nicks, Modern Records
- 9 RAISE, Earth, Wind & Fire, ARC/Columbia
- 10 PRECIOUS TIME, Pat Benatar, Chrysalis
- 11 SONGS IN THE ATTIC, Billy Joel, Columbia
- 12 PHYSICAL, Olivia Newton-John, MCA
- 13 IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
- 14 SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 15 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 16 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 17 14 STREET SONGS, Rick James, Gordy
- 18 NEVER TOO MUCH, Luther Vandross, Epic
- 19 BEAUTY AND THE BEAT, The Go-Go's, I.R.S.
- 20 TIME EXPOSURE, Little River Band, Capitol
- 21 DON'T SAY NO, Billy Squier, Capitol
- 22 NEW TRADITIONALISTS, Devo, Warner Bros
- 23 ALLIED FORCES, Triumph, RCA
- 24 CONTROVERSY, Prince, Warner Bros
- 25 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 26 THE MANY FACETS OF ROGER, Roger, Warner Bros
- 27 WORKING CLASS DOG, Rick Springfield, RCA
- 28 — GREATEST HITS, Queen, Elektra
- 29 IT'S TIME FOR LOVE, Teddy Pendergrass, P.I.R.
- 30 FEELS SO RIGHT, Alabama, RCA
- 31 ARTHUR THE ALBUM, Soundtrack, Warner Bros
- 32 HEAVY METAL, Soundtrack, Full Moon/Asylum
- 33 PIRATES, Rickie Lee Jones, Warner Bros
- 34 HI INFIDELITY, Roo Speedwagon, Epic
- 35 IN THE POCKET, The Commodores, Motown
- 36 ENDLESS LOVE, Soundtrack, Mercury
- 37 TONIGHT, The Four Tops, Casablanca
- 38 — EXIT STAGE LEFT, Rush, Mercury
- 39 THIS IS THE WAY, Rossington Collins MCA
- 40 THE ONE THAT YOU LOVE, Air Supply, Arista
- 41 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 42 CIRCLE OF LOVE, The Steve Miller Band, Capitol
- 43 ALL THE GREATEST HITS, Diana Ross, Motown
- 44 THE BEST OF BLONDIE, Blondie, Chrysalis
- 45 INSIDE YOU, The Isley Brothers, T-Neck
- 46 SHOW TIME, Slave, Cotillion
- 47 FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, Columbia
- 48 GIVE THE PEOPLE WHAT THEY WANT, The Kinks, Arista
- 49 — LAW AND ORDER, Lindsey Buckingham, Asylum
- 50 WILLIE NELSON'S GREATEST HITS AND SOME THAT WILL BE, Willie Nelson, Columbia
- 51 HOLLIGANS, The Who, MCA
- 52 SOLID GROUND, Ronnie Laws, Liberty
- 53 TORCH, Carly Simon, Warner Bros
- 54 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 55 THE DUDE, Quincy Jones, A&M
- 56 TIME, ELO, J&J
- 57 JUICE, Juice Newton, Capitol
- 58 EL LOCO, Z Z Top, Warner Bros
- 59 CARL CARLTON, Carl Carlton, 20th Century Fox
- 60 STEP BY STEP, Eddie Rabbitt, Elektra
- 61 — FREEZE-FRAME, The J. Geils Band, EMI-America
- 62 GREATEST HITS, Kenny Rogers, Liberty
- 63 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 64 EVERY HOME SHOULD HAVE ONE, Patti Austin, Q West Records
- 65 GREATEST HITS, The Doors, Elektra
- 66 PARADISE THEATRE, Styx, A&M
- 67 — WATTS IN A TANK, Diesel, Regency
- 68 DISCIPLINE, King Crimson, Warner Bros
- 69 QUINELLA, Atlanta Rhythm Section, Columbia
- 70 TOO LATE THE HERO, John Entwistle, Atco
- 71 — GET LUCKY, Loverboy, Columbia
- 72 THERE'S NO GETTING OVER ME, Ronnie Milsap, RCA
- 73 FREETIME, Spyro Gyra, MCA
- 74 THE TIME, The Time, Warner Bros

## US SOUL

- 1 HEARD IT THROUGH THE GRAPEVINE, Roger, Warner Bros
- 2 TAKE MY HEART, Kool & The Gang, De-Lite
- 3 NEVER TOO MUCH, Luther Vandross, Epic
- 4 CONTROVERSY, Prince, Warner Bros
- 5 LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
- 6 GET IT UP, The Time, Warner Bros
- 7 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 8 ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- 9 SNAP SHOT, Slave, Cotillion
- 10 OH, NO, The Commodores, Motown
- 11 INSIDE YOU, Isley Brothers, T-Neck
- 12 JUST ONCE, Quincy Jones, Featuring James Ingram, A&M
- 13 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 14 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
- 15 SHE DON'T LET NOBODY, Curtis Mayfield, Boardwalk
- 16 PULL FANCY DANCER PULL, One Way, MCA
- 17 THIS KIND OF LOVIN', The Whispers, Solar
- 18 TAKE MY LOVE, The Whispers, EMI-America
- 19 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 20 I CAN'T LIVE WITHOUT YOUR LOVE, Teddy Pendergrass, P.I.R.

## US SINGLES

- 1 PRIVATE EYES, Daryl Hall & John Oates, RCA
- 2 START ME UP, The Rolling Stones, Rolling Stones Records
- 3 PHYSICAL, Olivia Newton-John, MCA
- 4 WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
- 5 TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger & The Silver Bullet Band, Capitol
- 6 THE NIGHT OWLS, Little River Band, Capitol
- 7 HERE I AM, Air Supply, Arista
- 8 I'VE DONE EVERYTHING FOR YOU, Rick Springfield, RCA
- 9 ARTHUR'S THEME, Christopher Cross, Warner Bros
- 10 THE THEME FROM HILL STREET BLUES, Mike Post Featuring Larry Carlton, Elektra
- 11 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 12 EVERY LITTLE THING SHE DOES IS MAGIC, The Police, A&M
- 13 OH NO, Commodores, Motown
- 14 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 15 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 16 FOR YOUR EYES ONLY, Sheena Easton, Liberty
- 17 JUST ONCE, Quincy Jones Featuring James Ingram, A&M
- 18 THE OLD SONGS, Barry Manilow, Arista
- 19 YOUNG TURKS, Rod Stewart, Warner Bros
- 20 HARD TO SAY, Dan Fogelberg, Full Moon/Epic
- 21 ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
- 22 SAY GOODBYE TO HOLLYWOOD, Billy Joel, Columbia
- 23 LET'S GROOVE, Earth, Wind & Fire, Columbia
- 24 TROUBLE, Lindsey Buckingham, Elektra
- 25 LEATHER AND LACE, Stevie Nicks with Don Henley, Atlantic
- 26 SAUSALITO SUMMERNIGHT, Diesel, Atlantic
- 27 HARDEN MY HEART, Quarterflash, Warner Bros
- 28 DON'T STOP BELIEVIN', Journey, Columbia
- 29 TAKE MY HEART, Kool & The Gang, De-Lite
- 30 OUR LIPS ARE SEALED, The Go-Go's, I.R.S.
- 31 MY GIRL, Chilliwack, Millennium
- 32 NO REPLY AT ALL, Genesis, Atlantic
- 33 THE SWEETEST THING, Juice Newton, Capitol
- 34 YESTERDAY'S SONGS, Neil Diamond, Columbia
- 35 STEP BY STEP, Eddie Rabbitt, Elektra
- 36 HEART LIKE A WHEEL, The Steve Miller Band, Capitol
- 37 NEVER TOO MUCH, Luther Vandross, Epic
- 38 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 39 STEAL THE NIGHT, Stevie Woods, Cotillion
- 40 I WANT YOU, I NEED YOU, Chris Christian, Boardwalk
- 41 SUPER FREAK, Rick James, Gordy
- 42 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox
- 43 ATLANTA LADY, Marty Balin, EMI-America
- 44 POOR MAN'S SON, Survivor, Scotti Brothers
- 45 STOP DRAGGIN' MY HEART AROUND, Stevie Nicks w/Tom Petty & The Heartbreakers, Modern
- 46 PROMISES IN THE DARK, Pat Benatar, Chrysalis
- 47 ONE MORE NIGHT, Streak, Columbia/Badland
- 48 TWILIGHT, ELO, J&J
- 49 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 50 CENTERFOLD, The J. Geils Band, EMI-America
- 51 MAGIC POWER, Triumph, RCA
- 52 I WOULDN'T HAVE MISSED IT FOR THE WORLD, Ronnie Milsap, Epic
- 53 WHO'S CRYING NOW, Journey, Columbia
- 54 BET YOUR HEART ON ME, Johnny Lee, Full Moon/Asylum
- 55 WHEN SHE DANCES, Jerry Scarbury, Elektra
- 56 ALIEN, Atlanta Rhythm Section, Columbia
- 57 URGENT, Foreigner, Atlantic
- 58 HOLD ON TIGHT, ELO, J&J
- 59 — I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 60 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 61 IN THE DARK, Billy Squier, Capitol
- 62 — COMIN' IN AND OUT OF YOUR LIFE, Barbra Streisand, Columbia
- 63 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
- 64 72 I'M JUST TOO SHY, Jermaine Jackson, Motown
- 65 — WRACK MY BRAIN, Ringo Starr, Boardwalk
- 66 — UNDER PRESSURE, Queen & David Bowie, Elektra
- 67 PAY THE DEVIL, The Knack, Capitol
- 68 — CASTLES IN THE AIR, Don McLean, Millennium
- 69 COOL NIGHT, Paul Davis, Arista
- 70 — MORE THAN JUST THE TWO OF US, Sneaker, Handshake
- 71 I SURRENDER, Arlan Day, Epic
- 72 — LA LA MEANS I LOVE YOU, Tierra, Boardwalk
- 73 THE COWBOY AND THE LADY, John Denver, RCA
- 74 — CONTROVERSY, Prince, Warner Bros
- 75 — LEVING EYES, Bee Gees, Polygram

## US DISCO

- 1 CONTROVERSY/LET'S WORK, Prince, Warner Bros
- 2 DO YOU LOVE ME, Patti Austin, Qwest/Warner Bros
- 3 MENERGY/WANNA TAKE YOU HOME, Patrick Cowley, Fusion
- 4 CAN YOU MOVE, Modern Romance, Atlantic
- 5 LET'S START II DANCE AGAIN, Bohannon Featuring Dr. Peet Johnson, Phase II
- 6 WALKING INTO SUNSHINE, Central Line, Mercury
- 7 MONY MONY, Billy Idol, Chrysalis
- 8 WONDY RAPPINHOOD/GENIUS OF LOVE, Tom Tom Club, Sire/Warner Bros
- 9 NEVER TOO MUCH, Luther Vandross, Epic
- 10 HUPENDI MUZIKI WANGU?, K.J.D., Sam
- 11 LET'S GROOVE, Earth, Wind & Fire, Columbia
- 12 LOVE HAS COME AROUND, Donald Byrd & 125th Street, N.Y.C./Elektra
- 13 MAGIC NUMBER, Herbie Hancock, Columbia
- 14 YOU'RE THE ONE/DISCO KICKS, Boystown Gang, Moby Dick Records
- 15 FUNNY SENSATION/POYSOON, Gwen McRay, Atlantic
- 16 OUR LIPS ARE SEALED, GoGo's, I.R.S.
- 17 HEART HEART, Geraldine Hunt, Prism
- 18 HAPPY DAYS/TEE'S HAPPY, North End, Emergency
- 19 — HOMOSAPIENS, Pete Shelley, Genetec
- 20 START ME UP, Rolling Stones, Rolling Stones/Atlantic

## HEAVY METAL

- 1 HOW DO YOU SLEEP, The Byron Band, from 'On The Rocks', Creole
- 2 PLAY IT AGAIN, Atomic Rooster, 12" 45, Polydor
- 3 PIECE OF MY LOVE, The Byron Band, from 'On The Rocks', Creole
- 4 FIRE IN THE SKY, Saxon, 45, B-side, Carrere
- 5 ASSAULT 'N' BATTERY, Rose Tattoo, from 'Assault 'N' Battery', Carrere
- 6 POWER CRAZY, Starfighters 12" 45, Jive
- 7 SWORDS AND TEQUILA, Riot, from 'Fire Down Under', Elektra
- 8 HURRICANE, Neil Young, from 'Live Rust'
- 9 ROCK OF AGES, Saracón, from 'Heroes, Saints & Fools', Nucleus Records
- 10 GET OUT WHILE YOU CAN, Starfighters, 12" 45, B-side, Jive
- 11 FIRE DOWN UNDER, Riot, from 'Fire Down Under', Elektra
- 12 KEEP ON RUNNING, Journey, from 'Escape', CBS
- 13 NO MORE LONELY NIGHTS, Saracón, from 'Heroes, Saints & Fools', Nucleus Records
- 14 HOME MADE LOVE, Journey, from 'Departure', CBS
- 15 WE WON'T BE BACK, Diamond Head, 12" 45, DMH
- 16 ROCK & ROLL AIN'T NOISE POLLUTION, AC/DC, 12" 45, Atlantic
- 17 LINE OF FIRE, Journey, from 'Captured', CBS
- 18 IRON HORSE, Motorhead, from 'Motorhead' 1st LP, Chiswick
- 19 TITZ, Rush, from '2112' LP, Mercury
- 20 GET YA ROCKS OFF, Def Leppard, 45, MCA

Compiled By: 'The Tynesider', Tuesday Rock Club, Saltwell Road, Gateshead, Tyne & Wear.

## IMPORTS

- 1 SHOWTIME, Slave, Cotillion (America)
- 2 US GREATEST HITS, Queen, Elektra (America)
- 3 MR C, Norman Connors, Arista (America)
- 4 FREEZE FRAME, J. Geils Band, Capitol (America)
- 5 ROCK AND GROOVE, Bunny Walker, Selenomic (Jamaica)
- 6 SOMETHING ABOUT YOU, Angela Bofill, Arista (America)
- 7 VERY BEST OF CREEDENCE CLEARWATER REVIVAL, K Tel (Spain)
- 8 LITTLE GIRL BLUE, Nina Simone, Salsoul (America)
- 9 DON'T WANNA LOSE YOU, Madeline Kane, Shalel (America)
- 10 DROP DOWN AND GET ME, Del Shannon, Elektra (America)
- 11 DESIGNER MUSIC, Lipps Inc., Casablanca (America)
- 12 SKYLINE, Sky, Salsoul (America)
- 13 DEAL OUT, Tom Fogarty, Fantasy (America)
- 14 MORE, Melba More, Capitol (America)
- 15 THE POET, Bobby Womack, Begginer Records (America)
- 16 NIGHT CRUISING, The Babys, Mercury (America)
- 17 ROCK AND ROLL ADULT, Gettard, Jaffres, Epic (America)
- 18 BOB WELCH, Bob Welch, RCA (America)
- 19 ROUND TRIP, The Knack, Capitol (America)
- 20 HEAD, The Monkees, Arista (Japan)

Compiled by: HMV, Oxford Street, London W1.

## ROCK 'N' ROLL

### SINGLES

- 1 MY MAN, Dolly Cooper, Ace
- 2 NEW ORLEANS/QUARTER TO THREE, US Bonds, Ensign
- 3 PARALYSED, Legendary Stardust Cowboy, Mercury
- 4 RAINY DAY SUNSHINE, Gene Vincent, Magnum Force
- 5 HARBOUR LIGHTS, Elvis Presley, RCA
- 6 SHAKY SINGS ELVIS, EP, Shaolin Stevens, Solid Gold
- 7 YOU AIN'T NOTHING BUT FINE, Rockin' Sydney, Gln
- 8 THE TRAIN KEPT A ROLLIN', Tiny Bradshaw, Gusto
- 9 BSA, Steve Gibbons, RCA
- 10 FLIP FLOP & FLY, Joe Turner, Atlantic

PICK TO CLICK: CUMBERLAND GAP, Shaolin Stevens, Virgin

### ALBUMS

- 1 THE BOP THEY COULDN'T STOP, Gene Vincent, Magnum Force
- 2 1 MILLION DOLLAR QUARTET, Elvis & Jerry Lee, Sun
- 3 ROCK 'N' ROLL, Bobby Darin, Belts
- 4 ROCK 'N' ROLL, Ruth Brown, Atlantic
- 5 THE SPARKLETONES, Joe Bennett and the Sparkletones, Paris
- 6 BIG BAND SESSIONS 1951, Louis Jordan, Coral
- 7 SKIFFLE HITS, The Vipers, One Up
- 8 JUBILEE CONCERT, Lonnie Donegan, Dakota
- 9 GOON SHOW CLASSICS VOL 8, BSC
- 10 A LEGEND, Shaolin Stevens, EMI

PICK TO CLICK: THE SARGE RECORDS STORY, Various, Ace  
Compiled By: ROLLERCOASTER RECORDS, PO Box 18F, Chessington, Surrey.

## READER'S CHART

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

- 1 GOOD MORNING JUDGE, 19cc
- 2 BANK ROBBER, Clash
- 3 BREAKING THE LAW, Judas Priest
- 4 I SHOT THE SHERIFF, Eric Clapton
- 5 JAILHOUSE ROCK, Elvis
- 7 KILLER ON THE LOOSE, Thin Lizzy
- 8 STAND AND DELIVER, Adam and the Ants
- 9 I WANT TO BE FREE, Toyah
- 10 LOOKING FOR CLUES, Robert Palmer

Chart suggested and compiled by: Alex Horneborough, Cowdenbeath, Scotland, and a 65 record token goes to him. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 48 Long Acra, London W2 (postcards only please).

## NIGHTCLUBBING

- 1 UNDER PRESSURE, David Bowie/Duenn, 7", EMI
- 2 BEDSITTER, Facility Girls, Soft Cell, 12", Some Bizarre
- 3 FAVOURITE SHIRTS/BOY MEETS GIRL, Haircut One Hundred, 12", Arista
- 4 VISIONS OF CHINA, Japan, 12", Virgin
- 5 SWEAT IN BULLET, Simple Minds, 12", Virgin
- 6 THE ACT BECAME REAL, Bollock Bros, 12", McDonald/Lydon
- 7 DANCING LIKE A GUN, John Foxx, 12", Virgin
- 8 PAINT ME DOWN, Spandau Ballet, 12", Reformation
- 9 WUNDERLUST, Fallout Club, 7", Happy Birthday
- 10 DREAM SOLDIERS, Fallout Club, 7", Happy Birthday
- 11 NEVER AGAIN, Classix Nouveaux, 12", United Artists
- 12 THE VOICE, Ultravox, 12", Chrysalis
- 13 SUNNY DAY, Pig Bag, 12", Y
- 14 SEE JUNGLE /SEE JUNGLE GO, from the LP 'Bow Wow Wow', RCA
- 15 MORE ON, Fashion, 12", Phonogram

Compiled by: DAVE ARCHER, KAREBA CLUB, 73 Conduit Street (off Regent Street, London W1 (Saturday nights).

## REGGAE

- 1 2 IN A RUB A DUB, Sugar Minnott, Black Roots
- 2 1 HAVE YOU EVER, Denis Brown, Powerhouse
- 3 ONE DRAW, Rita Marley, Tuff Gong
- 4 I WANT TO MAKE IT WITH YOU, Gene Adebambo, Third World
- 5 MR WALKER, Hugh Griffiths, Art & Craft
- 6 SHE'S SO FINE, Riel Sague, Extinguish
- 7 LOVE ME TONIGHT, Trevor Walters, Hal
- 8 IF LEAVING ME IS EASY, Lloyd Charmers, Radio Active
- 9 DREAMING OF YOUR LOVE, Saffrice, S&S Records
- 10 JUST ONE MOMENT AWAY, Roddy Thomas, Hawk Eye
- 11 CHIP IN, Wayne Jarrett, Greensteaves
- 12 NEVER MY LOVE, Sugar Minnott, RCA
- 13 I NEED A GIRL TONIGHT, Victor Romero-Evans, Epic
- 14 FATTY BUM BUM, Ranking Dread, Greensteaves
- 15 GIVE ME LOVE, Johnny Osbourne, D-Roy
- 16 SHOW ME SOME LOVE, One Blood, NK Records
- 17 DON'T EVER LEAVE, Marcia Griffiths, Sheba
- 18 PASS THREE KOUCH, Mighty Diamond, Music Works
- 19 GETTO QUEEN, John Holt, Creole
- 20 WAITING, Simple City, King & City

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

## VIDEO

- (1) QUEEN - GREATEST FLIX, EMI
- (2) THE JAZZ SINGER, EMI
- (3) XANADU, CIC
- (4) THAT'S ENTERTAINMENT, CBS/MGM
- (5) PAUL McCARTNEY & WINGS ROCKSHOW, EMI
- (6) CLIFF RICHARD & THE SHADOWS - THANK YOU VERY MUCH, EMI
- (7) KATE BUSH LIVE AT HAMMERSMITH ODEON, EMI
- (8) THE TUBES VIDEO, EMI
- (9) JAILHOUSE ROCK, CBS/MGM
- (10) THE KENNY EVERETT VIDEO SHOW VOLUME II, EMI
- (11) ROCK FLASHBACK, Deep Purple, BBC/3M
- (12) TOYAH AT THE RAINBOW, BBC/3M
- (13) ABBA MUSIC SHOW VOLUME II, Interscan
- (14) QUADRAPHENIA, Spectrum
- (15) TO RUSSIA WITH ELTON, PRT
- (16) GARY NUMAN - THE TOURING PRINCIPLE '79, Warner Bros
- (17) PINK FLOYD LIVE AT POMPEI, Spectrum
- (18) SLIPSTREAM, Jethro Tull, Chrysalis
- (19) ELO LIVE IN CONCERT, VCL
- (20) ELTON JOHN IN CENTRAL PARK, VCL

Compiled by: HMV, Oxford Street, London W1.

## CHARTFILE



'It's Only Love': a hit for Gary Bonds. "Abysmal," judged its writer John Lennon.

JUST ONE week before he died last December, John Lennon went into session with Playboy magazine's David Sheff. Lennon had agreed to comment about the origins and meanings of his songs one by one. "I'm proud of them. Let's get it on the record" he said. What emerged was a fascinating picture of Lennon as a composer covering several pages of Playboy. Comments about individual songs ranged from a single sentence to several paragraphs. Of one song, and one only, Lennon was particularly scathing: "I always thought it was a lousy song. The lyrics are abysmal. I always hated it."

He was talking about 'It's Only Love', a track from 1965's 'Help' album which was not featured in the Beatles' movie of the same name. Lennon's dismissal of the track is in keeping with the critical drubbing it has received at the hands of the music press over the last 16 years. Nevertheless it has just become a hit for Gary 'US' Bonds.

It's the 7th recording of a Lennon-McCartney song to enter the British singles chart. 26 were by the Beatles and 52 by other artists ranging from the Applesjacks to Young Idea. Lennon and McCartney are easily the most successful songwriting team in the history of the chart. Famous pairings like Goffin and King, Bacharach and David, Cook and Greenaway and Holland, Dozier and Holland can only compete for second place.

In addition to his work with McCartney, Lennon penned a further 15 hits — one with Yoko, one with David Bowie and 13 alone — to bring his total of hit credits to 92.

Inevitably, his only better in this respect is Paul McCartney who supplements his joint efforts with Lennon with a further 31 hit compositions. 26 of these were performed by McCartney himself, with and without Wings. The other provided hits for Michael Jackson (Giraffino), Billy Paul (Let 'Em In'), Phoebe Snow (Every Night), Peter & Gordon (Woman), written under the pseudonym of Bernard Webb) and Mike McGear ('Leave It', co-written with McGear). All told, McCartney has contributed lyrics, music or both to an incredible 109 hits.

Australian-born Rick Springfield is a hot property in the USA right now. This week his revival of Sammy Hagar's 1978 'I've Done Everything For You' holds steady at number eight. Last week, Springfield's former number one dropped off the charts after a year's best run of 32 weeks. And, after 36 weeks on the chart, his 'Working Class Dog' LP continues to hold a top 20 place.

Springfield's emergence as a major chart force comes nine years after his first hit, 'Speak To The Sky'. It's in no small way due to his current starring role in top-rated soap opera 'General Hospital' which has helped turn him into America's favourite teen-idol.

Springfield is one of three Australian acts in Billboard's top ten singles chart this week. This unprecedented treble is completed by Air Supply (No. 7) and the George Martin-produced Little River Band (No. 8). Add to this the success of British-born Aussie — reared Olivia Newton-John rocketing to No. 3 this week with 'Physical' — and you'll see why the Australian music scene is so buoyant at present.

Asked to name CBS' best-selling artist worldwide this year you'd probably pick up Adam & The Ants or Star Sound. Maybe even Billy Joel or REO Speedwagon, right? Wrong! With sales of 16 million in the last six months alone that title goes to Julio Iglesias. In three years with CBS he's accumulated 120 gold albums, and in a career stretching back to 1968 his worldwide sales are pushing 70 million. This puts him amongst the twenty best-selling acts of all-time. Impressive statistics, but will he be able to consolidate the success of 'Begin The Beguine' and its parent album 'De Nina A Mujer' here?

History is very much against him. The seven Spanish acts which have previously penetrated the British singles chart have amassed just nine hits between them. Those acts, and the dates of their chart debuts: 1 Johnny & Charley (14 October 1965); 2 Los Bravos — 4 Spaniards and 1 German — (30 June 1966); 3 Massiel (24 April 1968); 4 Miguel Rios (11 July 1970); 5 Los Pop Tops (9 October 1971); 6 Bacara (17 September 1977); 7 Luisa Fernandez (11 November 1978).

Orange Juice's debut hit 'L.O.V.E. (Love)' was first a hit for Al Green in 1974. Green is now a Baptist minister and his recordings are restricted to religious albums. There is, however, a splendid retrospective collection called 'Cream Of Al Green' still available, catalogue number HJPC 101. . . . ALAN JONES

## YESTERYEAR

### ONE YEAR AGO (November 5, 1980)

- 1 WOMAN IN LOVE, Barbra Streisand
- 2 WHAT YOU'RE PROPOSING, Status Quo
- 3 SPECIAL BREW, Bad Manners
- 4 DOG EAT DOG, Adam And The Ants
- 5 THE TIDE IS HIGH, Blondie
- 6 WHEN YOU ASK ABOUT LOVE, Matchbox
- 7 IF YOU'RE LOOKING FOR A WAY OUT, Odyssey
- 8 FASHION, David Bowie
- 9 ENOLA GAY, Orchestral Manoeuvres In The Dark
- 10 D.I.S.C.O., Ottawan

### FIVE YEARS AGO (November 13, 1976)

- 1 IF YOU LEAVE ME NOW, Chicago
- 2 MISSISSIPPI, Pussycat
- 3 YOU MAKE ME FEEL LIKE DANCING, Leo Sayer
- 4 DON'T TAKE AWAY THE MUSIC, Tavares
- 5 WHEN FOREVER HAS GONE, Dennis Rossos
- 6 HURT, The Manhattan
- 7 PLAY THAT FUNKY MUSIC, Wild Cherry
- 8 HOWZAT, Starbert
- 9 SUMMER OF MY LIFE, Simon May
- 10 LOVE AND AFFECTION, Joan Armatrading

### TEN YEARS AGO (November 13, 1971)

- 1 COZ I LUV YOU, Slade
- 2 MAGGIE MAY, Rod Stewart
- 3 WITCHES-QUEEN OF NEW ORLEANS, Redbone
- 4 TILL, Tom Jones
- 5 SIMPLE GAME, The Four Tops
- 6 TIRED OF BEING ALONE, Al Green
- 7 JOHNNY REGGAE, The Pledgits
- 8 I WILL RETURN, Spontaneous
- 9 THE NIGHT THEY DROVE OLD DIXIE DOWN, Joan Baez
- 10 SULтана, Tikan

### FIFTEEN YEARS AGO (November 12, 1966)

- 1 REACH OUT I'LL BE THERE, The Four Tops
- 2 STOP STOP STOP, The Hollies
- 3 SEMI-DETACHED BURBURMAN MR JAMES, Manfred Mann
- 4 HIGH TIME, Paul Jones
- 5 GOOD VIBRATIONS, The Beach Boys
- 6 I CAN'T CONTROL MYSELF, The Tramps
- 7 DISTANT DRUMS, Jim Reeves
- 8 GIMME SOME LOVIN', The Spencer Davis Group
- 9 NO MILK TODAY, Herman's Hermits
- 10 WINCHESTER CATHEDRAL, New Vaudeville Band

### TWENTY YEARS AGO (November 11, 1961)

- 1 HIS LATEST FAME, Elvis Presley
- 2 WALKIN' BACK TO HAPPINESS, Heide Shapiro
- 3 WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART, Cliff Richard
- 4 TAKE GOOD CARE OF MY BABY, Bobby Vee
- 5 TWO BAD JOHN, Jimmy Dean
- 6 TAKE FIVE, Dave Brubeck
- 7 HIT THE ROAD JACK, Ray Charles
- 8 THE TIME HAS COME, Adam Faith
- 9 OLD WIND, John Leyton
- 10 BLESS YOU, Tony Orlando

### TWENTY FIVE YEARS AGO (November 10, 1956)

- 1 JUST WALKING IN THE RAIN, Johnny Ray
- 2 WOMEN IN LOVE, Frankie Laine
- 3 HOUND DOG, Elvis Presley
- 4 MORE, Jimmy Young
- 5 ROCKIN' THROUGH THE RYE, Bill Haley
- 6 MY PRAYER, The Platters
- 7 LAY DOWN YOUR ARMS, Anne Shelton
- 8 GIDDY UP A DING DONG, Freddie Bell and the Bell Boys
- 9 ROCK AROUND THE CLOCK, Bill Haley
- 10 WHEN MEXICO GAVE UP THE RUMBA, Mitchell Torok

## UK DISCO

- 1 YOU GOT THE FLOOR, Arthur Adams, RCA 12in
- 2 R.R. EXPRESS, Rose Royce, Whitfield LP/12in
- 3 MYSTERY GIRL, Dukas, WEA 12in
- 4 LOVE HAS COME AROUND, Donald Byrd, Elektra 12in
- 5 LET'S GROOVE, Earth Wind & Fire, CBS 12in
- 6 WAIT FOR ME/SNAP SHOT/PARTY LITES/SMOKIN'/STEAL YOUR HEART/SPICE OF LIFE, Slave, Cotillion LP
- 7 WHEN SHE WAS MY GIRL, Four Tops, Casablanca 12in
- 8 I HEARD IT THROUGH THE GRAPEVINE/A CHUNK OF SUGAR, Roger, Warner Bros 12in
- 9 DO IT ANY WAY YOU WANNA, Mike "T"/Joe Thomas, Blue Inc 12in
- 10 SIGN OF THE TIMES, Bob James, Tappan Zee 12in
- 11 INCH BY INCH, Stikkers, Epic 12in
- 12 GET DOWN ON IT/TAKE MY HEART, Kool & The Gang, De-Lite LP
- 13 I'M GLAD THAT YOU'RE HERE, Alphonse Mouzon, US PAUSA LP/London 12in remix promo
- 14 LET'S START II TO DANCE AGAIN/LET'S START THE DANCE (REMIX), Bohannon, US Phase II 12in
- 15 IF YOU WANT MY LOVIN', Evelyn King, RCA 12in
- 16 HEAVY ON EASY/STAY AWAKE, Ronnie Laws, Liberty 12in
- 17 TEE'S HAPPY/HAPPY DAYS, Northerd, US Emergency 12in
- 18 WALKING INTO SUNSHINE, Central Line, Mercury 12in
- 19 I CAN'T TURN AWAY, Savanna, R&B 12in
- 20 STEPPIN' OUT, Kool & The Gang, De-Lite 12in
- 21 SOMETHIN' THAT YOU DO TO ME, T. Lita, Arista 12in
- 22 CAN'T KEEP HOLDING ON, Second Image, Polydor 12in
- 23 LOVE ME TONIGHT, Trevor Walters, Magnet 12in
- 24 CAN YOU FEEL IT, Funk Fusion Band, US WMOT 12in
- 25 BURNIN' UP/FLASHBACK, Imagination, R&B 12in
- 26 CONTROVERSY, Prince, Warner Bros 12in
- 27 SO THIS IS ROMANCE/THE RIO MIX, Linx, Chrysalis 12in
- 28 ZULU (REMIX), The O'Jays, Epic 12in
- 29 LOVE IN THE FAST LANE, Dynasty, US Solar LP
- 30 GIVE IT TO ME (INSTRUMENTAL), Conquest, US Prelude 12in
- 31 TAKE MY LOVE, Melba Moore, EMI America 12in
- 32 YOU'RE SUPPOSED TO BE MY FRIEND, Jerome, DJM 12in
- 33 MAMA USED TO SAY, Junior Giscombe, Mercury 12in
- 34 KILIMANJARO, Letta Mbulu, US MJS 12in
- 35 HERMANOS/HAVIN' FUN WITH ME, T/AFTER THE LOVE IS GONE/TAMARAC, Stanley Turrentine, Elektra LP
- 36 I LIKE YOUR LOVIN', Richard "Dimples" Fields, Epic
- 37 WARM WEATHER, Pieces Of A Dream, Elektra LP
- 38 YOU'RE GONNA LOSE ME/SISTER 'STINE, Freddie Hubbard, Fantasy 12in
- 39 DO IT ROGER/SO RUFF SO TUFF/MAXI AXE/BLUE, Roger, Warner Bros LP
- 40 JAM BENEATH THE GROOVE/BURNING UP/CAN WE DO IT AGAIN, Skool Boys, US Deatiny LP
- 41 SECRET COMBINATION/STREET LIFE (LIVE)/RIO DE JANEIRO BLUE, Randy Crawford, Warner Bros 12in
- 42 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 43 HILL STREET BLUES/ENDLESS FLIGHT/DANCE TONIGHT/RETURN TO THE SOURCE/VIBRATIONS, Rodney Franklin, US Columbia LP
- 44 THE GEM/LOVE ME TO DEATH/BABY COME TO ME/EVERY HOME SHOULD HAVE ONE/STOP LOOK LISTEN, Patti Austin, Owest LP
- 45 EASY/WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros 12in
- 46 YOU'LL NEVER KNOW, Hi-Gloss, Epic 12in
- 47 THIS KIND OF LOVIN', Whiplash, Solar 12in
- 48 TAKE IT TO THE TOP/COME BACK LOVER COME BACK/I'M GETTIN' OVER/JUST WHEN I THOUGHT IT WAS OVER, Sylvers, US Solar LP
- 49 I WANNA FEEL YOUR LOVE, Candy Bowman, RCA 12in
- 50 AY AY AY AT MOOSEY/MOOSE ON THE LOOSE/TEAR THE ROOF OFF THE MOOSE, Modern Romance, WEA 12in
- 51 LOVE FEVER, Gayle Adams, US Prelude 12in
- 52 HUPENDI MUZIKI WANGUKI, K.L.D., US SAM 12in
- 53 TWINKLE, Earl Klugh, Liberty 12in
- 54 RIDE THE LOVE TRAIN, Light Of The World, EMI 12in
- 55 FUNK ON THE ROCKS, Jimmy Haynes (Senyah), RCA 12in
- 56 LOVE FOR SALE/LL ALWAYS LOVE YOU/FEEL LIKE LOVING YOU TODAY/I LOVE YOUR LOVE, Donald Byrd, Elektra LP
- 57 STREET MUSIC (INSTRUMENTAL), Bang Gang, US Sugarcoop 12in
- 58 STARLIGHT (INSTRUMENTAL), Index, Record Shack 12in
- 59 ME AND MR. SANCHEZ, Blue Rondo A La Turk, Globe Nola 12in
- 60 RHYZE TO THE TOP, Rhyza, US 28th Century-Fox 12in
- 61 TWENNYNINE (THE RAMP/NEED YOU/JUST LIKE DREAMIN', Twennyline/Lenny White, Elektra LP
- 62 SUPER FREAK/FIRE AND DESIRE, Rick James, Motown 12in
- 63 SHAKE, G. Q., Arista 12in
- 64 NEVER GIVE UP ON A GOOD THING, George Benson, Warner Bros
- 65 SO GOOD SO RIGHT, Imagination, R&B LP
- 66 TAKE ME TO THE BRIDGE, Vera, Carrere 12in
- 67 STAR CHILD, Level 42, Polydor 12in
- 68 FUNKY SENSATION, Gwen McCrae, US Atlantic LP
- 69 NIGHTS (FEEL LIKE GETTING DOWN), Billy Ocean, GTO 12in/video
- 70 TAKE IT LIGHT, Jumbo, US Atlantic 12in
- 71 LET'S STAND TOGETHER, Melba Moore, US EMI America LP
- 72 SUPAFRICO (DUB), Bunny Wailer, RCA 12in
- 73 ME AND YOU, Chi-Lites, 20th Century-Fox/CN-Sound 12in
- 74 DISCO CALYPSO/SKUNKIN', Hot Culsine, Kaleidoscope 12in
- 75 NO ENTRY/DON'T TURN YOUR BACK ON ME, Frontline Orch Ice 12in
- 76 BORN TO HUSTLE/BEST LADY/TENNIS SHOES/SHADOWS IN THE STREET/PARTY IN THE STREETS, Shadow, Elektra LP
- 77 SPLASH/TOUCHDOWN, Freddie Hubbard, US Fantasy LP
- 78 GIRL, UK Players, A&M 12in
- 79 LET'S CELEBRATE/GET INTO THE BEAT/JAM THE BOX, Skyy, US Salsoul LP
- 80 ROOF GARDEN/TEACH ME TONIGHT/BREAKIN' AWAY, Al Jarreau, Warner Bros LP
- 81 I WILL SURVIVE, Gladys Knight & The Pips, CBS
- 82 BUSTIN' OUT, Material, Ze 12in
- 83 SHE'S GOT PAPERS ON ME, Richard "Dimples" Fields, US Boardwalk LP
- 84 YOU GOT THE FLOOR (INSTRUMENTAL), Arthur Adams, US Inucation 12in
- 85 IT'S GOOD TO BE THE KING RAP, Mel Brooks, Luggage 12in
- 86 STATION BRAKE, Captain Sky, US WMOT 12in
- 87 NEVER TOO MUCH, Luther Vandross, Epic LP
- 88 COME LET ME LOVE YOU, Jeanette "Lady" Day, US Prelude 12in
- 89 CALIFORNIA STYLE/TIME TO LET GO, Eddy Grant, Ice 12in
- 90 IF LEAVING ME IS EASY, Lloyd Chalmers, Radioactive 12in

## INDEPENDENT

- 1 THUNDER IN THE MOUNTAINS, Toyah, Safari
- 2 DEAD CITIES, Exploited, Secret
- 3 THE "SWEETEST GIRL", Scritti Politti, Rough Trade
- 4 SUNNY DAY, Pig Bag, Y
- 5 WHEN YOU WERE SWEET SIXTEEN, Fureys & Davey Arthur, Ritz
- 6 NEVER AGAIN, Discharge, Clay
- 7 JUST CAN'T GET ENOUGH, Depeche Mode, Mute
- 8 IT'S GOOD TO BE THE KING (Part 1), Mel Brooks, Luggage
- 9 PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory
- 10 SIX GUNS, Anti-Pasti, Rondelet
- 11 SEXUAL, UK Decay, Fresh
- 12 KIDS OF THE 80's, Infra Riot, Secret
- 13 POLICE STORY, Farfars, No Future
- 14 BARBED WIRE HALO, Annie Anselmy, Crass
- 15 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 16 LAST ROCKERS, Vice Squad, Riot City
- 17 STARTUP ON 45 (PINTS), Starturn, V-Tone
- 18 INDIAN RESERVATION, 89, Albion
- 19 THE RESURRECTION (EP), Vice Squad, Riot City
- 20 ALL-OUT ATTACK, Blitz, No Future
- 21 HAGASAKI NIGHTMARE, Crass, Crass
- 22 HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red
- 23 REALITY, Chron Gen, Step Forward
- 24 FOUR SOME POINTS, Anti-Pasti, Rondelet
- 25 LET THEM FREE, Anti-Pasti, Rondelet
- 26 LEATHER, BRISTLES, STUDS & ACNE, GBH, Clay
- 27 ARMY LIFE, Exploited, Secret
- 28 NEW SMELL, Flux of Pink Inlanders, Crass
- 29 COMPLETE DISORDER, Disorder, Disorder
- 30 PUPPETS OF WAR, Chron Gen, Fresh
- 31 MR CLARINET, Birthday Party, AAD
- 32 YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red
- 33 WONDERFUL OFFER, Laura Logg, Rough Trade
- 34 RELEASE THE BATS, Birthday Party, AAD
- 35 STRETCH, Maximum Joy, Y
- 36 EXPLOITED BARMY ARMY, Exploited, Secret
- 37 DOGS OF WAR, Exploited, Secret
- 38 NEW LIFE, Depeche Mode, Mute
- 39 TOO DRUNK, Dead Kennedys, Cherry Red
- 40 MESSAGE OBLIQUE SPEECH, Associates, Situation
- 41 WONDERLUST, Fall Out Club, Happy Birthday
- 42 I DON'T WANT TO LIVE WITH MONKEYS, Higsons, Romans
- 43 DREAMING OF ME, Depeche Mode, Mute
- 44 SANDPAPER LULLABY, Virgin Prunes, Rough Trade
- 45 WORK, Electric Guiltars, Recreational
- 46 DECONTROL, Discharge, Clay

### Albums

- 1 STILL, Joy Division, Factory
- 2 SPEAK AND SPELL, Depeche Mode, Mute
- 3 PLEASURE, Girls At Our Best, Happy Birthday
- 4 PRESENT ARMS IN DUB, UB40, DEP International
- 5 TOTAL EXPOSURE, Poison Girls, X N Trix
- 6 PUNK'S NOT DEAD, Exploited, Secret
- 7 CARRY ON OH, Various, Secret
- 8 PRESENT ARMS, UB40, DEP International
- 9 ANTHEM, Toyah, Safari
- 10 RIDS THE WORLD OF THE EVIL CURSE OF THE VAMPIRES, Scientist, Greensleeves
- 11 THE LAST CALL, Anti-Pasti, Rondelet
- 12 LET THEM EAT JELLYBEANS, Various, Alternative Tentacles
- 13 YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red
- 14 ROCK UNTIL YOU DROP, Raven, Heat
- 15 PENIS ENVY, Crass, Crass
- 16 COVER PLUS, Hazel O'Connor, Albion
- 17 WISE AND FOOLISH, Misty In Roots, People Unite
- 18 MOTORHEAD, Motorhead, Big Beat
- 19 CLOSER, Joy Division, Factory
- 20 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 21 RED MECCA, Cabaret Voltaire, Rough Trade
- 22 SIGNING OFF, UB40, Graduate
- 23 EARLY YEARS - 78, Fall, Step Forward
- 24 THE BALLAD OF ETUQUETTE, Richard Jobson, Cocteau
- 25 T Rex IN CONCERT, Marc Bolan & T Rex, Marc
- 26 IN THE FLAT FIELD, Bauhaus, AAD
- 27 PRAYERS ON FIRE, Birthday Party, AAD
- 28 SONGS OF PRAISE, Adicts, Dwee Records
- 29 THE BLUE MEANING, Toyah, Safari
- 30 STATIONS OF THE CROSS, Crass, Crass

# Songwords

## Queen/David Bowie Under Pressure On EMI Records

Pressure pushing down on me

Pressing down on you no man ask for  
Under pressure — that burns a building down  
Splits a family in two  
Puts people on streets  
It's the terror of knowing  
What this world is about  
Watching some good friends  
Screaming let me out  
Pray tomorrow — gets me higher  
Pressure on people — people on streets  
Chippin' around — kick my brains around the floor  
These are the days it never rains but it pours  
People on streets — people on streets  
It's the terror of knowing

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What this world is about  
Watching some good friends  
Screaming let me out  
Pray tomorrow — gets me higher  
Pressure on people — people on streets  
Turned away from it all like a blind man  
Set on a fence but it don't work  
Keep coming up with love but it's so slashed and torn  
Why — why — why  
Love  
Insanity laughs under pressure we're cracking  
Can't we give ourselves one more chance  
Why can't we give love that one more chance  
Why can't we give love  
Cause love's such an old fashioned word  
And love dares you to care for  
The people on the edge of the night  
And love dares you to change our way of  
Caring about ourselves  
This is our last dance  
This is our last dance  
This is ourselves  
Under pressure  
Under pressure  
Pressure

## Profile



JOHN COOPER CLARKE

Full name: John Cooper Clarke  
 Birthdate: 25th January 1949  
 Education: Saint Theresa of the Roses R.C.S.M.  
 First crush: My cousin May  
 Biggest disappointment:  
 Appearance in 1974 at a nightclub in Openshaw during which I was stabbed in the left leg.  
 First record purchased: "Moonlight in Vermont" by Frank Sinatra  
 Previous jobs: Motor mechanic, window cleaner, compositor, home improvement consultant etc  
 Hero: Elvis Presley  
 Heroine: Helen Of Troy

Hobbies: Shoplifting and dining out  
 Ambitions: To be rich and powerful  
 Most embarrassing moment: Falling from a moving train  
 Rudest moment: Same as above  
 Happiest moment: My first ride in a plane  
 Most terrifying moment: My first ride on a bike  
 Favorite breakfast food: Shreddies  
 Pet hate: Weetabix  
 Biggest mistake: Buying a box of Weetabix instead of Shreddies  
 Colour of socks: Magenta  
 Hates/dislikes: Physical pain and hard work



IT'S OUT!  
... It's the

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