

SOFT CELL • MADNESS

RECORD MIRROR

SPANDAU BALLET

A LIFE IN THE DAY
OF GARY KEMP

OLIVIA NEWTON-JOHN

Exclusive
Interview

ORCHESTRAL MANOEUVRES

Come to the crossroads

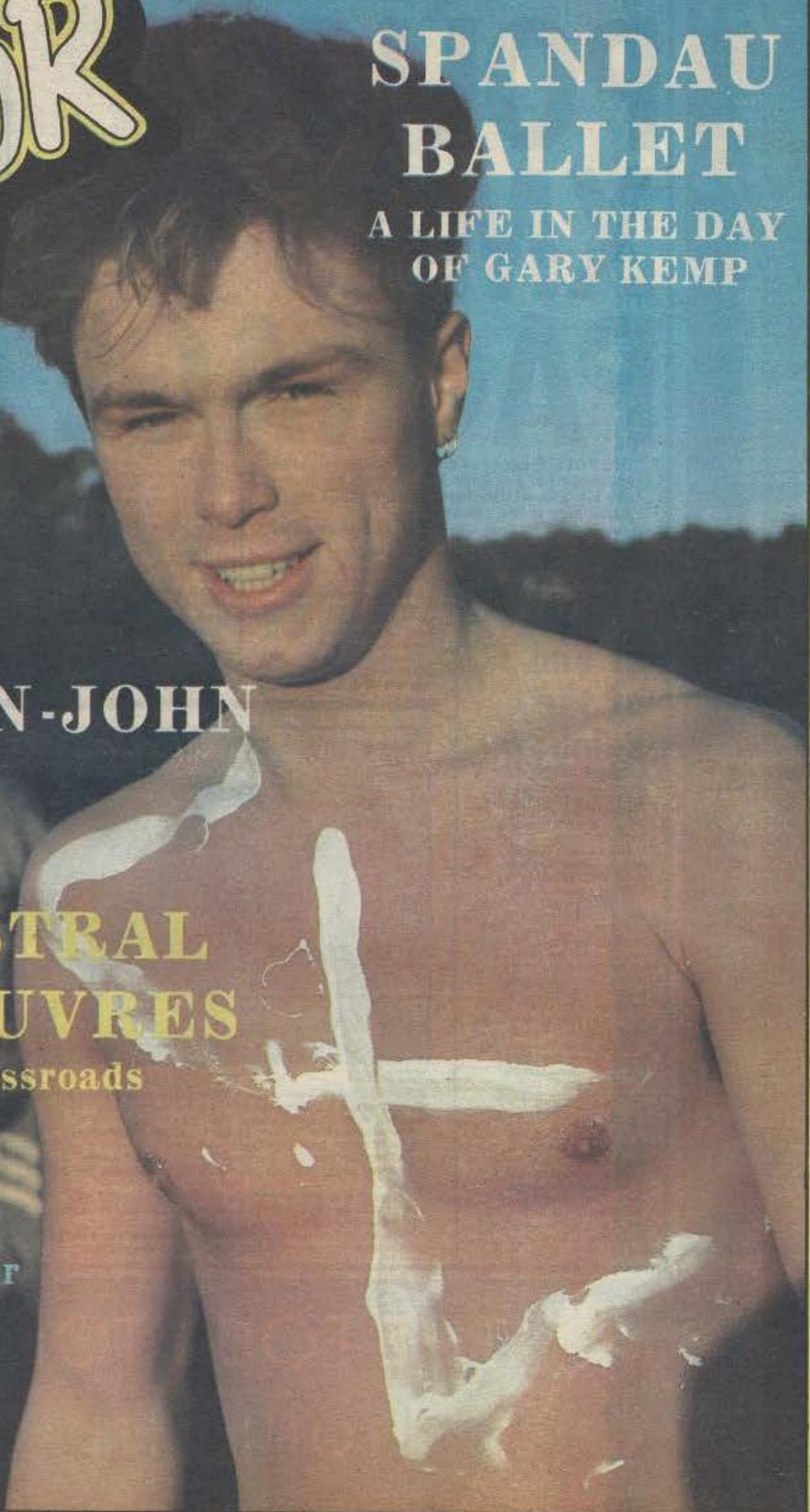
POLICE

Stepping back or
slowing down?

PIGBAG

Blowing free

PRETENDERS SONGWORDS • LIZZY • BAD MANNERS



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POLICE XMAS PACKAGE

EXTRA DATE
AND SINGLE

THE POLICE have yet another single released on December 4 — even though their number one hit 'Every Little Things She Does Is Magic' is still high in the charts.

But they did the same with that number when 'Invisible Sun' was at number two.

Now the superstar trio are looking for a Christmas hit with their new single entitled 'Spirits', culled from their 'Ghost In The Machine' album.

Airey at end of the Rainbow

Rainbow keyboards player Don Airey has quit the band — following in the footsteps of Cozy Powell, Jimmy Bain and Graham Bonnet.

And he says that playing with the band "wasn't doing what is left of my brain any good at all."

"I hadn't been too happy about things since Cozy left. The whole heavy feel seemed to have gone, and frankly after the real achievement of Donington in 1980, bashing through mainly old Rainbow material night after night in 1981 wasn't doing any of us much justice," he added.

"At present I'm enjoying being one of the three million... ex-Rainbow members. Plans include some work with Graham Bonnet and a project with Gary Moore."

Rainbow's infamous band leader Ritchie Blackmore had no comment to make, but a replacement has been fixed. The group have recruited David Rosenthal, and the new line up bring out a new album next spring.

And fans will also be able to buy a calendar of the band next month featuring 12 colour group photos.

On top of that, the Police have added another date to their forthcoming tour.

They play the Ingleston Royal Highland Exhibition Hall — that's near Edinburgh — on new year's eve. But the show will NOT go in to 1982. Instead the band will finish at 10.30 to allow fans to get home on special buses which will be laid on.

But anyone who is thinking of applying for



Pic by Janet Macosta

STING

tickets for the other dates can forget it — they're completely sold out.

HOW TO BOOK FOR INGLISTON. Tickets are all £4.50 and are available by post from Police Box Office, 1-2 Munro Terrace, London SW10 0DL. Postal orders only should be sent with an SAE and made payable to Straight Music Ltd. It should be specified that the tickets are required for the

Edinburgh concert.

Tickets also go on sale from various record shops this Saturday (November 28). They can be bought from: Aberdeen The Other Record Shop, Ayr Speed Records, Dundee Cathy McCabe Records, Edinburgh The Other Record Shop and The Playhouse Theatre Box Office, Glasgow Virgin Megastore and Newcastle on Tyne Virgin Records.



Pic by Andre Colling - Zoff

MADNESS

MADNESS HAVE gone country! The group have followed Elvis Costello and Squeeze by putting a country and western song on the B side of their new single.

The title track is 'It Must Be Love', a Labi Siffre song, which is culled from their latest album '7'. But the real surprise is on the flip. It features a track written by guitarist Chris Foreman entitled 'Shadow On The House'.

Although it is locked firmly in the Nashville sound, the song draws on the Madness nutty reggae cross-over which has made them famous.

'It Must Be Love' is the group's tenth single, and was the show closer for each night on their recent 36-date tour.

UFO sighted - January dates

UFO PLAY their first tour for a year in January — and bring out a new album at the same time.

The band concentrated on America during 1981 but they'll be making up for it with a string of major dates in the New Year. So far, the schedule runs: Hanley Victoria Hall, January 7; Manchester Apollo 8; Liverpool Empire 10; Newcastle City Hall 11; Edinburgh Playhouse 13; Glasgow Apollo 14; Sheffield City Hall 15; Birmingham Odeon 17; Leicester De Montfort Hall 18; Bristol Colston Hall 19; Southampton Gaumont 20.

More dates, including several London shows will be announced later.

Coinciding with the tour, UFO will be releasing their as yet untitled album. It was

written in America and Britain and recorded in Switzerland and London.

At present the band are currently mixing the album in New York.

Tank tracks

NEW HEAVY metal band Tank bring out their debut album next month, following tours with Girlschool and Motorhead. The group, who are produced by Motorhead guitarist Fast Eddie and feature ex-Damned singer Algy Ward, have titled the LP the 'Fifth Hounds Of Hades'.

Again, Fast Eddie takes on production following his work with the group on their debut EP 'Don't Walk Away'.

THE FOUR TOPS

NEW ALBUM

TONIGHT!

INCLUDES THE HIT SINGLE
WHEN SHE WAS MY GIRL

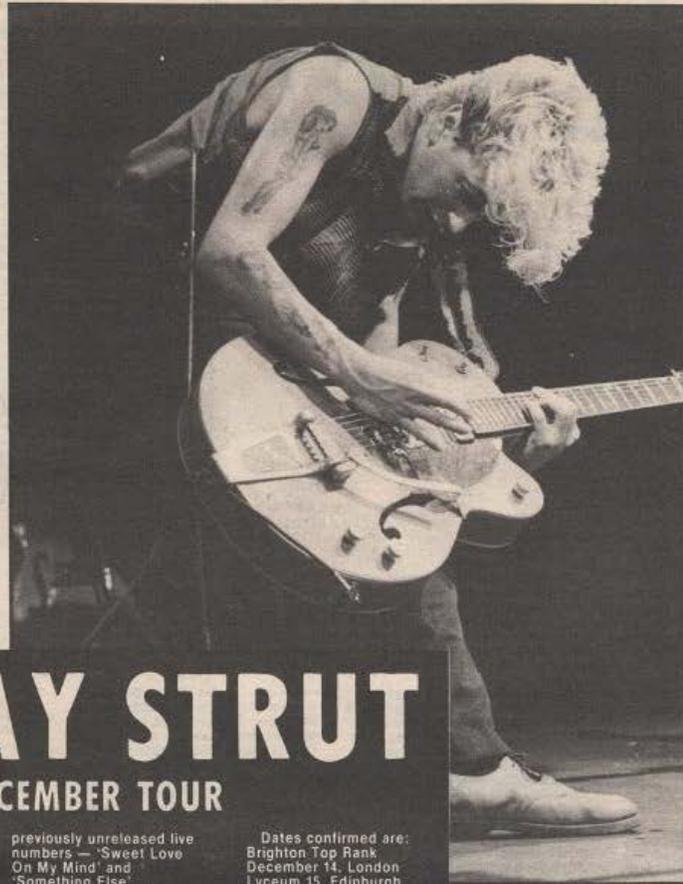
AVAILABLE ON CASSETTE

Cockney Rebel refit

STEVE HARLEY has reformed Cockney Rebel and is taking the band on the road next month to prove the point.

The seventies star — who had hits with 'Make Me Smile' and 'Here Comes The Sun' — returns to the stage after years out of the limelight.

He plays: Manchester University December 4, Sheffield University 5, Redcar Coatham Bowl 6, Edinburgh Playhouse 7, Aberdeen Venue 8, Nottingham Rock City 10, Hatfield Polytechnic 11, Aylesbury Friars 12 and London Venue 14 and 15.



STRAY STRUT

DECEMBER TOUR

THE STRAY Cats are putting their explosive rockabilly stage show on the road again.

And two live tracks are featured on their new single which comes out on December 4.

The single is entitled 'Little Miss Prissy' and comes from their current hit album 'Gonna Ball'. On the B-side are two

previously unreleased live numbers — 'Sweet Love On My Mind' and 'Something Else'.

It follows their 'You Don't Believe Me' single which had a disappointing run in the charts.

The group come over for a tour here next month following a prestigious support slot in America with the Rolling Stones.

Dates confirmed are: Brighton Top Rank December 14, London Lyceum 15, Edinburgh Odeon 17, Leeds University 18, Sheffield Lyceum 19, Liverpool Royal Court 20 and Nottingham Rock City 22.

Tickets for the concerts are all available now, and more dates will be added.

BRIAN SETZER of STRAY CATS



CLARE of ALTERED IMAGES

have taken the track 'Insects' from it for the B side.

The young newcomers have also added two Irish dates to their tour at: Dublin Trinity College on December 11 and Cork Savoy Theatre 12.

Contents



Pic by Herb Ritts

"I'M JUST an old romantic at heart." OLIVIA NEWTON-JOHN reveals her innermost thoughts in an EXCLUSIVE interview with ROBIN EGGAR, who discovers that, despite a change of image, she's still the same old Livvy underneath. All on page 4.

PLUS!

STEWART COPELAND, the Police man who talks as fast as he drums, gives our ears another blasting — page 9.

PLUS!

DESPITE HAVING two hit singles and a top five album, ORCHESTRAL MANOEUVRES IN THE DARK are not happy men. DANIELA SOAVE discovers why when she tracks them down in Scotland — IN COLOUR — page 20/21.

PLUS!

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Roxy boxed album set

ROXY MUSIC are set to spring into action . . . but not until next Spring.

The group are currently in the Bahamas working on a new album and single which should be ready by Easter. And the group are thinking of touring here again around the same time.

Meanwhile all seven Roxy Music albums are being released as a box set next month.

Their record company, Polydor, are finalising prices and packaging for the set which will give a complete history of Bryan Ferry and Roxy from their formative years when they blasted onto the music scene with their debut album in the seventies through to their current superstar status.

ALTERED IMAGES SECOND SINGLE

ALTERED IMAGES — who reached number two in the charts with their first — ever single 'Happy Birthday' — release a follow-up next week.

It is a new song entitled 'I Could Be Happy' and is not included on their debut album. But they

HAIRCUT 100

Haircut hat-trick

HAIRCUT 100 — who are riding high in the charts with their 'Favourite Shirts' single — play a handful of live dates.

The band play: Brighton Top Rank on November 27, Leicester Electric Theatre December 11 and St Albans City Hall 12.

No other dates have been scheduled as the group are currently in the studios recording their debut album — due for release early in the new year.

JOOLS HOLLAND

and his Millionaires

Debut Album Invest in a copy now

CREAM OF THE CROP

THE COURTYARD of London's Somerset House in the early hours of a cold autumn morning is an unlikely venue for a superstar. It is better suited as a final ghostly resting place for the millions of dusty files entombed there, in an endless catacomb of bureaucracy. It has the cobble of a bygone age, and the cobwebs of history.

A Buick limousine with white walled tyres draws up at the main entrance. Out steps an elegant lady clad in forties' fashions, a pencil-thin black dress, covered with a fur coat and topped with a hair style swept sharply sideways. She rushes to kiss her lover, resplendent in a white dinner jacket. Cut.

The clatter of stiletto heels is heard through the mist that swirls through the alley, long before the same frightened lady, now, is seen rushing past a bemused tramp, pursued by a sinister looking private eye. Cut.

Is this really Olivia Newton-John? The cute blonde from such sun-swept California myths as 'Grease' and 'Xanadu'? In Somerset House there are none of the trappings that you associate with multi-million dollar film budgets. The superstar trappings are confined to a small mobile dressing room.

But in this is not a movie. For Olivia is making a video album, whose contents mirror the changes in her career, which complement the reversion to her natural mousey brown hair, the docking of her pony tail.

The videos that accompany her new 'Physical' album certainly show a much more drastic change of image than the blander recordings allow. Olivia plays a bewildering variety of roles.

One moment she plays a raunchy space cowboy, the next she is cocooned like a foetus inside a plastic bubble. The clip for 'Physical', shown on 'Top Of The Pops', has her as a playful minx in a gymnasium full of obese middle aged men — the bit the bountiful BBC didn't show had Olivia rejected by two beautiful hunks of beefcake who wander off together into the steam room, hand in hand, leaving the lady with a lucky fatty!

On 'Landslide' she is an aggressive business executive entwining a hapless younger male colleague, with her charms. He just happens to be 22-year-old American dancer Matt Lattanzi, Olivia's current boyfriend. Marriage is rumoured to be in the air, and it is his domestic influence, coupled with that of two other men that has provided the springboard for the 33-year-old singing star to finally take a few risks with her career.

Matt may not have been present at Somerset House but the other two were. Her new manager Roger Davis and video director Brian Grant.

Davis was originally assistant to Lee Kramer, Olivia's longtime manager and on-off lover. A tall, bearded and remarkably genial, Australian he took over the direction of her career a scant six months ago. His influence shows already.

But most important on the night is Brian Grant. The London-born video director's work is familiar to any TV watcher on classic pop videos for the likes of Kim Wilde, Landscape and Kiki Dee. He won the contract for the half a million dollar budgeted album against such competition as Hollywood feature film directors. He wrote the story lines himself and still expresses a naive surprise that Olivia has so wholeheartedly endorsed his ideas.

Talking to Olivia at one in the morning, her harsh vamping Bette Davis costume for 'Stranger's Touch' belies the tiredness in her face and the enthusiasm for the whole project in her voice.

"Brian is marvellous," she says, "because he has absolutely no preconceived ideas about me, he makes me think in a different and more relaxing way about performing and acting."

"I play more parts in one song on this video than I have in my entire acting career. I wish movies were as exciting to make. They move so slowly. At least that would have made 'Xanadu' more bearable.

The front of the chocolate box has changed for ever. Or has it? OLIVIA NEWTON-JOHN has cut her hair, shed her old image and entered the brand new world of video. But, says ROBIN EGGAR, the sickly-sweet centre still remains the same . . .

"That film did fall a little short in the dialogue stakes. The script used to change daily and I was really embarrassed with some of the lines I had to say. We even came back from a Christmas break to find the whole story changed."

"Working with Brian has restored my faith in acting and makes me want to work more — perhaps in straight acting. I've had a straight dramatic role offered me in an Australian script. It's perfect for me, as I'm just an old romantic at heart."

Anyone hoping to see Miss Newton-John, on anything other than their TV screen, is in for a disappointment in the immediate future. The whole video album has been made with the express intention of sales to American and international TV networks. Olivia is nothing if not commercially shrewd. "One television show is seen by more people than a six week tour. I've been on the road for so long, now I'd rather sit at home and send out a tape. But I won't go so far as to say I will never tour again."

'No-one in London is lively any more. There aren't any good nightclubs'.



She leaves me with the unspoken impression it wouldn't break her heart either. But in the three years since her last solo album, Olivia has obviously made the decision to break away from her prissy, never-been-kissed, girl-next-door image.

Musically the contents of 'Physical' are scarcely radical. John Farrar is still the producer, writing the majority of the songs and playing all the guitars. Olivia's only musical contribution comes in 'The Promise (The Dolphin Song)', a surprisingly emotional ballad, reflecting her concern for the future of those delightful mammals of the sea, and for me the album's highlight.

"We recorded the sounds of the ocean down at Santa Monica," says Olivia. "Then we added real dolphins' sounds. We owe it to our children to treasure dolphins as a source of love and to keep them alive."

Excepting Hank Marvin's anti-pollution song, 'Silvery Rain', which is given a sharper focus by the video and 'Physical', with its blatantly suggestive sexual lyrics — which has led to the song being banned in conservative mid-Western states like Idaho and Iowa — the new album is classic MOR pop plodder, stylish and forgettable. But Olivia, herself, has gone visual. Deliberately and with style.

"I was very frightened of losing my traditional following in the States," she says frankly, "there I've almost been a country singer. But when I did 'Grease' it turned around and released me to try new things."

In other words the little girl from the Antipodes, donned spray on black trousers and grew up sexy, without leaving the neighbourhood.

"We were more up-tempo and aggressive with 'Physical', because it mirrored the changes in my life and society. Both are now more open, more liberal and more relaxed. Eventually you have to stand up and do what you want to do. I can't live my life on what people might think."

"After I'd finished filming 'Xanadu' I just decided to cut all my hair off. It had been ruined by filming anyway and I decided not to dye it anymore either."

"It was wonderful. I felt like a whole new person. Nobody recognised me on the streets of LA for months. I was just a girl with short dark hair, who looked a little like Olivia Newton-John."

There is no longer any love for Britain in Olivia Newton-John. The little blonde, fresh off the boat from Australia and given her breaks by the Shadows in the late sixties, is grown up and wiser. Although born in Britain, raised in Australia and now living in California, she definitely considers herself to be Australian. Her lack of enthusiasm for the UK may, unsurprisingly, be related to her relative lack of sales here.

"I've never shaken off the image of the cute kid on the Cliff Richard TV shows of over a decade ago. On the way up the press love you, but England is so changeable that if you're out of the public eye for three months, you're dead and forgotten."

"And I've been away for years. 'Xanadu' wasn't exactly a box-office smash here, although in the States the kids loved it."

"London isn't the same anymore either. Everyone seems so depressed, no one is lively any more. There aren't any good nightclubs."

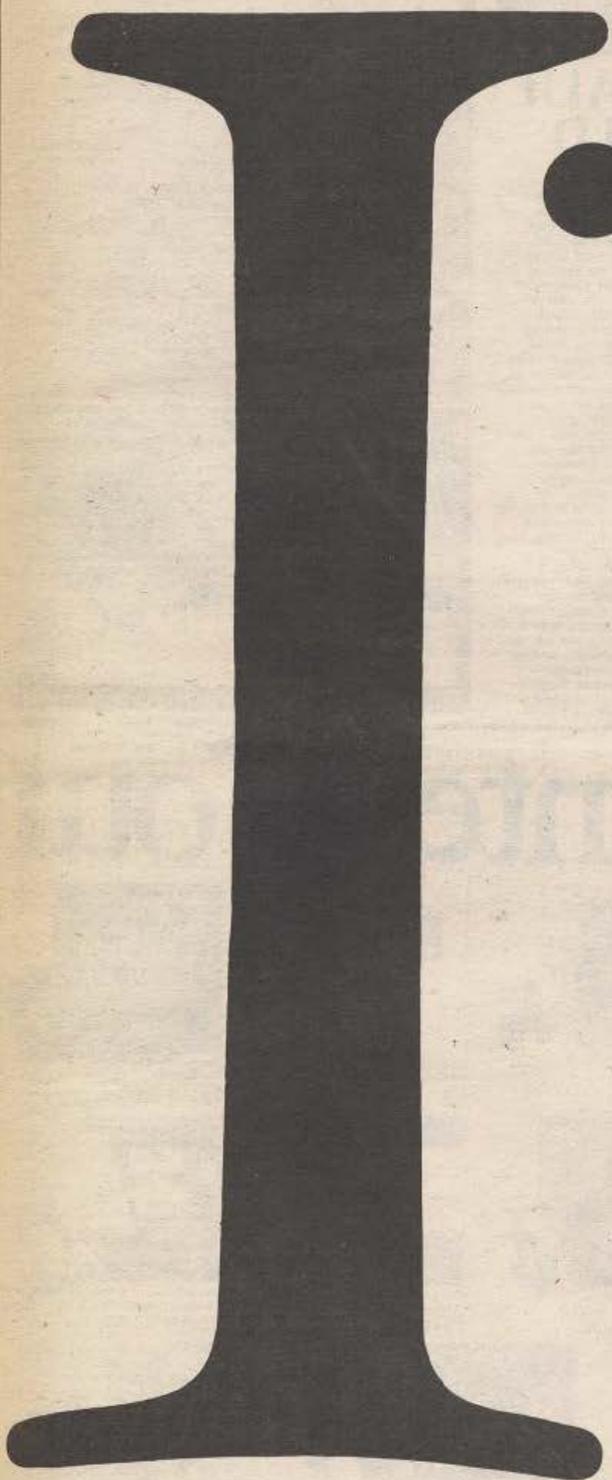
I passed by the opportunity to deliver a sociology lecture on the length of the British dole queue and other irrelevant (to her) facts, while she reminisced to her personal stylist Fleur and hairdresser Armando, about swinging London, just 13 happy years back.

Then it was time for the professional actress to pose for the camera once again. It was accomplished quickly, competently and efficiently. And mainly without feeling. Perhaps then I saw Olivia Newton-John clearly for the first time.

She is a product. A classy, attractive, superbly packaged box of expensive chocolates. And this whole video business, so technically excellent and innovative is just a simple marketing exercise. The wrapper has been redesigned, updated and re-marketed. With great success . . . to all us mugs.

For while the packaging may be very different, the chocolates still have the same soft sticky centres.

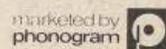
'NEVER IN A MILLION YEARS'



THE BOOMTOWN RATS



A NEW SINGLE
Mer 87



ONE LINERS ...

GOING TO see the Ramones at the Venue last week was something akin to stepping into a timewarp, with the Class of 77 well represented among the wildly enthusiastic (ie drunk and pogoing) audience. Who? Well, there was Siouxsie and Budgie, Spizz and Pete Petrol, the Boys, the Subs' Charlie Harper, Damned founder Brian James, Holly and an Italian or two (oops — we seem to be slipping into the eighties here), Billy Mackenzie of the Associates, Martin and Andy of darling Depeche Mode and Delta 5's Bethan ... the Damned arrived in Bradford that night (Thursday) to find that the promoter of the gig they were supposed to be playing had scarpared with the cash; undaunted, the old troupers went and galloped through Tenpole Tudor's appearance in nearby Leeds, and managed to browbeat the Tudors into letting them do a four-number spot ...



FIRE ENGINES: cleanliness is ...

the 'Changes Bowie Two' compilation LP went silver on release, but eager Bowiephiles will have to wait until next February to see the man's appearance in the Beeb - Brecht 'Baal'; in the meantime, however, the 'Christiane F' movie, a gruesome tale of child prostitution and

heroin addiction in which Bowie appears and for which he provides the soundtrack, gets its British premier in December ... Roxy Music currently sunbathing in the Bahamas, and slipping into their silk beachrobes for a rest in the recording studios when the sun goes down ... One Liners' occasional award for press release of the week goes today to A&M records, for their truly wondrous: "DILLINGER has been described as the natural successor to the late, great Bob Marley" — we've heard Dillinger described as a lot of things, including "a washed up old has-been", and "the last of the non-electric toasters" but never that ... Linx reputedly having to contend with mobbing on their current, and first, UK tour ... Bow Wow Wow's next single to be 'TV Savage' ... Dead Kennedys thrown out of St Peter's, Rome, in a remarkably tasteless (even by their standards) publicity stunt which involved them distributing copies of their 'In God We Trust' single to worshippers ... old codger Steve Harley is apparently a big buddy (oh all right then, a short, limping buddy) of Spurs star Garth Crooks, and a regular visitor to White Hart Lane ... Phil Daniels has been performing in Shakespeare again, in the unlikely location of Hong Kong ... since Alice Cooper is coming over for a tour, can we expect the old snake-lover to duel with his No 1 fan, chat show star Adam Ant? ... reviewing the Beat's new single on 'Round Table', the almost divine August Darnell declared that he couldn't comment on the 45 until someone had taken it away and re-mixed it. "You can't hear anything on it!" explained the great man, proving himself to be One Who is Well Acquainted With His Onions, since the disc was a reject mix, only mailed out by accident ... finally, a gold star to anyone who can tell us what the Fire Engines are up to in the pic you see on the left. We leave you to speculate — see you next week, and remember, cleanliness is next to sexiness ...



JULIO IGLESIAS

GOALIE GOLD

WHILE THE rabid hordes of English, Irish and Scots head for Thomas Cook and son to get their Iberian holidays booked, Spain has decided to get their revenge by sending an ex-Real Madrid goalkeeper to demoralise the nation. Super smoothie Julio Iglesias is the top selling male singer in the world clocking up 70 million sales worldwide ... 14 million of them in the last six months! He only took up playing the guitar and singing because he fractured a bone in his back. The 38-year-old Madrid born singer, who speaks five languages fluently, is a truly international artist in that he records all his records in Italian, Spanish, Portuguese, German and French. Now that his first UK release 'Begin The Beguine' has proved that he can translate his success over here, the Spaniard is now threatening to learn English to assail the hearts of this nation's womanhood. I don't suppose Maggie Thatcher could arrange a trade embargo on Spain!

CLIFF COMES CLEAN!

AT LAST, Cliff Richard has let his biggest secret slip. In a startling television admission, the ever youthful superstar has revealed that he hasn't slept with a woman for more than 16 years. But, says the 40-year-old Mr Nice of pop, I'm not gay either. The revelations were made on the religious programme 'Everyman' soon to be broadcast by the BBC. Programme editor Bill Nicholson says: "Cliff is very frank and open about his sex life. His celibacy is a conscious decision he made when he found Christianity. And Britain's longest lasting pop phenomena is to be the subject of four BBC documentaries which, over the next month, will look at a different aspect of the star's life and career. All feature fascinating newsreel footage and performances from all over the world. The first, which went out on Monday night, dealt with Cliff's early days as a titles rock 'n' roller. The second, 'Why Should The Devil Have All The Good Music?', examines his religious commitment. The third, 'Travelin' Light', looks at his recent US tour. The last programme tries to uncover the reasons for Cliff's eternal appeal to people of all ages. There aren't many answers beyond the fact that Cliff has that indefinable 'star quality' — but, all in all, it adds to a feast for Cliff fans over the next few weeks. SIMON TEBBUTT



CLIFF RICHARD: 105 today

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ADAM AND THE ANTS

MONDAY

AT LAST, my campaign is working. The Great British Public is finally waking up and coming to its senses. The Hype no longer works for whining ninny Adam 'Low Forehead' Ant.

The promoters for the idiot's forthcoming nationwide tour had booked enormous and appropriately over the top centre spread advertisements in this prestigious organ next month. Now they've had their fingers seriously burned and are having to withdraw the ads because the tickets for this disgusting event just aren't selling. This is the best news I have heard all year and I am throwing a huge champagne celebration tonight at one of London's top hotels to launch my 'Boycott All Ant Products' campaign aimed at reducing the snivelling toad to the level of poverty he deserves.

Of course there are no problems when it comes to selling tickets for that middle of the road preying - mantis - on - a stick, Barry Manilow. The ugliest man on earth is due to bore us here in January and my telephone is under constant deluge from dreary Kent housewives complaining that they can't afford the £200 tickets are fetching on the black market. Where are all the tickets going? Why can't these pitiful creatures obtain them through legitimate channels. I hope none of them are being sold to touts.

TUESDAY
PRE MENSTRUAL tension is a terrible thing. Every full moon, packs of normally docile housewives go rampaging on the streets and savaging innocent bystanders, while middle aged and balding rock stars become vindictive and irrational and start sacking members of their groups. I refer, of course, to Rainbow's arch axeman Richie Blackmore, often called the most ridiculous man in rock.

The latest in a long line of disgruntled departees from Heavy Metal's most boring act is keyboard player Don Airey. He claims that he left of his own free will but I merely have to remind him of the facts. Ever since reaching his mid - life crisis about 20 years ago, Old Organ Stops Blackmore has been shedding people at a rate rivaling the British Leyland redundancy programme. They include Graham Bonnet, Dozy Powell, Jimmy Bath... and now I hear singer Joe Lynn Turner is next for the chop. If only the old boy could be persuaded to sack himself, this ridiculous state of affairs could be settled once and for all.

WEDNESDAY
MORE BAD news on the undesirable alien front. That tedious trio the Bee Gees are back in the country and have been spotted down Oxford Street flaunting their shining domes and shinier teeth. Unfortunately they managed to slip through my stinkbomb and cowpat barricade at Heathrow Airport and are now thought to be skulking in the outlying areas of Surrey. Any useful suggestions for making their life intolerable in this country will be greeted with the customary fiver.

The phone rings all day and all night following my very wonderful remarks in last week's column concerning the hideous Elvis Presley statue due to be mounted in London. Every call is from another illiterate and irrational moron muttering dark threats because the truth about their drugged, debilitated and desperate idol is just too hard to take.

I even receive a letter from a drab little man representing some ludicrous organisation known as 'Elvisly Yours' who amuses himself with some very unoriginal observations about an anagram of my name and inexplicably includes a stick of rock in his missive.

Who are these faceless nobodies? Are they so lost in their pathetic post-adolescent hero-worship that they've lost their own personalities? Another old buffoon has even made a life size china model of the Tennessee slob now. It is all very sad and I think it's about time someone set up a charity for these poor souls so they can be forcibly removed from society forever. Anyway, why don't they idolise a real star like the charming and sophisticated Cliff Richard?



by Greta Snipe

WEDNESDAY

MORE BAD news on the undesirable alien front. That tedious trio the Bee Gees are back in the country and have been spotted down Oxford Street flaunting their shining domes and shinier teeth.

Unfortunately they managed to slip through my stinkbomb and cowpat barricade at Heathrow Airport and are now thought to be skulking in the outlying areas of Surrey. Any useful suggestions for making their life intolerable in this country will be greeted with the customary fiver.

The phone rings all day and all night following my very wonderful remarks in last week's column concerning the hideous Elvis Presley statue due to be mounted in London. Every call is from another illiterate and irrational moron muttering dark threats because the truth about their drugged, debilitated and desperate idol is just too hard to take.

I even receive a letter from a drab little man representing some ludicrous organisation known as 'Elvisly Yours' who amuses himself with some very unoriginal observations about an anagram of my name and inexplicably includes a stick of rock in his missive.

Who are these faceless nobodies? Are they so lost in their pathetic post-adolescent hero-worship that they've lost their own personalities? Another old buffoon has even made a life size china model of the Tennessee slob now. It is all very sad and I think it's about time someone set up a charity for these poor souls so they can be forcibly removed from society forever. Anyway, why don't they idolise a real star like the charming and sophisticated Cliff Richard?

THURSDAY

WHERE IS that great white dope Gary Numan these days? Few people I ask seem to know and none seem to care. Still it's nice to know

that he's his old egocentric self, wherever he is. Ex-backing band Dramatis release their single, 'Love Needs No Disguise', this week as a tribute to their pasty old boss. As Gazza sings vocals on the horrible track he is clearly increasing his ratings in The Most Canceled Man Of The Year Award by leaps and bounds. Please send your votes and suggestions to this address for inclusion in my Christmas roundup.

Funny, I would never have thought of Freddie Mercury as a fighting man. But a couple of leather clad friends recently returned from New York to tell me the lanky Queen singer looks good with his fists. What on earth can they mean?

Still in New York, I see that grasping megalomaniac Paul McCartney is desperately trying to buy the rights of all the hideously over rated songs he co-wrote with John Lennon. Figures like £25 million are being bandied around and, once the "wee meanie" has coughed up, I trust no self respecting individual will buy another Beatle product again. That'll show the tight fisted old bleeder.

FRIDAY

ANOTHER BUSY day. Off to lunch with the oldest rocker in town, Cliff Richard, to celebrate the launch of his horrifically expensive new BBC series. Over the crisps and the cheap red wine, the pious old fool tries to shock us with the news that he hasn't slept with a woman for over 16 years. The only surprise for me dear, I tell him, is that he ever managed it in the preceding 25. Black looks all round and I scurry off to my second lunch appointment of the day.

This is a much more lavish affair at some snotty club in Chelsea but I just can't remember who I'm meant to be meeting or celebrating. I wander in and take a glass of plonk from a groveling little man who reminds me of that Spanish waiter in 'Fawley Towers'. Suddenly the odiferously garlic greaser starts jabbering nineteen to the dozen in his incomprehensible tongue and gesticulating wildly with his hairy little arms. Someone explains that he is the star of the occasion, Julio Iglesias, and I have stolen his win. I apologise and ask how he is enjoying England, whereupon he replies "half past three" in his thick Iberian brogue. Some days I don't know why I bother.

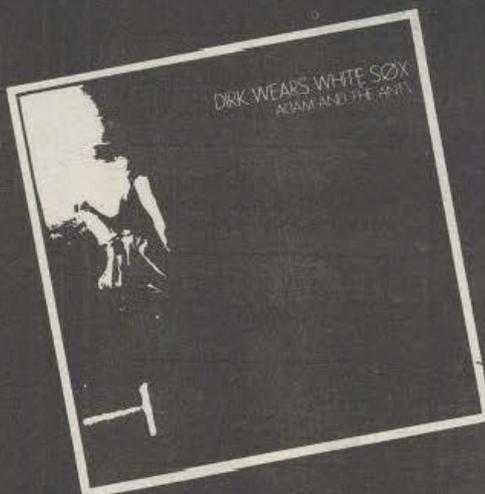
But what really intrigues me is, if he is the most successful pop star in the world, how come no one has ever heard of him. I find it all very mysterious.

SATURDAY

FOOLISHLY agreed to be taken to watch the unutterably tedious rehearsals for the Royal Variety Show which are taking place today. The only bit of fun occurs when working class prima donna Adam Ant refuses to come on stage without his coarse, ignorant features plastered in make - up. Understandable really, but oh so pathetic when handsome 41 - year - old Cliff Richard steps out boldly and faces the spotlights with little more than a touch of blusher on. Still, he never was hideously ugly and corrupt looking in a bass sort of way. I drive home and practice drawing pictures of the oaf Ant at 41 and nearly choke laughing.



DIRK WEARS WHITE SOX THE FIRST ALBUM BY ADAM AND THE ANTS



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DISTRIBUTED BY VIRGIN RECORDS

WHO ARE these grinding puffers? Of course, it's none other than sixties star Helen Shapiro, 78, (right) and sexy nymphette Kate Bush, 12, (left) helping to spread germs as they extinguish the candles on the birthday cake for the 50th birthday anniversary of the famous Abbey Road studios in London. Well, it's better than working I suppose.

Thin Lizzy Renegade

THIN LIZZY UK TOUR 1981

NOVEMBER

25 London Hammersmith Odeon
26 London Hammersmith Odeon
27 London Hammersmith Odeon
28 London Hammersmith Odeon
30 Southampton Gaumont

DECEMBER

1 Cardiff Sophia Gardens
3 Edinburgh Playhouse
4 Dundee Caird Hall
5 Aberdeen Capitol Theatre
6 Glasgow Apollo Theatre
8 Coventry Apollo Theatre
9 Sheffield City Hall
10 Newcastle City Hall
12 Preston Guild Hall
14 Leicester De Montfort Hall
15 Portsmouth Guildhall
16 Ipswich Gaumont
17 Derby Assembly Rooms

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PUTTING MUSIC TO THE FACE

Veronica Grocock talks to Police's Stewart Copeland

A SUPERSTAR drummer he may be, but Stewart Copeland cherishes no illusions about the rock scene's obsession with images and gimmickry. An occupational hazard of being one of Britain's — and the world's — top bands is the fans' insatiable clamouring for glimpses of the face behind the sound. Especially when you are as tall and aesthetic in appearance as Mr Copeland. But to old Cope, his feet firmly planted on the ground, the only thing that matters is the music. For the handful of people left in the Universe who don't know, Stew lives in West London with his live-in girlfriend and son Sven. We talk about the media's emphasis on the "cult of the personality", sometimes at the expense of the music. It's a situation which, for him, is beginning to pall.

"In the past we have put both ourselves and our music in the market - place, because the record company and the world in general latched on to us as well as the music we make. Our faces are part of the set-up. . . . But enough is enough, he feels: "Our image has done its bit. The only thing that's important is the music." Less, he adds, in terms of commercial kudos, than in terms of the longterm value of the music.

"We can relinquish some of our chart success for

durability. Now is the time to concentrate on that. We haven't burned out yet, or reached the stage where we're only in it for the money. It's not music for music's sake. "Right now we are sick of being famous." Rash talk, perhaps, but he is quick to correct it. "Actually, that's not true. I like the state I'm in, but I don't need any more of it. To peter off now would make good sense. We would like to develop the music so that it is art we are all proud of."

Given the phenomenal response world-wide to Police's new album 'Ghost In The Machine', plus a UK tour scheduled for December, the band would seem to have no immediate worries about either artistic or commercial credibility. The shackles of image and persona dies hard, and is of course reinforced and perpetuated by articles like this.

Talking of which, Stewart finds the music press "highly entertaining — more so than most of the music itself! Most musicians hate it because of the slagging off they can get. I can take a more benign view, having survived it so far."

Does it never hurt — or even niggle? Not really, he says blandly. Newspapers, after all, are only a mirror — "a carnival mirror that exaggerates and diminishes certain elements".



STEWART COPELAND: "the only thing that's important is the music."

In any case, the Police — unlike many seventies bands — have consciously avoided elaborate electronic effects and equipment.

They have consistently held to a "small is beautiful" outlook. Stewart's early admiration for three-piece outfits like Cream and the Jimi Hendrix Experience made him determined to keep things equally simple, unpretentious and inexpensive. As Miles Copeland, Stewart's brother and the group's manager, puts it, "The philosophy of the Police has been . . . to keep everything as simple as possible, and capture that element of what made rock music great in the first place. . . ."

"We have a very small road crew and when we first started touring America we took no more equipment than would fit into one Transit van including the group and the road crew."

But with a smaller unit comes a much greater personal commitment. As Stewart says, "If you are the seventh cowbell player, you have to wait to get your bit in. It becomes a big issue."

"With three of us, there is so much pressure on each of us to contribute. . . ."

Stewart's jazz trumpeter father retains a kind of purist scepticism — "He wonders when I am going to start playing 'serious' music!" Neighbours call in and see his mother, with armfuls of Police records for signing.

Stewart stays in touch with Sting and Andy, and they get together now and then, sometimes in Stewart's basement recording studio. The relationship is like that of "siblings", he tells me: "There is the ready-made bond, but each has a separate circle of friends. Stewart has his own chums, his 'gang of pals', and they are not confined to the music business. He tends, if anything, to be more relaxed with those outside it, when his status as 'pop star' is less evident — "I can stand or fall on my own merit".

His main preoccupation besides music is making Super-8 movies. He sees it not as a way of earning an income, "but I'd like to take any work that anyone will give me. It's an insurance against going on the road. At the moment I enjoy touring, but I wouldn't want to do it for ever. As you grow older your interests develop."

In the meantime, music continues to give Stewart Copeland the biggest buzz in his life. . . . "It's the most powerful emotional force in me and motivates me stronger than anything else. I take it very seriously: both listening to it and creating it." The rich powerhouse of sounds emerging from the Copeland basement studio are proof positive that this is so.

EDDIE & SUNSHINE MAELOV & PATTESON



NEW
7&12*
SINGLE

ANOTHER TEARDROP

c/w At The Cabaret

*Includes extra track
'Times Are Hard'

OUT NOW IN PICTURE BAG



HIT IT'S A HIT

NOW, WHERE WERE WE?

Hi, Singles Column here. You know, a funny thing happened to me on the way to the printers last week — oh, you noticed? Really? Well, that makes me feel a bit better. But I can tell you, amputation is no joke, even if it is accidental. Severed right across me Bad Manners review, I was! Left with nothing but a stump and a lot of very nasty scar tissue. Thing is, what happens when monstrous old Buster Bloodvessel catches up with me? The way that chopped - off review read wasn't too complimentary, and I've half an idea that he might come after me and chop off another paragraph from where it's needed most. Anyway, here's what you missed:

THE DB'S: 'Amplifier' (Albion). Once touted as the great new US new wave new pop thing, the DB's here remind us that their initials stand not only for decibels, but for Doobie Brothers. You can work out the significance of that one for yourself.

OTTAWAN: 'Help! Get Me Some Help!' (Cavere Red). Sure. There'll be a free surgeon along directly.

MARC BOLAN: 'Cat Black' (Cherry Red). Another of these spot - the - join jobs, Bolan's acoustic guitar and vocals being yanked out of the sixties by the grafting on of some eighties session players. S'okay, but I can't help finding the whole thing a bit ghoulish, if not — dare we question the motives of those involved? — downright opportunistic.

HIGSONS: 'It Goes Waap' (Waapl). Talking Heads 77 vocals atop a scratchy funk, that owes more to the Gang Of Four than to trendier elements. Not as eccentric as it thinks it is.

FASHION: 'Move On' (Arista). Keen but unmemorable new wave pop by the unexpectedly long - lived Brummie band. Their intentions are sound, but their carriage is hackneyed.

CHELSEA: 'Evacuate' (Step Forward). Guess who's the biggest dinosaur outside the Natural History Museum? What do you mean, give you a clue?



Reviewed by SUNIE

And so we come to the runners in this week's singles challenge. They're piled up by the dancefloor — they're under starter's orders, and . . . They're off!

HOT FAVOURITE

THE BEAT: 'Hit It' (Go Feet). Something different from Birmingham's finest; not as obviously poppy as many of their past triumphs, but a tough, hard song that gets stronger with every listen. I only wish I could decipher more of the words, since I'm told that they deal with both the current world situation and the sin of Onan, who, like Dorothy Parker's budgerigar, spilled his seed upon the ground. Still, the odd punning phrase pokes through to tantalise. A winner.

GOOD BETS

MADNESS: 'It Must Be Love' (Stiff). Triff new work out for the soppy old Labi Siffre hit by the non - temperance seven, and it's a smash(er). Mayhap a trifle overdone — seems it can't decide whether it's a reggae version, a big strings number, or the pianist's chance to shine, so it opts for all three, and there's



THE BEAT: something different

some brass in there fighting, too. Still, stake it for a place — a number one, for instance? I shouldn't be at all surprised.

THE HUMAN LEAGUE: 'Don't You Want Me' (Virgin). If I'd never heard this before, it would undoubtedly be Single Of The Week, but I know it well, know how good it is, and consequently the element of surprise is missing. Also, it seems only fair to make the League move over this time, since making them SOTW for the third time in succession might cause a few raised eyebrows. Let us simply say, then, that this poignant ditty is a bitter - sweet duet between a failing Svengali and his rebellious Tribby, a first - class pop song that combines wit and sincerity, together with the all - important Catchy Bit. A monster hit: put your shirt on it.

WORTH A FLUTTER

RIP RIG AND PANIC: 'Bob Hope Takes Risks' (Virgin). What with all the trendy, spineless attempts at funk that have passed this way of late, it's heartening to hear (at last!) one that actually sounds convincing. It helps a lot that Rip Rig And Panic have a singer who sounds like she knows she what she's about, and the brass is bold and not too disciplined, which is another pretty useful plus. You won't hear this on Radio One, mind.

DAVID GAMSON: 'Sugar Sugar' (Rough Trade). Sparkling disco rendition of the old Archies fave, somewhat akin to how you imagine Soft Cell or the Human League would treat it. I never thought I'd hear a worthwhile cover of this song, of all things, but here it is. Who is David Gamson? Don't ask me. But don't be surprised if this one does

creep onto the air waves. He's gonna make your life so sweet . . . (hey hey hey!). A dark horse.

THE REST OF THE FIELD (including the usual herd of non - starters)

GARY GLITTER: 'All That Glitters' (Bell). It had to happen. The old warhorse is back, fire flaring from his mighty nostrils, with a Gal-on-45 medley of five of his old hits. Newly recorded, it can't hold a candle to his original versions, but what the hell? Someone was bound to make this record — it might as well be him.

GIRLS AT OUR BEST: 'Fast Boyfriends' (Happy Birthday). "I hope you don't think I'm a freak," coos Judy, "but I always have to fall in love once a week." I sympathise. This is a good single, because every song GAOB write is a good single, though I'm not sure it's the choice from the spoils — you 'Pleasure' LP. Still, a charmer from the last consistently entertaining punk rock group left on the planet.

ZEITGEIST: 'Ball Of Confusion' (Jammings!). Oh dear, I'm afraid this is going to knock me off Paul Weller's Christmas card list for ever. Zeitgeist's Au Pairs - style re - hash of the Temptations' classic of 1970 does nothing to enhance a great song. Speedy and well - intentioned, with the odd skinny horn chucking in its two penn'orth, but stand it next to Rip Rig And Panic and you'll have no trouble distinguishing the thoroughbred from the workhorse.

THE LOOK: 'Tonight' (MCA). Ghostly, rocked-up version of the West Side Story gem, sung in ugly barrow - boy accent, to wit: "T'noit,

I'noit, woon't be loik enny roit — t'noit there will be raoo mawnin' star . . . Forgive them Lord, for they know not what they do. A smash.

THE DAMNED: 'Friday 13th EP' (NEMS). Hmm, not sure I much fancy the idea of the Damned as a professional, competent hard rock band. Their best period was the glorious shambles that was the Doomed, whose stage shows were an hysterical great bog of black humour beyond compare. This four - track single sounds oddly subdued, though quite workmanlike and very listenable. Damn it all, they sound like they've grown up. No wonder it's so disturbing.

SUZIE: 'Dance' (Speed). Ah-ha! This must be the person who did the Japan LP review last week. Funny, 'cos I wrote one almost the same as hers, except that the ending was different. "hat coincidence apart, this appalling throwaway record is of no interest to anyone.

JERRY HARRISON: 'Things Fall Apart' (Sire). No relation to the Cristina release of the same name, and no threat neither, it's not hard to see which one will be remembered. The Harrison record is, naturally, well - made and more than a little reminiscent of Talking Heads, with whom Jerry has a day job. But beyond that, and some tasty back - up singing (presumably by Nona Hendryx), it's rather access and ultimately forgettable.

CABARET VOLTAIRE: 'Jazz The Glass' (Rough Trade). It's no good wrapping yourselves up in pink, being louted as a "pop group" and having a bash at Sheffield surf when you still end up sounding the Rough Trade doodlers you are, lads. Sorry. It's tempting to be

tolerant, a result of hearing this lot referred to in awe-filled tones by many a credulous underground fan, but if it weren't for the pretty packing and The Name, this would have slipped by unnoticed.

ANIMAL MAGNET: 'Welcome To The Monkey House' (EMI). Poor old EMI, ever in all the end of a trend. They scooped up Duran Duran, the last of the glam class to scrape through (though at least the chubby Brummies are hits) and now they have Animal Magnet as their all - purpose new romantic/Latins. 'Welcome To The Monkey House' is raucous and ungainly, like pub rock dressed up in a flamenco blouse. Not pretty.

JOHN MARLON: 'Sister Soul' (Situation 2). A doctor writes: "in the sad case of Mr Marlon, we seen the tragic results of over - exposure to the recordings of the Velvet Underground, a syndrome known in medical circles as Lou Reed Impersonation Compulsive. It has blighted the career of many a young singer and musician, and in some cases (the Only Ones) Peter Perrett springs to mind) has even proved fatal. We on the council consider it absolutely necessary that a Govt Health Warning—" (cont. p.94)

CHAS 'N' DAVE: 'Stars Over 45' (Rockney). THE CORY BAND WITH THE GWALLA SINGERS: 'Stop The Cavalry' (Stiff). ELVIS PRESLEY: 'If Everyday Was Like Christmas' (Golden Grooves). GROUCHO AND CHICO MARX: 'Ev'ryone Says I Love You' (MCA). As you observe, the season of goodwill, commercial exploitation and dire novelty releases is with us once again. All together now, say "aaahh". Aaugh! First fright is Chas 'N' Dave, normally inoffensive sort of chaps, with a medley of prehistoric singalongs such as 'Run Rabbit Run' and 'Any Old Iron'. Cheap and nasty. The Cory Band Etc. plough through Jona Lewie's minor masterpiece with all the sensitivity of a Doc Marten stomping on a very painful corn, while the Presley release is positively squirm - making; weak song, embarrassingly lute and ill - written lyrics, and the old burger hamming it up mercilessly to boot. The Marx Brothers could never lack charm, but their crackly re - release is no side - splitter.

OSZY OSBOURNE: 'Over The Mountain' (Jet). Over the top. Over the hill. 'Over The Mountain' is where fat old heavy metal singers go to die.

MANFRED MANN'S EARTH BAND: 'I Who Have Nothing' (Bronze). Listening to Manfred Mann go diluted futurist has all the hideous fascination of watching a road accident, and about as much charm. For sheer melodrama, seek out Sylvester's show - stopping disco version of this classic song. Indeed, you may even seek out the Shirley Bassey version in preference to this.



MADNESS



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A LIFE IN THE DAY OF

Gary Kemp

66 There's nothing at all special about my day, you know. In fact it's normally pretty naff when it comes down to it. But an I tell you about a day when I did something out of the ordinary? Like the day we made the video to go with our new single 'Paint It Down'. That'll be far more interesting.

I had to get up at 4.30 that day. We wanted to catch the sunrise of Primrose Hill. I stumbled out of bed and barely had time to grab a cup of coffee before the minibus came to pick me up. I suppose I should say that a limo came, because I'm sure people think all we do is ride around in flash cars. But this time it really was a minibus. It belonged to MGM, the company that makes our videos.

We finally reached Primrose Hill at about 5.30 and then everything was in a rush to get the cameras ready. We wanted to get the shot of our silhouettes on the horizon against the warm orange glow of the sun and we thought it would look so much more powerful if we were to do it semi-naked rather than in duffcoats and sweaters.

So we stripped off and then had to stand around in the cold for half an hour or more. You see, while it's getting lighter all the time the sun doesn't actually poke it's head up over the hill until the very last moment. Then you've only

got about five minutes to get the shot right.

We were standing there shivering and saying: 'It's Coming, it's coming. Only another couple of minutes', but it seemed to take hours. But it was worth it in the end because we got an unbelievable shot. There wasn't a cloud in sight and it looked just like the Australian outback with an incredible gradation of colour in the sky — a thin red line to a rich clear blue.

With that done we thought we'd shoot some more scenes among the trees. We were all wandering around in loincloths, Tony Hadley was blindfolded and Steve Norman was nailed to a tree and covered in paint which looked like blood.

At the time somebody said they thought it was all a little close to the knuckle and, sure enough, 'Top Of The Pops' later said they couldn't use it because it was 'too sexually suggestive'. Which is a bit silly really when you consider some of the routines Legs and Co used to do.

But some old lady who was out walking her dog certainly took an exception to us because she phoned the police and complained. They came along and told us to move on. And not before we'd scrubbed the paint off the trees either!

So we packed everything back into the minibus and drove to some greasy cafe in Camden, one of those ones with the windows all steamed up, and had a fry-up breakfast and tried to get warm again.

Around 10 o'clock we went down to Kings Cross Station with the intention of filming ourselves walking into the foyer and queuing for tickets



GARY KEMP, 22, writes and plays guitar for Spandau Ballet. He formed the group with his brother Martin in North London two years ago and since then the Ballet have done much to change the face of the pop scene in Britain. Passionately interested in all aspects of media presentation, Gary was a fully qualified printer working on Fleet Street before he took up music as a career. His ambition is to produce and direct his own films.

and so on. But we ran into trouble there as well. You can't actually film in Kings Cross without official permission, you see, and we had to pay the station master a £20 facility fee and promise that we wouldn't be using the film for commercial gain.

I reckon he must have been a little slow if he reckoned all we were doing was making a home movie with all those expensive lights and cameras. But that was the promise we had to make, so make it we did!

After that it was a hell-for-leather dash to Shepperton Studios to finish off all the other shots we needed. We decided to make the 'Paint Me Down' video as quickly as possible and get it all done in a day if we could. When we went to the Lake District to film the 'Musclebound' promo we were stuck there for three whole days and as a result Chrysalis, our record company, were presented with a bill for £26,000 which you can guess they weren't at all happy about.

Luckily we don't have to pay for things like that ourselves because videos come under the company's promotional budget. But the way the market is turning these days, with album sales figures well down, they're

still very tight about that kind of expenditure.

'Paint Me Down' only cost about £10,000 which is relatively cheap. But it still came as a bit of a shock to Chrysalis when the BBC turned it down. But there are video screens installed in a growing number of clubs these days and guys like Peter Godwin at the Xclusive are setting themselves up as video DJ's. So we should get it shown in enough places to make it worthwhile.

'Paint Me Down' is a little difficult to describe if you haven't seen it. Mostly it's made up of shots of Tony in a bare room with only a mattress on the floor and bright sunlight coming in through the window. He's lying down with all these sweaty sheets sticking to him and paint running down his body like tears of blood. This was what we got down to as soon as we arrived at the studio. But there was so much paint flying around and so many really quick cuts and edits required Tony had to keep running upstairs to shower himself clean while the technicians changed all the sheets so that we could start again and get it right.

We broke for lunch when we'd got that lot finished and met Paula Yates in the pub. She'd come down to do a piece on us for the News Of The World Sunday magazine so we talked her into going topless and being in the film too! We ended up with this very powerful sequence where a drop of paint running down Tony's chest suddenly cuts to the same drop running down Paula's back. It was particularly effective because she has such a slim waist. It looked just like the GTX advert on the television. You know, the 'Liquid Engineering' one.

That completed one theme of the video but we wanted it to have two interlocking themes: the sort of epic flavour of 'Musclebound' as well as a more documentary approach which would cover the history of Spandau Ballet over the last 12 months. A little like the Madness film, I imagine — although I haven't seen it yet — except that we don't try to dramatise anything. We just used a collage of press cuttings and TV clips from programmes like 'Twentieth Century Box'. I got the idea from a TV

show I saw recently called something like 'Years Of Lightning'. It focused on one year of the sixties, its political events and its Pop culture and was made up of a collage of headlines and photographs and bits of film and contemporary dialogue which was very strong indeed. It needed no narration. We thought it would be pretty good to do a similar thing about ourselves and celebrate the early days of Spandau Ballet which we could then cut into what we're doing right now, the 'Paint Me Down' sequences.

Of course the 'Chant Number One' video was a little on the documentary side. After the epic 'Musclebound' film everybody expected us to do something even more grandiose. Like a remake of the Battle Of Britain or something. But instead we went to our favourite club, the Beat Route in Soho, and filmed the band in its home environment, so to speak.

I think it was the first time anybody had put the nightlife, nightclub scene together into a single package. We filmed ourselves playing on the dancefloor too and not on the stage which is where people always expect the group to be. That said something new, I reckon.

The trouble with video is that things grow clichéd very quickly indeed and ideas wear really thin. That's why our director, Russell Mulcahy is so good. He's very choosy about who he works with so he doesn't end up spreading his imagination too far. He also doesn't dominate at all. In fact he allows us to do very much what we want and then converts our ideas into the visuals.

I suppose we could probably do everything ourselves because we've made enough videos now to know our way around. But we'd never get them shown on television because the union requirements are so strict and none of us has a union ticket. But Russell can see to all of that so we're left free simply to come up with the ideas and then act them out.

We've made a few innovations though. Basically because, like a lot of the bands that have come up since the Punk Boom, we're conceptualists first

and musicians second. It used to be the other way round. People would get their music right and then work on the image. Now everybody goes for the visual idea first of all. Like we try to shoot everything on film first and then make a video of the finished article. It's slightly more expensive but it looks so much better by the end.

You can tell a film from a video a mile away. A video is very sharp and real and unromantic. 'Crossroads' is shot in video and so are most of the situation comedies you see on TV. The definition is very clear. Film is much more grainy. It responds to different lighting effects better and captures a lot more atmosphere.

We were also the first band actually to dub sound directly onto the film. Normally all you do is mime your action to a synchronised tape of the record but we added more sound on top of that. Like the hooves of the horses that gallop across the screen in 'Musclebound' or the car that screeches to a halt outside the Beat Route in 'Chant'.

We put those noises on live because it helps draw the audience into the action and makes it that little bit more convincing. I think that's one of our trademarks. We did all sorts of things like that to 'Paint Me Down'. It helped that the lyrics were so surreal. It gave us lots of scope for ideas.

We finished most of the day's work at Shepperton at about eight in the evening. But there was one more sequence still to be shot. We piled into the van again and went to Heathrow Airport where we got some footage of ourselves entering Terminal One, supposedly to board a flight somewhere or other.

Surprisingly enough nobody hassled us there at all so it was quickly in and out, a bag of fish and chips in the minibus and home to bed. I was really tired. It was a Friday night, so by rights I should have shown my face down at the Beat Route. But I didn't feel up to it. I think John Keeble went in for a couple of drinks but I don't know how he managed it. I was flaked!



GARY KEMP: "Flaked out"



JETS: "three chords for a show!"

REACH FOR THE SKY

MIKE GARDNER meets the Jets

WHEN THE Stylistics sang about a 'Rock 'n' Roll Baby' who sang in his orthopaedic shoes they could hardly reckon on the current crop of quiff-topped rockers currently assailing the charts. The Polecats clock in at an average age of 19. The Meteors have an average of 20, while the Yankee contingent of Brylcreemed boppers, the Stray Cats weigh in with a 21 average.

Now we've got the Jets, whose youngest member is

served their apprenticeship for seven years around working mens clubs and the rock 'n' roll circuit.

Bobby recalls: "We started as a band for a Boy's Brigade charity show and our uncle showed us three chords and said they fitted 'Blue Suede Shoes'. We

So why do they think rockabilly is back?

"Everybody has a rock 'n' roll record," explains Bobby, "whether they like it or not. If you don't know how to live you can grab somebody and jig about. It's just good time music."

While his brother Ray adds: "We've played to disco audiences who don't really know what we're doing but they could still have a good laugh and a great night because you can do whatever you like to it." Are they sticklers for the 'authenticity' that's demanded by most rockabilly rebels?

"We aren't too strongly purist like the older Teds. We always add a lot of our own ideas, like 'Not Tonight Josephine' is an old Johnny Ray song, we just did it in our style with a lot more guts. To us rock 'n' roll and rockabilly is just a theme for us to work from."

The band played support to Shakin' Stevens earlier this year and have a catalogue of horror stories about their treatment from Stevens manager Freya 'Colonel' Miller which include banning encores, locking them in their dressing room so they couldn't sign autographs, bouncers being instructed to stop the audience taking pictures or dancing until Shaky came on, and other petty restrictions.

But the boys think of it positively. "We got worse than that when we were apprentices at work. Also the places we've played on that tour have bought our records in large amounts," claims Bobby. "It may be disheartening to be stopped when you break through a cold audience and get them jumping around, clapping and trying to get to the front. "But at least we've had the experience. It can only help."

looked at a rock 'n' roll compilation album and noticed that the chords also fitted 'All Shook Up', 'Jailhouse Rock', 'Bonnie Moronie', 'Rock Around The Clock' and 'Long Tall Sally' and we had a show."

The boys delved deeper into the fifties culture before they eventually learned that the style they favoured was called 'rockabilly'.

"At first it was the older fans who turned up and then soon after a lot of kids, dressed up in all the gear, started coming," says Bobby.

The boy's hard slog around the country eventually paid the dividend of a contract to Lightning Records. But they had to wait until July of last year to record it since Tony was still at school and both Ray and Bobby wanted to finish apprenticeships in electrical engineering.

The band aren't satisfied with the recording since the producer kept their involvement with the project minimal. The resulting arguments kept the record on the shelf while the American strain, the Stray Cats, sanked up the charts four months after the album was completed. But the project gave the band a contract with EMI and two records in the Top 75 this year, 'Sugar Doll' and the current hit 'Yes Tonight Josephine'.

a scant 16, shooting up the charts with 'Yes Tonight Josephine'.

Most of the rocking rebels are far too young to even remember the days of flower power, let alone hear from their older brothers and sisters about Beatlemania. It would take their parents to explain the significance of Elvis 'The Pelvis' Presley and the social revolution that he inspired in the fifties.

Rock 'n' roll and rockabilly was always a strong but underground cult. Most participants seemed to be like car bores, aggressively collecting information, rarities and related items with a fervour that would drive most to distraction.

It wasn't really until the new wave opened up ears to a new listening perspective that attention turned to rockabilly. At the time, the interest in the monthly custom car 'cruise' around London's King's Road in 1977 only helped recruits to the music.

It took until last year with the success of American rockers the Stray Cats with 'Runaway Boy' for the people to finally believe the Sha Na Na anthem 'Rock 'n' Roll is Here To Stay'.

Subsequent hits by oldies like Alvin Stardust, Shakin' Stevens and the new breed of Polecats have finally proved its longevity. But new recruits to the charts, the Jets, are sick of being labelled as bandwagon jumpers on the 'Rockabilly Revival'. The three Northampton born Cotton brothers, Bobby (22) double bass, Ray (20) guitar and Tony (16) drums, say they've

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What a bully boy

A BOY at school keeps pinching and squeezing my testicles and this sometimes hurts for hours afterwards.
Keith, England

● It's a fact of life that this boy will continue to bully you for just as long as you let him get away with it. All bullies are cowards at heart, and it's up to you to find a vulnerable point in his armour of aggression. Start to stand-up for yourself. Even if he's physically

much larger and tougher than you are, it's always possible to fight back with words. Humour and sarcasm, taking the mickey out of him in pure self-defence, could do the trick. Perhaps your friends will join in and help you stand-up to him too.

In the end, it may come down to an all-out fight between you. If you decide that this is the only answer, then it could be a good idea to take an evening course in

self defence at a local college or sports centre. If you embark on this course of action and word gets around he may be frightened off without the need for a direct confrontation. Go along with a mate for support.

As a last resort you could have a word in the ear of your form teacher or another member of staff you feel you can talk to. An older person should be able to warn him off in confidence without provoking even more aggression. If you've already been well-bruised by the bully, see your doc to check-out the damage. One useful protection for now would be to buy a crutch-guard from a nearby sports shop and wear it to school. That way, he won't find anything to squeeze. To contact a martial arts course in your area, ask at

the local library, or send a stamped addressed envelope and a covering note, stating whether you're interested in Kung Fu, Karate, Kendo, Aikido or another form of self-defence to the Martial Arts Commission, 1st Floor, Broadway House, 15/16 Deptford Bridge, London SE8 4PA. (Tel: 01-691 3433). For information on Judo classes, write to the British Judo Association, 16 Upper Woburn Place, London WC1. (Tel: 01-367 9340).

How can I help?

I'M 19, unemployed, and tired of it. One area I wouldn't mind trying to fill in the gap, and hopefully learn something at the same time, is voluntary work. I'm

Young, unemployed and in London?

● For a free Jobmate Kit, covering the issue of youth unemployment, how to apply for a job, guidance on interview techniques, signing on, surviving unemployment, packed with ideas and information, ring Capital Jobmate on 01-380 0544. The kit, prepared in association with Capital Jobmate, 42 Store Street, London WC1. And if you want personal advice and back-up from a Capital volunteer while you search for work, just ask.

too old to participate in the Youth Opportunities work experience programme.
Dave, Croydon.

● If you're interested in working with the mentally handicapped, with old people, in a childrens' home, or on a similar project in the UK, you might like to drop a line for further information to Community Service Volunteers, 237 Pentonville Road, London N1 9JN. Volunteers should be aged between 16 and 30, and must be willing to offer their services for between 4 months and a year at a time. Everyone who applies gets a place. Board, lodging and fare expenses are covered and every worker receives £11.00 a week pocket money. You can't sign on while you work. More info on voluntary jobs in Britain from the Voluntary Service Opportunity Register c/o National Youth Bureau, 17 Albion Street, Leicester. Send a stamped addressed envelope for a free booklet.

Fancy helping-out in sunnier climes? Voluntary Service Overseas, who place 750 skilled people in developing third world countries each year also need volunteers. But to crack the tough selection process you'll need a specific skill like plumbing or building for example, or professional (nursing, medical), or degree level plus academic qualifications. Aged 20 or over and think you might qualify? Contact Voluntary Service Overseas, 9 Belgrade Square, London SW1.

Headache

FOR YEARS now, I've been suffering from blinding migraine headaches, and although I've been prescribed various pills, my doctor is unable to do much for me. These headaches just knock me out when I need to be studying for exams. What are the chances of a cure for migraine sufferers?
James, Hanley.

● Although various theories have been put forward on the root causes of migraine headaches, extensive research is still going on. So far experts believe that migraine headaches may be caused by an inherited chemical imbalance.

although it's accepted that stress and fatigue can stimulate and aggravate this condition.

Some sufferers, who have found that traditional Western medicine hasn't been able to cure the blinding and prostrating headache symptoms have turned to alternative forms of treatment, including acupuncture the ancient Chinese method of healing by inserting needles at key points to unblock energy channels and allow the body to heal itself. A qualified practitioner can be contacted through the British Acupuncture Association And Register, 34 Alderney Street, London SW1. (Tel: 01 334 3352).

For detailed information on the possible causes and potential cures for migraine, write to The Secretary, British Migraine Association, Fairlight, Beech Road, Woolacombe, Devon. Leaflets are free.

Black eyes

SINCE I've ceased wearing spectacles in favour of contact lenses I've noticed a shadowing around and prominently beneath my eyes. How can I get rid of it? I tried using liquid foundation but it just soaked into my skin.
Bernadette, Essex

● As your face continues to be exposed to the elements, rather than shielded around the eye region by protective specs, this shadow effect will disappear with time. Meanwhile, you could try experimenting with other kinds of make-up for a quick cover-up.

Over sensitive

THE HEAD of my penis has always been very sensitive and whenever it rubs against anything it feels a bit sore around the rim. I can move my foreskin OK, but the tip feels very tender when I touch it. What has caused this? I'm 13.
Tim, Colchester

● The tip of the penis, a mass of nerve endings, is naturally the most sensitive part of the male anatomy. It's bound to be highly vulnerable to sensation and touch.

Do you really feel sore around the rim or just sensitive? If the head of your penis is sore and inflamed you probably have a slight infection, caused as cheesy smegma and other bodily secretions collect under the foreskin. Particular hygiene in this area will avoid the build-up. If the soreness gets worse make an appointment with the doc.



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40, Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01 - 836 1147.

CONTACT KORNER: Why not drop a line if you're interested in meeting others for gig-going, or if you simply want a penpal, stating general interests, age and musical tastes. We'll try to fix it up. Readers who haven't heard already, bear with us - your match could arrive this week. Match mail to Contact Korner, c/o Help, Record Mirror, 40 Long Acre, London WC2.



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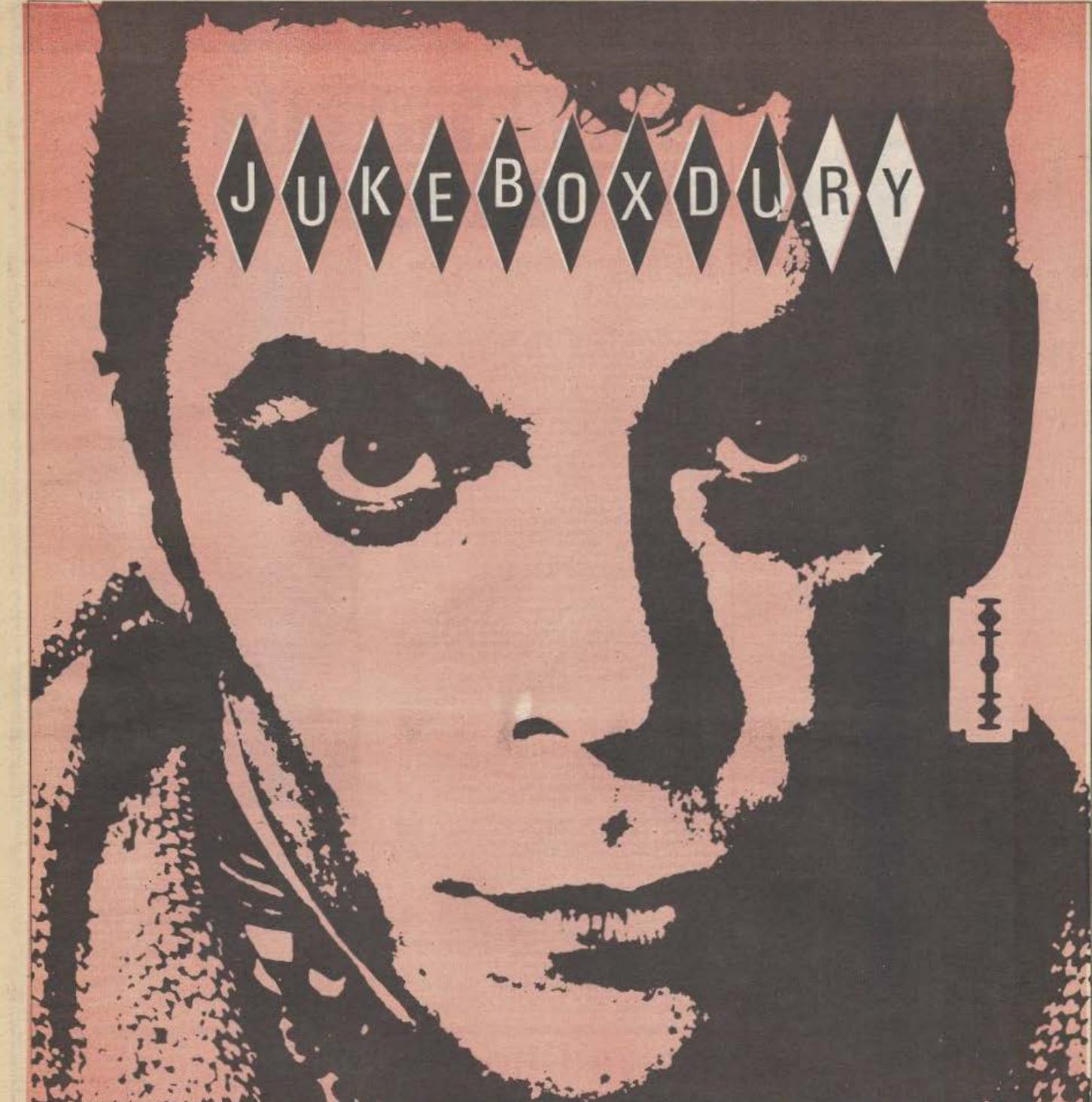
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STIFF RECORDS



JOOLS HOLLAND

Jools but no pearl

JOOLS HOLLAND AND HIS MILLIONAIRES: 'Jools Holland And His Millionaires' (A&M AMLH 68534)

By Simon Hills

CHIRPY JOOLS was always the most impertinent member of Squeeze, despite the whole group's rather glib outlook, it was he who always sniggered the loudest.

As his former band went more serious, crafting perfect pop songs that pushed them further away from their early R&B roots, Julian decided to knock it on the head and get back to some full-time titillating rock 'n' roll. The result: his Millionaires.

With the aid of his girlie singers the Wealthy Tarts (who used to front a group

called The Panties, if you're interested) he bumbles and tumbles through 12 good-time rollicking numbers with a gay abandon in which he obviously feels most at ease.

Not that all the Squeeze links have gone. Chris Difford has been drafted in to write the lyrics on seven of the ditties, and they inevitably have a touch more depth to them than Holland's single-handed efforts.

But the real problem is Jools' insolent vocals don't really have the weight or authority to carry the songs off.

On the whole this album is weaker than his super-fast live shows suggest, but like Joe Jackson's 'Jumpin' Jive', it could be the answer for anyone who wants something on the sidelines of current pop. + + +

AL STEWART: 'Live — Indian Summer' (RCA RCALP 9601)

By Robin Smith

FROM REBELLIOUS folkie to coffee table songwriter, Al Stewart has cunningly adapted his craft to the mood of the time.

Yesterday's hippies become today's young executives — and Al featured in Rod Stewart suit and freshly blown dry hair on the cover, knows all about that. Since 'Year Of The Cat', Stewart hasn't exactly inundated the world with albums, thinking maybe that he'd slogged himself hard enough before and deserved a break in sun-kissed LA.

For all its cosy smugness, Stewart's voice still has great appeal, the more so since we're still going

through a temporary lapse in singer-songwriters. 'Indian Summer' is a worthy album. One studio side with five tracks and three exactly recorded live sides.

The studio side features Al mixing love and politics on his uniquely capable way through 'Home In Angola' which typifies his talent for great narrative lyrics and 'Delia's Gone' one of this year's great love themes.

The three live sides recorded at some Los Angeles dive feature a good sprinkling of Stewart classics including 'Time Passages', 'Year Of The Cat' and some really archive material with 'Nostradamus' and 'Roads To Moscow', that epic of huns versus Russians in World War Two. A fine album for all you select Stewart fans out there. + + + + +



ASWAD

SYMPATHETIC SYNTHESIS

SOFT CELL: 'Non-Stop Erotic Cabaret' (Some Bizarre BZLP 2)

By Mark Cooper

THIS IS the year of the synth duo. The Orcs, the Human League, and now, Soft Cell. Rock is dead and the most intelligent and human music is coming from these amateur experimentalists who are all making a warm and glossy pop whose ultimate mood is the sadness of the human confronted by machines.

'Non-Stop' bounces along on a swirl of voices, drifting synth melodies, and a superficial bubblyness. Underneath the bubblyness is the flat taste of half-drunk champagne left over from the night before. Soft Cell explore the acne beneath the make-up, the loneliness of the solitary wandering through the neon district that prevails on his weakness. Soft Cell's world is not that of eroticism but the dispirited and isolated one of pornography.

Love, as far as Soft Cell are concerned, is tainted. So are most of the other subjects explored herein. The opening track of 'Non-Stop' is entitled 'Frustration' and the song seethes with the same from the opening stutter onwards, presenting us with an 'ordinary' man's version of 'Satisfaction (I Can't Get No)'. From here on in, Soft Cell offer a non-stop tour of the world of the frustrated and the isolated, turning up more sad sleaze than a Lord Longford on a walkabout in a Swedish redlight district.

Soft Cell have presented themselves as purveyors of light whimsy, a camp distraction more concerned to be outrageous than 'sensitive' or 'serious'. Now I don't want to turn them into Joy Division, but Soft Cell are busy exploring a world where glamour and dreams collapse and degradation rules. Soft Cell are torch singers because only the damned and the rotten bear the torch, the burden of Lucifer, the fallen archangel.

'Non-Stop' is not an erotic record (though the music will be good for parties) but a voyeuristic exploration of the frustrated travellers who visit the 'utopia' of pornography, tempted by its bright lights and glowing promises — only to discover tainted love. The apple turns to ashes and the attempt to escape only takes the traveller further into his private hell.

Yet Soft Cell are neither Puritan nor Victorian in their judgement of this world and this taint. Soft Cell are not, in fact, voyeurs. The voyeur uses his look to steal from the object of his gaze. Soft Cell lend their own humanity to the subjects and discover that obvious but hidden secret, the damned are human!

The cover of 'Non-Stop' suggests that Soft Cell are about to be content to exploit the red light district of the soul for a few cheap and very British laughs at the world of the perverted. A desperate source of glamour but they might have found a glimmer of tinsel in the dirt. They haven't tried. Instead Marc Almond looks at his subjects in a detached yet sympathetic manner and sings them with a wide range of feeling, from the bitter contempt of 'Sex Dwarf' to the warm cabaret irony of 'My Secret Life'. Only occasionally, as on 'Seedy Films', do Soft Cell stoop to their subject to offer their audience a nudge and wink.

Elsewhere Soft Cell do not permit their audience such complacent distance from their songs. 'Entertain Me' in fact takes a look at the humourless contract between audience and performer, in Soft Cell's version one as rife with tedium as an afternoon show in a Soho striptease. Included are the ironic and baiting voices of the audience propelling the number right along. Extraordinarily, Soft Cell's simplicity



MARC ALMOND

and humanity enables a life-giving warmth and enthusiasm to emerge from these sorry tales. 'Non-Stop' is not a dirge but a celebration.

The closing two tracks are perhaps the most ambitious and the most successful. 'Secret Life' (and most of these tracks are about the secret lives of the normal and the lonely) uses pre-war German cabaret musical themes and blends them with the riff from the Motown classic 'I Can't Help Myself' to good effect. This is followed by the record's standout, 'Say Hello, Wave Goodbye', a torch ballad that sways on top of a warm carpet of synths, that begins

outside the Pink Flamingo and ends — a lawdry love affair. Soft Cell are a surprise and a success. 'Tainted Love' was only the beginning, a key beginning because its themes are at the heart of their work. Altogether, begin to sway... 'Touch me, baby...'. + + + + +

Aswad-home grown Roots

CREATION REBEL: Psychotic Jonkanoo (STAT IP4) ASWAD: 'New Chapter' (CBS 85336)

By Mark Cooper

LUSH AND sure, Aswad emerge intact from their recording wilderness — intact and glowing. Living in Britain, Aswad have taken day by day account of their situation and reflected upon it. Reflected upon it culturally and musically while ignoring the cheap jibes that insinuate that somehow Aswad are not roots because they're not working in Kingston. Aswad have ignored any temptation they might have faced to be mere JA imitators while

remaining in close touch with the best the township has to offer.

The result of these reflections is 'New Chapter', a text as rich, warm and substantial as Christmas pudding. Conditions in England right now might be spare and sparse but Aswad have stared them in the face and come out fighting warm and melodic. The results aren't busy so much as full-harmonies, full instrumentation with a generous use of brass, synths and backing vocals, and, steady in the centre, Brinsley Forde's soothing and sympathetic lead. Melodies abound on 'New Chapter' and so do ideas while Aswad march forward, sometimes in muted measure and aweful worship as on 'I Will Keep

On Loving You', sometimes is restrained but righteous anger as on the opener, 'African Children'.

While on the subject of British reggae, a brief mention for Creation Rebel's latest offering, an intriguing mixture of dub and harmonising vocals all thrown together with an eccentric ear for sound effects and echo and rooted around 'Lizard' Logan's firm bass. Creation Rebel have a curious and intelligent imagination at work. Look out for them. After all, both these bands can be seen a deal more regularly than your visiting JA stars and these are bands that play together. It shows. + + + + + for both.

GASPER-LAWAL: 'Ajomase' (Cap I)

By Mark Cooper

GASPER-LAWAL'S track record might suggest that he's a music business hack. He is not. He has played with many who are anyone, from the Stones to Funkadelic, but that's not

the point. 'Ajomase' is African music but what does that tell you? Not so much apart from the fact that this is percussive music written around Gasper-Lawal's drums and percussion. But this isn't a 'solo' album or a 'drum' record. It's a pure music record, strong and calming, blending chanting tunes, a firm and skipping jazz feel, and a myriad of sources.

Gasper-Lawal's music soothes while it surprises. From the dub-influenced single 'Kila-Kita' to the lazy bubbly sway of 'Ajomase' rooted around a bass figure and some fine guitar playing, 'Ajomase' soothes as it strengthens. This is not commercial music or fashionable music. But it is pop music, using African pop and Gasper-Lawal's experience of the rock music of the sixties to discover its own style and its own melodies. Saxes hover, acoustic guitars pluck and jazz it up and on each track an insidious tapestry is woven. Seek it out and be soothed. + + + + +

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Juke box flop

TENPOLE TUDOR:
'Let The Four Winds
Blow' (Stiff SEEZ 42)

By Simon Ludgate

LESS of a group, more a movement. Tenpole Tudor's heads are locked in medieval lore and, like Adam And The Ants, they encourage camp followers to see their heroes as larger than life, as knights in Tenpole's case. Bold, fearless and swashbuckling. It's a metaphor which

suits. For me, Tenpole represent fun and good cheer but this next bit is going to be, well, painful. This album sounds like it was made just because it had to be. I know that's always the case anyway, what with contractual obligations and all that, but it's a sorry state of affairs when it shows. Love the pictures, Tenpole's good old manic no - sleep - til - Watford Gap stare, but the tunes don't carry the weight they should or the impact. As a contender for an instant hit on Juke Box Jury, this doesn't make the grade.

It's an ominous sign for a Tudorpole record, as they have built a reputation very quickly for immediate appeal. Tenpole are a hard - working live band and tremendous fun, sure, but I don't think 'Four Winds' does them justice. Virtually the only moment when the Tudors show their old form, the form of which I know they're capable, is on the current single 'Throwing My Baby Out With Bathwater'. I hope they aren't going to prove their critics right by running out of steam so soon. ++



Pic by RAY CHAPPELL

TENPOLE TUDOR: in typical ungainly pose

VARIOUS ARTISTS:
'Live And Heavy'
(NEMS NEL 6020)

By Robin Smith

A COMPILATION of in concert cuts featuring Rainbow, Deep Purple, Nazareth, Motorhead, Status Quo, Whitesnake, UFO, Gillan and Black Sabbath, on one track apiece.

The album is yet another pre-Christmas cash in, but a rare classic of its kind. Ho good it is to listen to Deep Purple's 'Smoke On The Water' recorded in Japan

circa 1972, followed by Nazareth's 'Razamanaz' recorded in Chicago from 1978 or Whitesnake's 'Ain't No Love In The Heart Of The City' from Hammersmith the same year. You'll also find Black Sabbath on 'Paranoid' recorded at Manchester Free Trade Hall in 1973. The only part of the album that sags somewhat is Rainbow captured live during their debacle at Donington last year with 'All Night Long'. However, for the quality of the rest of its content, this little effort still warrants ++++

TOM WAITS: 'Bounced Checks' (Asylum ASK 52316)

IAN DURY: 'Juke Box Dury' (Stiff SEEZ 41)

By Mike Nicholls

DHARMA BUM and Billericay barrow boy. Ian Dury and Tom Waits represent two different cultures and in diametrically opposite styles sing two very different types of songs. And while both albums are compilations, they perform different functions. 'Bounced Checks' (fine

wordplay, sahl was probably put together by Waits himself and in representing all six of his solo albums, serves as an ideal introduction for the uninitiated. 'Juke Box Dury' lives up to its title: All 11 tracks have previously appeared as either 'A'-sides or 'B'-sides of singles and so will prove invaluable to those Dury fans who never got round to buying some of the hits because they were on his current Stiff albums. Personally, it's great to have 'Razzle In My Pocket' at last — formerly the flip of

the deleted 'Sex & Drugs & Rock & Roll' gem — whilst 'I Want To Be Straight' sounds wilder than ever following the tender 'Sweet Gene Vincent'. 'Rhythm Stick', 'Wake Up' and 'What A Waste' are all present and correct and if there's to be one criticism it is that 'Reasons To Be Cheerful' should have been saved until the end instead of breaking up the early continuity. So Waits and Dury. One for late night loners, the other a merry morning madcap. Two strong images conceiving even stronger

songs and voices. Two indisposible individuals offering the unconverted a second chance. Both unequivocally recommended. +++++ apiece.

DAVID BOWIE:
'Changes Two Bowie'
(RCA BOW LP3)

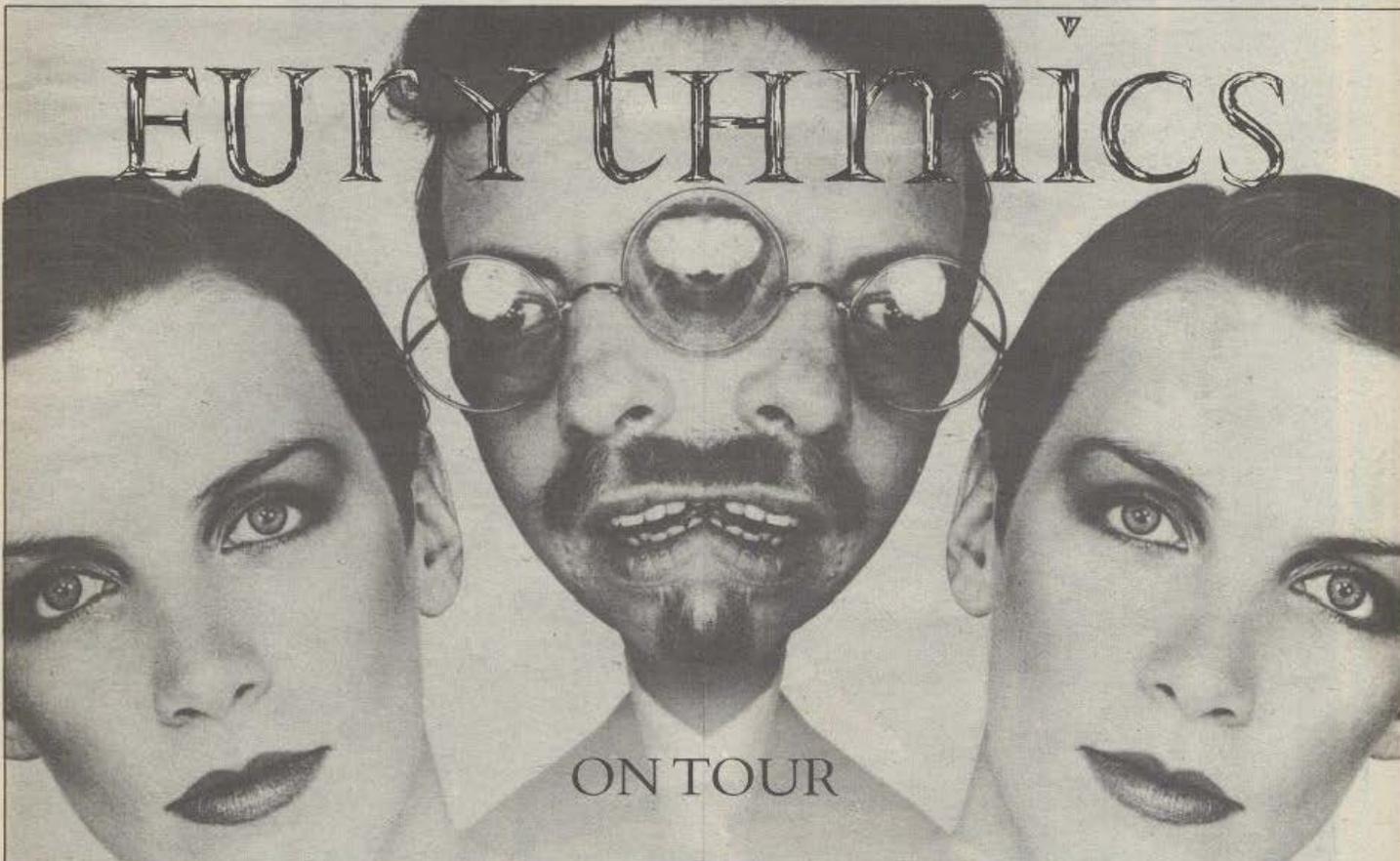
By Mike Nicholls

EVIDENTLY 'CHANGES ONE BOWIE' was not collated with a successor in mind since both overlap the same era, each plundering numbers from 'Hunky Dory', 'Ziggy', 'Aladdin', 'Diamond Dogs' and 'Station to Station'.

Inevitably 'Changes Two' also brings us up to date with safe choices (mainly singles) from three out of his last four LPs but chronologically it is still a nightmare, leaping from '74 to '80 then back to '77 in consecutive cuts.

Still, presumably that's the idea — to show us how much Bowie has changed over the years, though no less dramatic have been the sudden switches between individual albums. Tracks include 'Starman', 'Ashes To Ashes', 'Fashion', 'Sound And Vision', 'DJ' and another five you'll be equally well acquainted with.

A dreadful mistake was to include the long - winded version of 'John I'm Only Dancing' in favour of 'Heroes' or indeed anything at all from that fine platter. Dig the sleeve pic, though. ++

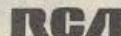


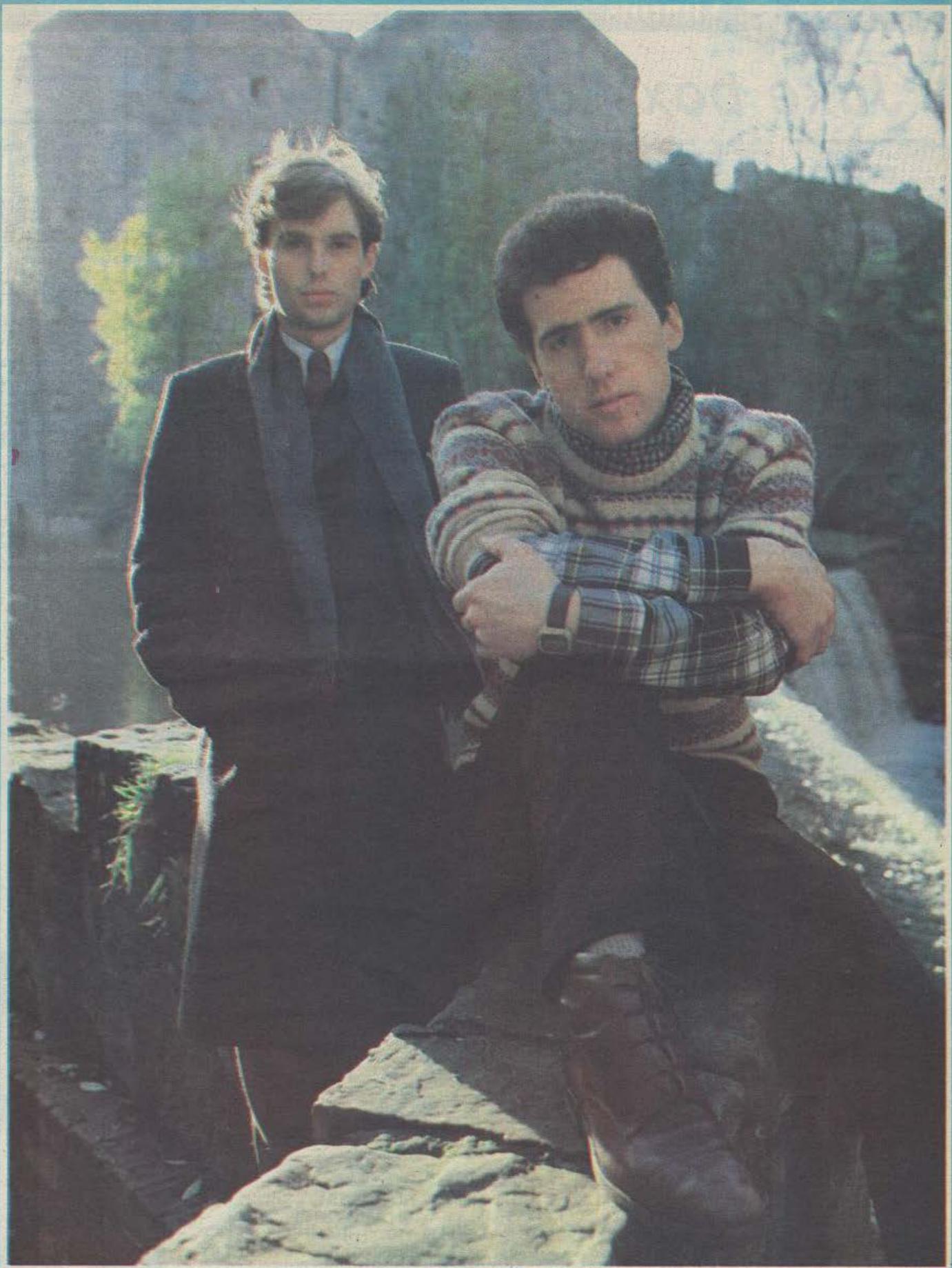
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PLAYING THE GAME

But for how long? ORCHESTRAL MANOEUVRES IN THE DARK are fast approaching a career crossroads . . . and time is running out. DANIELA SOAVE listens to Paul and Andy's tale of woe.

ORCHESTRAL MANOEUVRES IN THE DARK has reached a considerable question mark in its career. There lies ahead for the main driving force — Paul Humphreys and Andrew McCluskey — a forked road; one which, though it might not conclude in a cul de sac, could easily lead them on an arduous route to nowhere.

While the end is not yet nigh, Paul and Andy are becoming increasingly aware of the mounting problems which could result in their creative and personal downfall, and this awareness is heightened by the pressures involved in releasing a new LP and complying with the promotional tour which is expected of them.

It's time for a dramatic re-think, time for new strategies to be put into operation, time to re-assert themselves with their record company. But who's kidding who? There isn't any time. That's one of the problems.

OMD are now at the stage which three years ago was, as Andy McCluskey admits, where they really wanted to be — pop stars. Having arrived in such a position, they realise that there's far more to it than they could have possibly imagined.

The Paul and Andy I encounter on the two Scottish dates of their current British jaunt aren't quite the same two I first met prior to the release of their second LP.

'Organisation'. Not that they have become the typical cynical young men, but there is an air of hardened resignation creeping in. Last year they were garrulous, ebullient and

almost grateful that they should be allowed to make records, appear on TV, go on tour and visit lots of nice countries and museums and and . . . The discontent stems from the acquired knowledge that this is part and parcel of a very taxing job, and they are entitled to a lot more than their mere due.

In Glasgow, the first pointer towards this new attitude, this realisation that they are professional musicians, is apparent from the substance and quality of their live set. No longer do they appear to be waiting for something to go wrong; instead, from the cleverly conceived slide show right down to the fact that the live versions are infinitely better than those on vinyl, *Orchestral Manoeuvres In The Dark* are on their way to becoming masters of their profession.

The second glimpse of this continuing transition stems from the conversation Andy and I have back in the hotel after the gig.

"I'm beginning to feel that this will be the last 'promote the record' tour we'll ever do," he says. "The new LP 'Architecture And Morality' was made as an album, and living with the consequences of going out there and promoting it is making me think, I sometimes wonder about the point behind it all, what effect our music can possibly have on anyone's lives."

"I don't know if it was down to being naive, but I used to think that our music was a form of art and perhaps it did have the power to affect things, but now I'm not sure at all."

"Tonight I was singing bloody depressing songs and everyone was dancing to them."

Nothing seems to matter. So what difference can we possibly make to people's lives? An hour or two of escapism can't alter the fact that they're on the dole or have dead end jobs," he says.

No amount of arguments like at least the Orcs have transported their audience away from the gloom and made them forget the outside world can convince Andy he does make some difference, and he retires to bed on this note.

This small cloud of gloom will continue to flit to and fro over OMD's heads during the three days I spend with them.

Perhaps a very large contributing factor to this dispirited mood is the growing number of arguments and disagreements they are having with DinDisc, their record company.

There was a lot of friction over the release date for 'Joan Of Arc', which Paul and Andy still maintain was released too hot on the heels of 'Souvenir', and the latest furor is over the sleeve of the next proposed release, the *Maid Of Orleans* version of 'Joan Of Arc'. OMD are not happy with the sleeve which they dislike, and I have heard rumours it would look more at home on a cheap chocolate box.

As Andy and Paul see it, as the only source of income DinDisc have to keep the company afloat, they should have more say in OMD's affairs. "It gets to the point that DinDisc is like being on a small independent label in that we're only one of two groups on it, and it's a very small company," Andy explains. "Everyone knows everybody so it's a close company in that way, yet at the same time we have a real 'screw the group' big

record company deal. It makes me very bitter, in a way."

Certainly, on the surface the trappings of success are few and far between. For a group whose album went gold on advance orders alone and who have enjoyed No 1 hits in five European countries as well as considerable achievement here in the homeland, the entire reward appears to be a somewhat ostentatious tour bus and a small recording studio.

And while this brace of singles is the first we've heard of the group in a year, those 12 months have not been spent idly. OMD have been touring Europe and America as well as writing and recording 'Architecture And Morality'.

What really concretes the bitter rage that *Orchestral Manoeuvres* are experiencing is the unusual outspokenness of Paul Humphreys the following day. Generally the more loquacious Mr McCluskey tackles interviews with the enthusiasm of a latterday Bob Geldof while Paul sits by and silently agrees, but such is Paul's frustration that the picture he paints seems doubly graphic.

After a day crammed with local press interviews, the photo session and the soundcheck, he gives a verbal confirmation to the unspoken but apparent discontent, in the hour prior to their concert at the Edinburgh Playhouse. In an empty dressing room somewhere amidst the labyrinth of corridors which unwind behind the stage, my suspicions are realised.

I tell Paul I can sense an impending crisis and, drawing on the cigarette which is one of

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a constant stream in his hand, he searches for the right words to elaborate.

"We're increasingly more fed up with a mixture of things," he begins. "Well... number one, we've been working together for so long. Andy and I, and increasingly over the past two years it's been a case of work, work, work, noses to the ground seven days a week, 18 hours a day.

"There's been an increasing bewilderment when we look at one another and say, what are we doing? There's been absolutely no chance to sit back and look back over the past months and take stock."

This constant schedule has led Paul and Andy to the point where they can hardly see where they've come from, making it even more difficult to see where they should be going. This has resulted in a feeling of disorientation which they fear will manifest itself in future compositions, and it worries them.

Dangling over their heads is a promise of time off, which shines like a glimmer of hope that could solve some of their problems. Paul's following sentiment confirms this.

"When we have a rest, maybe we'll be able to step back and get everything back into proportion," he says, almost wistfully. "At the moment this cyclic process is soul destroying, we're getting nowhere."

Take note of the words soul destroying, step back and take stock, because they'll recur regularly in this article. They signify that feeling that all of us have when we think that if we say something over and over again, we'll start believing it, and everything will be all right. This sense of pushing against the wind goes a lot deeper in OMD than I'd ever imagined.

"If we had started out with a master plan to follow, it would have been a lot easier to know what direction to follow and when to give up," Paul says. "The trouble with Andy and I is that everything we've ever done, everything, we've always fallen into it. Consequently, we have no idea of where we are going. We can't even be sure we'll both continue along the same path."

This is a complete reversal of what Andy told me last year. To recap, he intimated that even if Orchestral Manoeuvres were to come to an end, he and Paul would continue working together, probably on a book.

"Nothing has happened to change that," Paul insists. "Up to now Andy and I have worked together very well, but we've come to realise that it's a lot to expect for two people to keep moving in the same direction. We're bound to disagree, and one day we might not be able to compromise."

"While we were making 'Organisation' we particularly had our differences, whereas with 'Architecture And Morality' we had returned to a more one to one basis. But how can we tell if the music we make next year is going to be like that, or the year after?"

"I really don't know any more if we'd walk off into a different venture. Musically we still have a lot in common, a great deal. If Orchestral Manoeuvres failed, we probably would get away from each other for a while so we could gain a different perspective on things, but we'd always get together, even just as friends."

A large fraction of the problem happens with any partners who have to work in close proximity for a lengthy period of time. So valuable a commodity is time to them; that Paul had to slot in his marriage in Los Angeles three days before the start of their American tour in September. Nor does the situation show any signs of easing up, such is the nature of their contract with DinDisc.

"When we negotiated our contract with DinDisc, we were quite naive," Paul admits. "It wasn't a poor deal, but we signed for a very long time promising seven albums, one LP not more than every year and not less than six months. To comply with that agreement and still tour means that we have precious little time left for ourselves after we've written enough material for the next album."

"It's quite, quite soul destroying to see a lot of bands with less output doing so much better than us."

Making the situation worse and having the effect of rubbing Orchestral Manoeuvres noses in the dirt is the fact that recently they made the decision to approach the group in a more business like manner, only to find such action has made little difference.

As Paul puts it: "We've realised now that we're playing the game. Whether or not it's the right thing to do... We found it really difficult just before 'Organisation' was due. We realised we had three months to write an album if we wanted to meet the deadline, and the pressures were enormous."

"This year, because we knew we had to deliver, we made time to get it together. We had time to experiment, to try out new sounds, to research more thoroughly."

"The more religious sound comes from the new instruments we are now utilising. We wanted to branch out, because we'd got bored with synthesisers, so we went out and bought lots of new instruments."

"My new melotron dominates," he continues. "Simply, it consists of real violins and choirs recorded onto tapes lasting eight seconds, then programmed into keyboards so you can decide what effect you want. It's almost like a synthesiser except you don't have to have the expertise and knowledge."



The first taste of the new choral sound was hinted at in 'Souvenir'. I read somewhere that this song was Paul's revenge for Andy's 'Enola Gay', but this is the first Paul has heard of it.

"We'll always refuse to release something we don't approve of," he points out. "We just sit down and write a collection of songs and choose one we like — the most commercial I suppose."

"Souvenir' took eight or nine months to develop, I started writing it immediately after 'Organisation'. To begin with it was so abstract and really, really, choral and slow. If you'd have said it was a single then I'd have laughed."

"David Hughes came round with some tapes of choirs which I made up into chords, then I wrote the tune when I was sitting around in the studio. It stayed like that for several months, until one day I got a voice for it."

Looking at the audiences of the past two evenings, I would hazard a pretty accurate guess that many people came on the strength of 'Souvenir' and 'Joan Of Arc' and, with the arrival of groups like Depeche Mode, 'synthesiser bands' are in vogue.

"Yes," agrees Paul, "but there are just as many ways of using synths that are becoming cliched. Like guitar cliches, I suppose. After all, it is just an instrument, more versatile than most perhaps, but it's

been regarded as something more than that. We're gradually opening up to all kinds of instruments because we've finally come to discover that it's the actual sound that counts, not what you use to achieve it. We used to be dreadfully anti - drums and guitars, but it's how you use them that matters."

This growing amount of instruments means that, though there are only four members of Orchestral Manoeuvres, there is very little room for movement on stage, because of the large area given over to various keyboards, etc.

"It's never ending, really," Paul says. "The more instruments we become involved with, the more we want to use. It's embarrassing on stage; I feel like Rick Wakeman standing beside my massive keyboard stack! We have so much technology on stage that it's surprising that things rarely go wrong."

"I still get very nervous before going on stage. It isn't stagefright, more an element of anticipation. It's still something I enjoy doing very much."

How long Paul and Andy will continue to enjoy the rigours of entertaining is highly doubtful at this point. Reverting to the more serious subject of the us and them situation with the record company, Orchestral Manoeuvres have a lot more at stake than simply losing out over badly designed record sleeves.

For example, 'Enola Gay' sold 300,000 copies in Italy alone, 300,000 copies. For that, they received £7,000. Orchestral Manoeuvres percentage abroad is one third less than they

receive in Britain, so one can deduce that 'Enola Gay' didn't exactly reap in the shekels here, either.

Rubbing salt in the wound is the amount of money DinDisc are putting into the Orcs' stablemates, Hot Gossip. "It really makes me furious," Paul splutters, and, I think, with justification. "That's money that we earned with our hard work and most of it is being thrown away on them."

"First of all, DinDisc hired Richard Birdshit as we call him" (Burgess to the uninitiated) "to produce Hot Gossip's album. The finished result wasn't satisfying, so they scrapped the album. They still paid Burgess a massive advance for producing it, however."

"Next step was to bring in BEF at the controls, and though they've done a competent job, to me it simply sounds like Hot Gossip singing over a Human League backing track. There's little originality. I don't know, on paper it looks like a good thing," he sighs, "but it just hasn't worked. And to add insult to injury, the album was recorded at the Manor, which is the most expensive studio in Britain. And here we are with our noses to the grindstone hardly managing to tread water."

This bitter tirade is curtailed by the group having to prepare to go on stage, but that evening back in the sedate olde worldliness of the hotel, Paul and Andy are huddled in a corner locked in deep discussion with Gordon, their manager. Bitter letters have been flying to and fro from the Orcs and their record company, and has now reached the point where Gordon will have to fly down to London in the morning and see their lawyers before steaming into DinDisc.

Not a very happy situation to be in, especially when they have to contend with an extensive British tour at the same time. But what other choice do OMD have? Every little stroke the record company gets away with means the more powerless OMD will become. The more bitter and disillusioned they become, so also will they be less creative, thus cutting their output — and, if DinDisc were only clever enough to think of it, DinDisc's profits.

For the second night running, we retire to bed somewhat lacking in spirits.

The next day, the sun is shining and it's a beautiful crisp Edinburgh day. Gordon has departed for London, Paul has done a couple of interviews, Andy's been to the museum and now he and I are off for a haggis lunch.

Whether it's a question of the old saying 'things always look better when you've slept on it', or whether it's due to the cheerful weather, or whether it's a mark of Andy's faith in Gordon, he certainly appears to be in a much happier mood, and the conversation over lunch is about everyday things.

At a quarter past one sharp, Orchestral Manoeuvres and I go our separate ways... they in their plush tour bus (bigger and better furnished than my fiat) to Ipswich, me staying in Scotland for a holiday.

So the big question mark still hovers over their heads, and as I write I still have no idea what the outcome shall be. I hope they win. If DinDisc haven't got the sense to know which of their two acts is the more important, then they don't deserve to have them on the label, and I'd like to see Hot Gossip sell 300,000 singles worldwide, never mind in Italy alone. Hah!

Orchestral Manoeuvres are approaching the junction and I wish them luck. But tread carefully, and steer clear of future roads that speak with forked tongues.





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MIXED BAG

THE SCENE moves strictly to the heart of the beat; the mad scramble for all things Funk, Afro and Latin, throws up no more than a succession of shallow imitators. One group stands quite apart from all this; its aims are true, its force and spirit practically running wild. That group is Pigbag.

Pigbag quite simply blow away some of the

misconceptions and deceits that have accompanied this return to dance music. And when I said blow; I meant BLOW.

Pigbag are six young West country purists serving up a subtle concoction of the Afro-beat, free-form jazz and Funk with a spirit and feel born out of a passionate independence and a single-minded belief in their own development. It's a music that shakes, shudders and stutters across a whole range of pitch, tone and rhythm. And what's more it's successful.

It's the end of a crazy

summer of dance and Pigbag are preparing to leave for an American tour; they've already made a considerable impact in England, consistently selling out venues and shifting over 40,000 copies of their first and very wonderful single, 'Papa's Got A Brand New Pigbag'.

I'm sitting with bass player Simon Underwood and saxist Ollie Moore in an overpriced Covent Garden pub the night before their departure for New York and that aforementioned American tour. Both have been rushing round London

these last few days sorting out visa and equipment problems: it's in the nature of the Pigbag organisation that things are run on a very tight financial rein, yet although they're practically broke they still refuse to sign for a major record company. "Plenty of big companies have been in for us, but they all want too much control, we like to do things our way."

More of that later; but how did this mixed bag come together? "Really it was a slow process, we all sorta drifted together; Ollie and I used to practice together, a

PIGBAG are real
gents, opines

JIM READ

mate of ours had the spare keys to a rehearsal studio and we'd wait till everyone had gone home and then nip in and play till about four in the morning, then rearrange everything just like it was and go home."

There is a similar looseness about the Pigbag method of rehearsal and composition. For a start they don't always rehearse together and... "Tunes just come out of extended jamming and improvisation, we never play the same song the same way twice," says the soft-spoken Ollie, adding that just as in live performances spontaneity and improvisation are the essence.

If Pigbag begin to sound like one of those wilfully obscure avant-garde bands, whose self indulgence simply smothers entertainment... then forget it! Any Pigbag set is a carnival of dancing, screaming young musicians with smiles as wide as the Cheddar Gorge.

"We want the whole audience to move, the whole place to vibrate, gradually we're getting there and eventually we'd like to incorporate some dancers into our act; though they'd have to be an integral part of the show; not just a couple of go-go dancers to be gaped at."

I enquire whether there are also plans to introduce vocals into their, until now, almost totally instrumental act. Well, yes there are, but

the current songs are not suitable, and some of the new material is being "written" with a vocalist in mind. Les of the Au Fairs will be adding her velvet touch to their debut LP which you can expect at the turn of the year. Meanwhile there's a single 'Sunny Day' out and if you want to buy me a present, a special discomix version of 'Papa' on sale at Christmas.

But with Pigbag, it's all about attitude; and that attitude is both free and uncompromising. It's about the Pigbag interpretation of the dance... "Soul and Funk are not a technique, but a feeling. More importantly it's about musicians whose integrity places their music above the vanities of fashion and out of the clutches of a business that wants to sell their potency for a handful of glitter.

"Of course we could all wear the right suits and cut a single with a nice cute sax riff, but where would that get us, what would we do next?"

Pigbag do it all by themselves; and right now they do it just about better than anyone else. They're pure, but they're not soft. Like all those who truly aspire for the best, they won't sell themselves short.

In New York they're the only white English group being played on black radio; they'll be back home soon and all you really need, is fast feet and an open mind.

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MADNESS: institution without energy

BAD MANNERS
The Rainbow, London
by Penny Ward

LAST MONDAY saw the final showing on the present tour of the Guru of Gross and his merry pranksters. A sparkling festival of dance, merriment and indecent exposure with (from where I was standing at least) discernibly less general aggro from the crowd than has been usual; this show was the mark of a band that had arrived!

It never ceases to amaze that a nine-piece can go so wild and yet remain tight; nary a slip between the pickled onion and the lip. What's more, with 'Walking Into Sunshine' the band have not only marked up one of the singles (and videos) of the year, they have also shown that they are not afraid to skank towards a more serious sound than has heretofore been considered their pint of ale.

The show? What else could have been expected? A generous dollop of new material leavened by all the hits and faves. The audience sang and jumped and waved and generally stepped out, and I must confess to slipping into the mood myself and completely blowing the cool I went in with.

'Walking Into Sunshine' swayed me; the show converted me. Goodbye to the veneer of civilisation, it's Bad Manners all the way from now on.

'THICK AS THIEVES'
Theatre Royal, East End, London
By Mark Cooper

'THICK AS THIEVES' consists of two plays, 'London Calling' and 'Dealt With' written by 21 year old East Ender Tony Marchant. The first begins to the throb of the Clash, the second to the more symphonic Jam; the song titles should be obvious.

In the course of the first play, a picture emerges of the hopelessness of being a schoolleaver and working class in England right now.

In the second play, we find the characters out of school, Saff on the run from Bcrstal, Paul desperate after innumerable job interviews and rejections. With the aid of a black friend of Saff's, also an escapee, the three confront the boss who's rejected Paul that morning in a verbally brutal mutual assault. As one viewer put it to Marchant, "the first play is about what I've done, the second deals with what I dream about doing."

If you're tired of being described by adults in a language that has little or no reference to the one that you speak or the life that you live then Tony Marchant's plays come recommended. His next play 'Stiff' opens at Soho Poly in January, 'Thick As Thieves' finishes on Saturday.

EVEREST THE HARD WAY / A FLOCK OF SEAGULLS / THE PSYCHEDELIC FURS
Dominion Theatre, London
By Viviane Horne

AS SPECTATORS trickle down the steps into the stalls, Everest The Hard Way, hard to classify, play intensely, bathed in dull blue and green light.

Flock Of Seagulls make a stunning appearance but their Buggles / Floyd noises become tedious though not un-pleasant.

Surprisingly there's no psyche up to the Furs entry and I miss the heart-beat intro take of Lyceum years gone by when black was a uniform and colour only in hair. Richard Butler seems lazy, his actions effortless though the Jagger swagger and rotten draw are evident.

SKA WAR WINNERS

MADNESS / BELLE STARS
Hammersmith Palais, London
By Mike Gardner

IT'S DIFFICULT to deny that Madness are one of the best singles band currently on offer. The nutty boys have clocked up seven quality records on the best selling lists. But as a live act, they leave a lot to be desired.

In the two and a half years since 2-Tone sparked the ska-wars Madness have progressed from bubbling amateurs determined to not let incompetence get in the way of having and giving a good time to the lacklustre institution on display at the Palais.

Too often Madness seemed content to let the audiences enthusiasm and reverence for the Camden skankers carry them.

The old focus of attention, the human whirlwind Chas Smash, is content to languish on the sidelines occasionally taking a low energy interest in the proceedings. Luckily the sharp persona of lead singer Suggs compensated for it, as did the wonderful

keyboard work of Mike Barson, but nowhere was there any real excitement generated by the septet.

The audience had a great knees-up to oldies like 'My Girl', 'Disappear', and 'Baggy Trousers' and newies like 'Cardiac Arrest', 'Shut Up' and 'Day On The Town', pausing only to give a rousing chorus of 'Sieg Heils' in between songs.

It proves that for all the fuss generated by 'Oi' and the Southall Riots the real danger lies much further in the mainstream of British popular music. The band ignored the salutes, which is fine for their declared impartiality, but silence can be taken either way, especially when one member appears on their latest album with swastikas!

The Belle Stars play a tiny version of rock'n'roll tainted with swing. But they still have to prove that their talents lie beyond the fact that they're women. Their performances have always begged the question "Would they get away with it if they were men?". (Ooh, you sexist — Ed.) The answer is usually negative despite the energy of lead singer Jenny McKewan and the sometimes brilliant work of their bassist. But then it's different for girls.

Bank clerks go pop!

ORCHESTRAL MANOEUVRES IN THE DARK
Hammersmith Odeon, London
by Jim Reid

IN A word, neat. Hammersmith Odeon, packed but not unruly; audience boisterous, but suburban smart, clean and polite enough not to step on anyone's toes. No one got carried away; just about everybody went home happy.

Orchestral Manoeuvres are so well ordered, so precise; their show is a sweetly executed tour through some of the better synth-pop of these last two years. Let's not make any mistakes here; that bank clerk image is strictly on the level, there's something undeniably moderate and yet conscientious about OMD.

Opening with a nicely packaged slide show, a touch of 'atmospheric' music and superb use of the stage lighting; OMD, hinted at art, toyed with the mysterious and then simply delivered some of the most sublime chart pop I've heard this year.

It's only when OMD leave this formula, that their charm begins to wear thin; attempts at meandering mood music, profusions of dry ice and the equation of false mystery with intelligence; all plays worthy of second-rate art school drop-outs like Toyah and Numan.

OMD break no barriers, pose no questions, they simply showcase a finely tuned music, with the care and pride of highly skilled artisans.

There is a place for Orchestral Manoeuvres — it comes with the spin of delicious pop artefact, the gentle breeze of a music whose demands are negligible and rewards manifold. Use OMD for ten minutes of your day, the pleasures are simple.

Clare lights up

ALTERED IMAGES
Bath University
By Fred Williams

ALTERED IMAGES? Well, they certainly had their image altered tonight. The PA and lighting rigs looked modest for the venue, yet caused no end of problems; half of the set was done under half the house lights, and the first three numbers stumbled to a silent halt as the sound gave out. Frustration all round, and someone gets a reduced beer ration for the duration.

The venue's called the Small Hall, with good reason. Empty, it's a

reasonable size, but full, it shrinks to matchbox proportions. It gets very crowded, and hot as high noon in the Sahara. That and the interruptions make for hostility, and it says something for the band, not to mention the students, that impatience was the worst factor. On the strength of one hit single, AI have developed a strong sense of loyalty in their followers.

Clare's why. When she stands still, she's either a diminutive lass onstage or a seven-footer in the front row. From where I stand, only her freedom of movement gives it away. Loose-limbed and bouncy, she flits here and there with an impish air, more delinquent than

juvenile and more voice than most.

Under the house lights, in what seems broad daylight, it's like watching a band with no make-up, an aspect of asp. The boys in the band, in the glare, share the visual distinction of being skinny but little else, only serving as an optical as well as aural focus for Clare, and under the circumstances, nobody would blame them for playing defensively or even not at all.

Far from it, the three-minute no-warning pop rocks are flung onstage like grenades, they don't take no for an answer, and in the best traditions of showbiz, triumph in the end. Well done, all.



ALTERED IMAGES: "loose-limbed"

WHAT'S THE MESSAGE?

TV 21
The Venue, London
by Gill Pringle

WHENEVER A new music trend sets in, it always happens that a whole host of smaller groups will pursue hotly in the footsteps of the big few. Sometimes they are even better than their masters, and they are often more accessible. TV 21 are one such band, emulating and adding a few individual touches to the style set by the Bunnymen and their counterparts.

This Scottish five-piece approach their task with a rather more light-hearted view of the same subjects, but with an equal quota of commitment. Their fast-growing success is ample enough proof that duplicity does have its good points. In re-evaluating old themes, they are contributing something worthwhile today, which hasn't necessarily been said already.

Singer/guitarist Norman Rodger stares out the small but enthusiastic audience with such a fresh-faced honesty that you cannot doubt his sincerity. Songs like 'It Feels Like It's Starting To Rain' and 'Snakes And Ladders' appear ingrained with messages, but leave one wondering what they were. Taken on face value, TV 21's music is likeable enough — their variety of melodies keeping each track alive when sometimes the words fall out of obscurity or lack of direction.

Their set was cleverly crafted together, and indeed some of the numbers were very complex. However, any amount of mistakes coupled with the clumsy touch of the trumpet, confirm that this band are by no means infallible.

MOOD ELEVATORS Cardiff University By Gary Hurr

MOOD ELEVATORS are a pleasant surprise...

Some old rock and roll notes: a lousy PA, an audience crammed with post-grads, and it was TOO LOUD! Some bright, young, new notes: A healthy, diverse repertoire of songs, gorgeous harmonies, and friendly artists.

The good: Mood Elevators are well-rehearsed and well-together. Two girls and one boy. Not very experienced, not technical masters, but cosy in their own way.

The girl who plays drums, Jennie, also sings, and how she sings. One of the classic cult of strong voices, like, say, Shirley Bassey or Liza Minnelli — she positively BOOMS. I like this group's refreshing tenacity. Their medium-length set was full of three-minute catch lines, ho-hum and singalong! 'Georgie's Girl' cries out to be a single. Totally wild pop!

What others? 'Waiting for Jane' or 'Question Time' fit nicely. Good, strong, tough little songs, the like of which are rare these days.

Mood Elevators are compact, Brummie pop.

Nothing less but maybe something more. Their set was frank and honest. The catalogue of mini pop classics deserves to be heard.

THE ELECTRIC BLUEBIRDS Sunset Jazz, London By Chas de Whalley

WHAT SUPERB swingers! Playing every beat with a bounce, the Electric Bluebirds shifted further weight behind the growing argument that there is more to music than the tripperies and fopperies of high technology and high fashion.

Featuring remnants of two sadly missed Deptford — as in Fun City — bands (The Fabulous Poodles and The Realists) this six piece outfit played a loose-limbed and ramshackle set which nevertheless overflowed with a joie-de-vivre rarely to be heard from today's chart contenders.

Cajun, Tex Mex and Western Swing are the Electric Bluebirds' specialities and whether they lurch into a Leadbelly stomper a la Ry Cooder, a Bob Wills classic, a trad jazz standard like 'Careless Love' or a number of their own like 'Wonderland' you can expect humourously authentic argot from Bobby Valentino's gypsy violin and Alan Dunn's accordion.

But if every last member of the band boasts a commanding grasp of these rural American styles it is surely Bryn Burrows intelligent and dynamic drumming which makes the Electric Bluebirds not merely a walking history lesson but a great straight ahead dance band too. Music for flying feet.



Phil Lynott: it's his show really reckons brave reviewer.

Totally underwhelmed

THIN LIZZY
Bristol Colston Hall
By Fred Williams

FLASH, BANG, wallop, and they're on stage, and it's cliché time — you know, there's been a jailbreak, the boys are back in town, etcetera. Right, I'm probably in a minority of one in saying that I came away from the gig with something less than satisfaction, not to say disappointment...

... but I'll say it anyway and risk the letters. It's not as if they don't have their good points, and where they're good, they're very good — their material is the essence of that controlled anger that makes rock music such an emotive medium. They make the right noises at the right times with an immaculate sense of timing, and the enormous back catalogue of hits makes for added nostalgia.

Phil Lynott has the most surly voice in rock today, sulky

when sad and harsh when hopeful; and of course it's his show really, even though it's not supposed to be. It's this factor that causes problems. He's the front man, the colour, and although it's probably easier to present more macho/flashiness with a lead guitar than with a bass (more opportunities to leap about and change poses), Phil manages just fine, with the grace of a stork and legs to match, even balancing on one leg as often as not.

Still, it's not The Phil Lynott Band, so he doesn't leap about too much, and only gets his fair share of spotlights; yet the other mobiles in the band don't hog anything visually either, content to let Phil do his thing while they remain virtually motionless and play the cool professionals. They (the three guitarists) all wear radio microphones, but what for? To saunter across the stage every now and then?

The audience reaction couldn't have helped, though: also virtually motionless for long periods, they'd come alive for a few cherished bars of their favourite songs, and give a Force 10 response before settling, static until the next time. They looked like I felt: underwhelmed.

JUDAS PRIEST
Hammersmith Odeon, London
By Robin Smith

COULD YOU turn it up a little bit more please? I'd just like to really make sure that's real blood pouring out of my eardrums.

The Odeon has a habit of packaging up sound and throwing it in your face and tonight is no exception. And what a PA Priest have, bricks of the stuff piled high on one another like a giant Leggo set.

This rather clinical set - up and restrained lighting give the stage an oddly menacing effect for their audio visual feast, which Priest slap on pretty thickly. Never ones to forget their Brummy origins, they remain true to the mould. There's some innovation here and there,

but by and large it's down to earth good old typically British bashing, with KK thrashing his little socks off.

What they do very well, but underneath it all I've always felt a little dissatisfied with Priest down the years, thinking that on albums at least, their best is yet to come. But to suggest this to any of the capacity crowd would mean instant suicide as they hang on every word and movement produced by Halford, laden down again with 100 pounds of well cut leather and shiny hand cuffs.

Like Saxon, Priest play a loud but astonishingly clear set as Halford works his chops around 'Beyond The Realm Of Death' (wowiee); more frightening than a night out in Highgate Cemetery with lots of dry ice. At one

point in the set a damn great star descends from the ceiling with lights flashing, and it looks like a watered version of the machine in 'Close Encounters Of The First Kind'.

Time now for the obligatory motorbike sequence and a truly tumultuous version of 'United', making you want to bellow the chorus on the train or bus all the way home.

THE TIME
By Oliver Gray

THE TIME function on several levels, one of which is the pure visual entertainment element. You've never seen anything like guitarist Tweets, who resembles an

undernourished hedgehog, but comes across as some kind of monstrous hybrid of Angus Young and Wilko Johnson, yet has a sound and style entirely of his own.

Then there is the element of humour, provided mainly by the fertile and nimble brain of Robinson, who can manipulate an audience until they don't know if they're coming or going. On this occasion, he had us listening in dumfounded horror to the tale of how his defenceless granny brutally set upon eight innocent skinheads, as a prelude to the band's tour de force, 'Roughies and Toughies', which encapsulates their appeal by looking at a serious matter in a light - hearted way and encasing it in a musical framework which is clean and neat but irresistible.



Clue: August Darnell is going to produce their album.

FUNKAPOLITAN
Thursday's Club, Kensington
By Tim Graham

HIS WAS a night that boded well for the future of youth! A young (ages 17 to 23) multi-racial funk band played to a refreshingly mixed-type audience in a slick, low-lighted disco as midnight came and went. Normally the sort of club where businessmen let their chunky gold chains swing to mindless piped disco-thud, while one feels out-of-place and depressed at what money can't buy.

Thursday's this Thursday exuded warmth and hope. Why? Funkapolitan seem to contain certain elements of all that is promising from current and past trends,

FUTURE OF YOUTH

without sacrificing their main driving force and influence, which is disco-funk. They've succeeded in the multi-ethnic make-up (of both band and audience) that two-tone hoped for, and, like the new romantics and synthesiser bands, their origins are in the dance-beat of disco. They continue the tradition of lyrical potency and thoughtfulness fostered by the new wave in general. Above all though, their's is no pose.

Kadir Guire, Nick Jones and Simon Super-Ace share stage-front as the three vocalists. They interchange raps and harmonies with an apparent looseness that is never predictable, while

Sagat Guire (guitar), Toby Anderson (keyboards), Tom Dixon (bass), Terry President (drums) and Gregg Craig (percussion) cruise in top, always tight, but always hot and sweaty. Funky — definitely, but clinical — never. 'Crime of Life', 'Deadly Medley', 'Exercise', 'Serious', 'War' and 'Time goes by' — and the pace never relaxed. August Darnell, who's producing their LP, oversaw the mixing desk while the regulars, the curious and the converted tried to match the energy coming off the stage.

Funkapolitan are soon going to be too big to be enjoyed live in a place like Thursdays.

MEKANIX

NOVEMBER	
Thursday 16th	The Southern Stars Deptford Broadway
Friday 27th	Hatfield Poly (with SOUZZE)
Saturday 28th	N. U. T. Bennett, The Crypt, Deptford
Sunday 29th	Reading Top Rank (with SOUZZE)
DECEMBER	
Tuesday 1st	Dartford College, Dartford
Thursday 2nd	The Southern Stars Deptford Broadway
Friday 6th	The Prince Rupert, Plumstead
Saturday 6th	The Duke, Creek Road, Deptford
Sunday 6th	Goldsmiths Tavern, New Cross

Turn On

YOUR GUIDE TO

WHAT'S ON. GIG GUIDE COMPILED BY JANICE ISSETT. MOVIES: JO DIETRICH. TV/RADIO: MIKE GARDNER.

THURSDAY 26

BIRMINGHAM, Odeon (021-643 8101), Cliff Richard
BIRMINGHAM, Romeo And Juliet's (021-643 6696), Cryer
BLACKBURN, King George's Hall, Northgate (51887), The Damned / Anti - Nowhere League
CHIPPENHAM, Goldiggers, The Look
CHIPPENHAM, RAF Lynham, We're Only Human
COVENTRY, General Wolfe (06402), Newmatos
COVENTRY, University of Warwick (27406), Altered Images
DARTFORD, Ficks, Incognito
DERBY, Rainbow Club, Chelsea
DUBLIN, RDS Hall (00345), Toyah
DURHAM, Brewer's Arms, The Stingrays
EASTCOTE, City Pigeon, Field End Road (01-666 5366), Hipnosis
EDINBURGH, Odeon (031-887 3005), The Cure
EXETER, Boxes, In The Red
GLASGOW, Night Moves, Sauchiehall Street (041-332 5853), TV 21
GUILDFORD, Civic Hall (67714), Rick Wakeman
HATFIELD, Polytechnic (68343), Squeeze
HULL, Oriental, Whammer Jammer
KINGSTON, Polytechnic, Allen Kulture
LEEDS, Brannigan's (44985), The 4-Skins
LEEDS, Florida Grene Hotel (40984), Saracen

LEEDS, Warehouse, Somers Street (46267), Bill Nelson / Richard Jobson / Dave Clarke
LEICESTER, Polytechnic (55576), Nine Below Zero
LIMERICK, The Savoy (4644), Chris DeBurgh
LIVERPOOL, Polytechnic (051-238 2431), Department S
LIVERPOOL, Royal Court Theatre (051-706 7411), The Stranglers
LONDON, Cambridge Theatre, Earham Street (01-636 8056), Billy Connolly
LONDON, College of Printing, Elephant and Castle (01-735 6434), Weapon Of Peace
LONDON, The Cricketers, The Oval (01-267 4967), Roddy Radiation And The Tearjerkers / The Impossible Dreamers
LONDON, Electric Stadium, The Greyhound (01-589 1533), The Variations / Flat 19
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-889 4953), The Clocks / Lino's Last Patrol
LONDON, Hall Moon, Putney (01-788 2387), Gonzalez
LONDON, Hammersmith Odeon (01-748 4051), Thin Lizzy
LONDON, Hope And Anchor, Islington (01-359 4510), Kino Mundo
LONDON, Horseshoe, Tottenham Court Road (01-438 3471), 24 Hours
LONDON, 101 Club, St John's Hill, Clapham (01-223 8301), Motor Boys Motor / Drum Cycle Seven
LONDON, King's Head, Fulham (01-738 1413), The Drivers
LONDON, Marquee, Wardour Street (01-437 6603), After The Fire
LONDON, Middlesex Polytechnic, White Hart Lane (01-441 2304), The Bureau / Mo-DeTTes / Roddy Radiation And The Tearjerkers
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Family Fodder / The Lines
LONDON, New Golden Lion, Fulham Road (01-385 3942), Panic
LONDON, Old Queen's Head, Stockwell (01-737 4904), Merger / The Microdots
LONDON, Penitence Club, Whitehorse Street (01-439 0209), True Life Confessions / Baby 'N' The Monsters
LONDON, Rock Garden, Covent Garden (01-240 3961), Everest The Hard Way / Burlesque
LONDON, Royalty, Winchmore Hill, Southgate (01-886 4112), Rebel Rousers
LONDON, Sherlock's, Marylebone Road, 1
LONDON, Slurgh, Railway Hotel, West Hampstead (01-624 7611), Draatic Measures / Syntax
LONDON, Tramshed, Woolwich (01-855 3371), Praxis / Burlesque / Locusts
LONDON, The Venue, Victoria (01-826 8441), Birthday Party / Lydia Lunch
LONDON, White Lion, Putney High Street (01-786 1540), Jo - Anne Kelly Band
LONDON, White Swan, Greenwich (01-891 8331), Excalibur
LUTON, Cottars, Energy
MANCHESTER, Apollo, Ardwick (061-272 1132), Pointer Sisters
MANCHESTER, Polytechnic (061-272 4322), Otway And Barrett
MANCHESTER, St George's Hall (32513), Rory Gallagher
NOTTINGHAM, Rock City, Talbot Street (412544), Linc
OXFORD, Sacchus Wine Bar, The Difference
OXFORD, St Catherine's College, Rio And The Robots
OXFORD, Pennyfarthing, Westgate Shopping Centre (46057), Chinatown
PLYMOUTH, Ark Royal, Devonport, British Intelligence
SHEFFIELD, Limit Club (73626), Remigues
SHEFFIELD, Lyceum (754944), The Human League
SLOUGH, Centre, Farnham Road (22388), Tenpole Tudor
STOKE HAMLEY, Victoria Hall (24641), Orchestral Manoeuvres In The Dark / Random Hold

FRIDAY 27

BATH, University (63228), Dr Feelgood
BEDFORD, Horse And Groom, Energy
BIRMINGHAM, Aston University (051-358 8531), Department S
BIRMINGHAM, Fighting Cocks, Moseley (021 449 2554), The Nightingales
BIRMINGHAM, Odeon (021 643 8101), Cliff Richard
BRADFORD, St George's Hall (32513), The Stranglers
BRIGHTON, Top Rank (23685), Haircut 100 / Buzz / New Moon Through Glass
BRISTOL, Trinity Hall (551544), Rock Goddess / Androids Of Me
BRISTOL, University, Queen's Road (35035), Talkam
BIRMINGHAM, Pishmore (013 855 2064), Ralph McTell
GLASGOW, Night Moves, Sauchiehall Street, Durutti Column
GLASGOW, Pavilion (041 332 0476), The Cure
HATFIELD, Polytechnic (68343), Squeeze
HORNCASTLE, Town Hall, Brooklyns Dukes
KINGSTON, Waves (01 549 8001), The 81 Band / Billy The Goat
LEEDS, Brannigan's (44985), The 4-Skins
LEEDS, Trinity And All Saints College, A New Opera
LEEDS, Warehouse, Somers Street (46267), Animal Magnet
LIMERICK, The Savoy (4644), Chris DeBurgh
LIVERPOOL, Empire (051 709 1655), Pointer Sisters
LIVERPOOL, Royal Court Theatre (051 706 7411), The Pretenders
LIVERPOOL, University (051 709 4744), Wah!
LONDON, All My Children, Chelsea Wharf (01 252 6015), Amore Amour
LONDON, The Angel, Lambeth Walk (01 735 4306), Baby 'N' The Monsters
LONDON, Assembly Hall, Whitehall Street, Altered Images
LONDON, Bridge House, Canning Town (01 478 2889), Jackie Lynton Band
LONDON, Cambridge Theatre, Earham Street (01 636 8056), Billy Connolly
LONDON, Dingwalls, Camden Lock (01 267 4967), Tour De Force / Disco Void
LONDON, Dominion, Tottenham Court Road (01 589 9552), Little River Band
LONDON, Greyhound, Fulham Palace Road (01 889 4953), Jo-Anne Kelly's Second Line / Mad Shadows
LONDON, Hall Moon, Herne Hill (01 737 4589), Dolly Mixture / Exciters
LONDON, Hammersmith Odeon (01 748 4051), Thin Lizzy / Sweet Savage
LONDON, Hog's Grunt, Cricklewood (01 450 6969), Walling Pumas
LONDON, Hope And Anchor, Islington (01 359 4510), Ricky Cool
LONDON, 101 Club, St John's Hill, Clapham (01 223 8301), Sad Among Strangers
LONDON, Marquee, Wardour Street (01 437 6603), Grand Prix
LONDON, Middlesex Polytechnic, Trent Park (01 441 2304), Mari Wilson And The Imaginationists
LONDON, New Golden Lion, Fulham Road (01 385 3942), Peter Green
LONDON, New Merlin's Cave, Margery Street, Kings Cross (01 837 2097), The Canbals
LONDON, Old Queen's Head, Stockwell (01 737 4904), Little Roosters / Dumpty's Rusty Nuts
LONDON, Queen Elizabeth College, Camden (01 937 2411), Bumble And The Beez
LONDON, Queen Mary College, Mile End Road (01 980 5555), Black Site / Here And Now / Tony Allen (LCC benefit)
LONDON, Rainbow, Finsbury Park (01 263 3148), Madness / Clint Eastwood And General Saint / Chris Thompson And The Islands / Alexi Sayle (Jobs Express Concert)
LONDON, Rock Garden, Covent Garden (01 240 3961), Rio And The Robots / Killer Wah!
LONDON, Royalty, Southgate (01 886 4112), Incognito
LONDON, Ruskin Arms, East Ham (01 472 0377), Electric
LONDON, School Of Oriental And African Studies, Malet Street (01 637 2368), Prince Far I And The Arabs / Beatnuts
LONDON, University of London Union, Malet Street (01 580 9051), Funkapollitan / Wa Pa Cha / The White Brothers / Hamb And The Dance
LONDON, The Venue, Victoria (01 826 8441), Shakalae / The Colahs
LOUGHBOROUGH, University (63171), Rory Gallagher
NEWCASTLE UPON TYNE, Mayfair Ballroom (23109), Tylan
NORWICH, Penny's, Heathway
READING, Top Rank (37262), Samson
RETFORD, Porters House (704881), Slam
RICKMANSWORTH, Watersmead, Chelsea
ST ALBANS, Horn Of Plenty (38829), LA Nooker
ST AUGUSTINE, Cornwall, Coliseum (4261), Shakin' Stevens
SHEFFIELD, Lyceum (754944), The Human League (Two shows - under - 18's matinee)
STOKE HAMLEY, Victoria Hall (24641), The Damned / Anti - Nowhere League
STRABIDGE, Stoney Hill (35125), The Bureau / The Mo-DeTTes / Roddy Radiation And The Tearjerkers

SATURDAY 28

BARKINGSIDE, Old Maypole, Fencypiece Road (01-500 2186), The Cruisers
BATTLERSBRIDGE, Oasis, Crazy Caven And The Rhythmic Rockers
BIRMINGHAM, Odeon (021-643 8101), Cliff Richard
BLACKPOOL, JR's, Seaton
BOURNEMOUTH, Taffany's, Christchurch Road, Boscombe (36238), Soul Ah-Nitah (2 shows to 9.00pm Sunday)
BRADFORD, St George's Hall (32513), The Cure
BRADFORD, University (34586), Rory Gallagher
CANTERBURY, University of Kent (64724), Black Market / Red Shift
CHORHAM, Village Hall, Sound Clinic/The Recs/Obsessed With Insects/The Railway Children
COLCHESTER, Essex University, Department S
CORK, City Hall (21731), Chris DeBurgh
CROMER, Links Pavilion (2486), Dr Feelgood
DUDLEY, JB's King Street (53597), A Flock Of Seagulls
GLASGOW, Apollo (041-322 9221), The Pretenders
GRIMSBY, Community Centre (55796), Chelsea
HIGH WYCOMBE, Nag's Head (21756), Mighty Strypes
Huddersfield, Polytechnic (38150), Slam
HULL, Tower Ballroom, The Sits
LIVERPOOL, Royal Court Theatre (051-706 7411), The Damned



The Pretenders: Liverpool Court (Friday).

LIVERPOOL, Warehouse, Fleet Street, Asylum
LONDON, The Angel, Lambeth Walk (01-735 4306), The Chets / Shake Appeal
LONDON, Bridge House, Canning Town (01-478 2889), Sani Band
LONDON, Cambridge Theatre, Earham Street (01-636 8056), Billy Connolly
LONDON, Dingwalls, Camden Lock (01-267 4967), Top Secret/Panic
LONDON, George Canning, Eltham Road, Brixton (01-274 6329), The Skank Orchestra
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-889 4953), Shea
LONDON, Hall Moon, Herne Hill (01-737 4580), A Bigger Splash / Between Pictures
LONDON, Hope And Anchor, Islington (01-359 4510), Bumble And The Beez
LONDON, Marquee, Wardour Street (01-437 6603), Overkill
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Lydia Lunch / UT
LONDON, Musicians Collective, Gloucester Avenue, Soho (01-439 0209), The Creation
LONDON, New Golden Lion, Fulham Road (01-385 3942), The Dances Band
LONDON, Old Queen's Head, Stockwell (01-737 4904), The Cobras/Extras
LONDON, Rainbow, Finsbury Park (01-263 3148), The Beat / Tom Robinson / OK Jive / Joe Jackson (Jobs Express Concert)
LONDON, Rock Garden, Covent Garden (01-240 3961), Wreckless Eric / A Spiral Model
LONDON, Rox, Royalty, Southgate (01-886 4112), Havana Let's Go
LONDON, St Matthew's Hall, Milson Road, (nr Hammersmith Tube), Dolly Mixture / Northampton Roadmen (01-238 9776), Flux Of Pink Indians/Sub Human
LONDON, Stapleton Hill Tavern, Crouch Hill (01-272 7016), Dave Ellis Band
LONDON, The Venue, Victoria (01-826 8441), Altered Images (two shows - under-18's matinee 5.00pm)
LONDON, Young Vic Theatre, The Cut (01-426 6383), John Cooper - Clarke / Linton Keel Johnson / Miles Landmesser / Heathcote Williams (Poetry Olympics - 3.30pm)
MANCHESTER, University (061-275 5111), The Look
NEWCASTLE UPON TYNE, University (26402), Wah!
NORWICH, University Of East Anglia (56161), Flux Of Pink Indians/Sub Human
NORWICH, University Of East Anglia (56161), Squeeze
ST ALBANS, Civic Hall (84511), Nine Below Zero
ST ALBANS, Horn Of Plenty (38829), Incognito Blues Band
ST AUGUSTINE, Cornwall Coliseum (4261), Orchestral Manoeuvres In The Dark / Random Hold
ST IVES, St Ives Centre (46081), Caroline Roadshow
SHEFFIELD, Lyceum (754944), The Stranglers
SHEFFIELD, University (52071), Clint Eastwood And General Saint
SKEGNESS, Festival Theatre (5441), Heatwave
SOUTHAMPTON, University (506261), The Bureau / Mo-DeTTes / Roddy Radiation And The Tearjerkers

SUNDAY 29

BIRMINGHAM, Coach and Horses, West Bromwich, Sub Zero
BIRMINGHAM, The Holbe, Trinity Road, Ashton, Rock 4
BIRMINGHAM, Bay Horse New Inns, Rishston (48443), Sam Apple Pie
BOURNEMOUTH, The Badger, Marliton
BRADFORD, Bradford College, Vauxls Bar (399712), Whammer Jammer
BRISTOL, Colston Hall (291788) Ozzy Osbourne
BRISTOL, Locarno (28152), The Damned
BURNLEY, Bank Hall Miners Club (26955), Fireclown
CARDIFF, Sophia Gardens (20181), Orchestral Manoeuvres In The Dark / Random Hold
CHADWELL HEATH, Electric Stadium, The Greyhounds (01 599 1533), Mad Shadows
CHIDDINGLY, Six Belts (227), Meanstreak
CORK, City Hall (21731), Chris DeBurgh
CROYDON, Fairfield Hotel (01 889 8271), Shakin' Stevens
EDINBURGH, Odeon (031 887 3005), The Pretenders
GILLINGHAM, King Charles Hotel, Bromford Road (48351), Incognito
GILLINGHAM, Central Hotel, Flux Of Pink Indians
GLASGOW, Mayfair, Wah!
ILFORD, Palais, Atomic Rooster
KENDAL, Brewery Arts Centre (25133), Ralph McTell
LANCASTER, University (95021), Rory Gallagher
LONDON, The Angel, Lambeth Walk (01 735 4306), Beatnuts / Damaged Youth
LONDON, Bridge House, Canning Town (01 478 2889), The Skank Orchestra
LONDON, Dover Street Wine Bar, Dover Street, Green Park (01 829 8013), Greenwell Harding's Lp
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 889 4953), Ivor Biggan And The D Cups
LONDON, Hammersmith Odeon (01 748 4051), Nine Below Zero
LONDON, Hope And Anchor, Islington (01 359 4510), The 4S
LONDON, Horseshoe, Tottenham Court Road (01 438 3471), Overkill / English Rose
LONDON, 101 Club, St John's Hill, Clapham (01 223 8301), Chinese Radio Operators / Stubbom Struck
LONDON, Jubilee Gardens, near County Hall, Weapon Of Peace (3.00pm - Jobs For Youth Rally, Starts Hyde Park Corner midday)
LONDON, King's Head, Fulham High Street (01 738 1413), Rye And The Quarterboys
LONDON, Marquee, Wardour Street (01 437 6603), The 81 Band / Billy The Goat
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Pain Characters / Rapido Volume
LONDON, New Golden Lion, Fulham Road (01 385 3942), Dana Gillespie (Poetry Olympics 7.30pm)
LONDON, Rainbow, Finsbury Park (01 263 3148), Black Site / Barry For / The Members / Alexei Sayle (Jobs Express party night)
LONDON, Rock Garden, Covent Garden (01 240 3961), Menage A Trois / Alternative Harding's Lp
LONDON, Ruskin Arms, East Ham (01 472 0377), LA Nocker
LONDON, Theatrical Royal, Drury Lane (01 839 5678), Marisa Barrett
LONDON, Torrington, Lodge Lane, North Finchley (01 445 4710), Ricky Cool
LONDON, The Venue, Victoria (01 826 8441), Bill Nelson / Richard Jobson / Yorkshire Actors Co / David Claridge / Cocteau Films (Invisibility Exhibition)
LONDON, White Lion, Putney High Street (01 786 1540), Nicky Barclay's Starcore
MANCHESTER, Apollo, Ardwick (061 272 1132), The Human League
NORWICH, University of East Anglia (56161), Department S
PETERBOROUGH, Halfway, Energy
PLYMOUTH, Ark Royal, Devonport, Quarry
POOLE, Arts Centre (70521), Glenn Campbell / Diane Solomon
PRESTON, Moorpark, Moscow Philharmonic
READING, Top Rank (37262), Samson
REDHILL, Lakera Hotel (61043), Walling Pumas / Incognito Blues Band
ST AUGUSTINE, Cornwall Coliseum (4261), Gillian
STOKE HAMLEY, Victoria Hall (24641), The Human League
STOKE, King's Hall (48243), The Curs

MONDAY 30

BELFAST, Ulster Hall (21341), The Stranglers
BIRMINGHAM, Odeon (021-643 8101), The Human League
BIRMINGHAM, Shopsy's, Hot Penella
BOGNOR REGIS, Bognor Regis Centre, Ground Zero
BRISTOL, Quarry (28272), Chelsea
CARDIFF, Sophia Gardens (20181), Ozzy Osbourne
CARDIFF, University (38621), The Look
CHADWELL HEATH, Electric Stadium, The Stadium (01-599 1533), Montage Real Estate/Mandrake

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CONTINUED FROM PAGE 24

NEWS EXTRA

ROSE TATTOO bring out a special tour souvenir single next week. They are releasing the title track of their current album 'Assault And Battery' coupled with a number from their first album 'Rock 'n' Roll Outlaws' entitled 'Astra Wally'. A free single is also included with it featuring 'Manzil Madness' and 'One Of The Boys' from 'Battery' and one of their most popular live numbers 'Rock 'n' Roll Outlaws'. On the sleeve the dates of their current tour will be printed, which have had a couple of changes. The Hull City Hall date on December 7 is now at the Tower on the same night. Their concert at Hanley Victoria Halls has been moved to December 8. And in Scotland the date at the Edinburgh Odeon has been moved to December 14 and the date at the Ayr Pavilion on that night is moved to December 15.

EX JOSEF K leader Paul Haig has formed a new band called the Rhythm Of Life Organisation. It features Sebastian Horsley and David Graham and a new single is released this week called 'Uncle Sam'... following up their 'Soon' single which came out only two weeks ago. Now with a nucleus of Paul Haig, Sebastian Horsley and Stephen Harrison, the three are going on the road in Europe but will NOT play Britain, choosing to be a studio outfit instead.

A NEW club has opened up that will cater for the under 18s as it has no bar! It is called the Electric Theatre and is based in Leicester's Sandacre Street. Its debut concert will be Haircut 100 who play there on December 11, followed by The Bureau and the Mo-dettes who appear on December 16. The brand new venue has been converted from a car showroom.



Rose Tattoo

THERE IS a chance to fly to Japan following a charity week at the London rock venue the Golden Lion which runs from December 2 to 9. Various bands have been lined up to play throughout the week and a raffle will go towards the Capital Radio Help A London Child campaign. There will be prizes every night, culminating in a draw on December 8 which could result in the trip abroad to one of 17 countries offering a presentation night a week later.

TOURS

DUE TO overwhelming ticket demand Squeeze have added a London show to their tour at the Rainbow

December 17. Support group for the entire tour has now been confirmed as A Flock Of Seagulls.

TRUE LIFE Confessions have added a series of London dates to their 'Grubby Gesture Against The Puritan Backlash' tour. They'll be playing The Angel December 2, Two Brewers 3, Ewell Polytechnic 4, The Angel 9, Two Brewers 10.

THE CURE have added a date to their current tour and they'll be playing Sheffield Lyceum November 27.

THE PRETENDERS have added an extra date to their forthcoming British tour at the London Lyceum December 14.

THE BUREAU featuring new guitarist Patrick Cunningham start a major tour this month and the schedule runs: Middlesex Polytechnic November 26, Brunel University 27, Southampton University 28, Colwyn Bay Pier Pavilion 30, Manchester Polytechnic December 3, Bristol University 4, Guildford University 5, Cheltenham Eve's Ballroom 7, Reading University 8, Nottingham Rock City 9, Warwick University 10, Newcastle University 11, Durham University 12, Sheffield Lyceum 13, Hull Tower Ballroom 14, Liverpool Warehouse 15, Birmingham Locarno 16, Slough Technical College 17, Cardiff Top Rank 20, London Venue 23, Sharke's bill will be the Mo-dettes and the Tearjerks fronted by ex Specials guitarist Roddy Radnor.

HAWKWARD have added a further seven dates to their tour and they'll now be playing Paignton Festival Theatre December 11, Stroud Leisure Centre 12, Poole Arts Centre 13, Bath Pavilion 14, Maidstone mid Kent College Students Union 16, London Rainbow 18, Dunstable Queensway Hall 19.

FUNKAPOLITAN play the following dates this month; Aberdeen Fusion November 19, Glasgow Maestro's 20, Edinburgh Valentino's 21, Kirk Levington Country Club 22, Leeds Warehouse 23, Hastings Downtown Saturdays December 3, Sayers Common Cinderella's 4.

VIC GODDARD who releases his new single 'Stamp Of A Vamp' on November 23, play the following dates this month; Wakefield Casanova's November 23, Newcastle Casablanca 24, Durham Hatfield College 27, East Retford Porterhouse 28, Kirklevington Country Club 29, Leeds Warehouse 30.

RORY GALLAGHER has lined up an extensive British tour next month taking in smaller university venues and featuring his new drummer Brendie O'Neill. Gallagher is currently mixing his new album 'Jinx' which is scheduled for release in the New Year. Tour dates are: Salford University November 19, York University 20, Liverpool 21, Reading University 24, Sheffield Polytechnic 25, Loughborough University 28, Bradford University 28, Lancaster University 29, London Queen's College December 2, Nottingham Rock City 3, Birmingham University 4, Brunel University 5.

week. Tracks include 'If You Knew Ossie' - and don't say we didn't warn you!

FORMER YES vocalist Jon Anderson and keyboard wizard Vangelis have teamed up again and they'll be releasing their new single 'I'll Find My Way Home' this week. The single is available in a picture bag.

BIM, FEATURING their new guitarist who goes about calling himself Silence, release their new single 'Wally Rap' this week. The band are also currently writing a soundtrack for a feature film by French director Mary Steven.

BRIAN BRAIN releases his new single 'Jive Jive' next week. Brain is currently on a three month American tour following his early triumphs over there.

EX-YES members Chris Squire and Alan White, release their debut single 'Run With The Fox' this week. White and Squire are forming a new band at the moment but no further details are known.

A COMPILATION cassette featuring Japan, John Fox and Cowboys International, is released this week. This special compilation sells for £2.95.



Clant and the general

THE ROOKIES a four piece band who are currently supporting Rory Gallagher on his tour release a single 'Snapshot' this week. The band will also be playing some live dates in their own right after they've finished the Gallagher tour.

A REGGAE compilation album 'Raiders Of The Lost Dub' comes out on December 7. Compiled by Trevor Watt, the album features Black Uhuru, Burning Spear, Wailing Souls, the Paragons and Ijahman.

MOVIES

THE LEAD-UP to Christmas won't be providing us with any mega-blockbusters for the holidays in the nature of STAR WARS or SUPERMAN but there are a couple of things opening between now and the festive season that are well worth leaving the safety of the TV set for. TRUE CONFESSIONS has just opened in London and gives Robert De Niro a chance to do his stuff without Martin Scorsese breathing down his neck. Mind you, he has some tough competition from Robert Duvall in his story of two brothers facing and fighting corruption and murder in killer New York. The twist is that De Niro is a priest and an accountant for his church, most of whose wealth is creamed off from local 'businessmen' whose somewhat questionable practices get the old 'see no hear no speak no evil' treatment from the grateful recipients. Duvall, on the other hand is a very hard, tough, whose barely-concealed contempt for his brother's hypocrisy is unleashed after the murder of a prostitute and the investigation points to one of the great patrons of the Catholic Church. The brothers' loyalty to each other as people is severely tested as their professional commitments in the case drag them farther and farther apart.

Not an easy film to watch, TRUE CONFESSIONS is nonetheless one of the most literate thrillers to have hit the screens in years and is an absolute credit to all involved. De Niro plays down his role as the conscience-stricken priest, leaving most of the screen to Duvall who responds with a performance as hard, cynical and ultimately touching as anything George C Scott has ever done. You might need a drink before you go and you'll certainly need one when you come out.



TRUE CONFESSIONS: "hard and cynical"

Just when you thought the days of pure Hollywood kitsch were over - you know, everything from Busby Berkeley's Sunset Boulevard - along comes MAMMIE DEAREST to prove that the bitching tradition is still alive and kicking with steel-tipped toes. Based on Christina Crawford's biography of her stepmother, MAMMIE DEAREST might have been just a cheap cash-in like all those Marilyn Monroe shots around at the moment had it not been for the amount of genuine passion that has gone into the script and the performances. As you're probably well aware by now, the wonderful Faye Dunaway plays Joan in a performance of Grand Guignol proportions and uncontrolled ferocity not seen since Bette Davis last stalked the screen in full Banabec cry. The resemblance is astonishing and the way she moves from apparently doing mother to screaming harpy, attacking the hapless Christina on finding a steel coathanger in her wardrobe, leaves one cringing in sheer terror. If you want to see Hollywood at its snarlingest, pitch your best with the central star getting her teeth into a role so messy it drips blood check out MAMMIE DEAREST. It's great.

Meanwhile, as promised, here are a few suggestions for film-orientated Christmas presents. Cluck! 'The True Story Of Chickens in the Cinema' by Jon - Stephen Fink (Virgin Books £3.95) can be enjoyed by just about anyone with an interest in movies. A satirical work, it sends up all those academic treatises, churned out by boring film buffs (most of them American) which no one ever reads by exposing the most chicken conspiracy in the film world. Well researched with lots of genuine chicken scenes and utterly daff. For anyone who simply wants information about all the stuff they show on TV, 'Halliwell's Film Guide' (Penguin £3.95) is just about the most essential reference work. The size of a small phone directory, it lists 8,000 English language films with all the basic details plus a brief comment and/or press clipping for each movie. It's updated from time to time so make sure you get the latest one available. Once you start reading it you can't stop. David Thomson's 'A Biographical Dictionary of the Cinema' (Secker & Warburg £5.95) is a denser work, providing miniature biographies of most of the noteworthy people, including directors, producers and stars. His essays are erratic ranging from the sympathetic to the contemptuous but it's a worthwhile purchase for the more regular filmgoer. Finally, why not send him or her a year's membership to The National Film Theatre? You can see just about every kind of film there from Saturday to Sunday, seven days a week, or simply hang around the film buffs in the comfortable bar soaking up the latest atmosphere. Details from: BFI Membership Dept, 81 Dean Street, London W1. If you pull your finger out you might just make it for Christmas.

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RELEASES

REGGAE STARS Clint Eastwood and General Saint, release their first album together 'Two Bad DJ's' on December 4. The same day they'll also be releasing a single 'Healing In The Balmyard' which will also be available in 12 inchs.

FOLLOWING the success of 'Ossie's Dream' which got to number five earlier this year, Tottenham Hotspur release their debut album 'The Tottenham Hotspur Football Party' this

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ODDS 'N' BODS

CBS COMPILATIONS due in a fortnight are a killer. Prelude-culled set called 'Ace Of Clubs' featuring Sharon Redd 'On You Handle It (Remix)', Conquest, Vicki Sue Robinson, Empress, Strikers 'Inch By Inch (Remix)' and more, and the follow-up to 'Bitter Suite' called 'Second Suite', with Eddie Russ 'Zaius', Marlena Shaw 'Go Away Little Boy', Heath Brod 'Dreamin'', Bobbi Humphrey 'Home Made Jam' and more... New York Sky 'Let's Celebrate' c/w 'Call Me' is due next week on Epic / Streetwise 12in and has already been serviced to DJs by Morgan Khan, who is currently working out of CBS's offices while his own in West Action are prepared... Record Shack won't appear to have stepped in at Red Bus / Excelsior following Morgan's departure... Alphonse Mouzon on 12in (finished pressings are 118bpm) has an excellent totally instrumental version as Hip, Lowell Simon 'Love Massage' actually bangs about a bit at the start, last week's review being done while Graham Gold was playing it at Gullivers and he had mixed in after the intro... Boney M's 12in version of the not particularly danceable 0-155-0-35 / 71-98 'We Kill The World' features as B-side (not on 7in), a special mixer medley of '5 Years O' Boney M Hits' (starting at 128bpm) which must have helped chart it nationally... Dave Rose has left EMI to join WEA in an A&R capacity, but he's also running a new DJ mailing list supplementary to Fred Dove's, concentrating on the "white funk" / futuristic / heavy metal / Top 40 / video and of disco - but don't apply as he's already got his own short list... Jenni Nicholison has abruptly and unexpectedly resigned from her assistant disco plugging job at CBS, with talk about returning to Bath - where she'd welcome any PR work for Bristol area clubs / record companies (call 01-455 9353)... Showstoppers next Sunday (6) have a special all-day at Reading Top Rank built around a live appearance by Heatwaves, with Chris Hill, Sean French, Brother Louie, Pete Tong, Mike Allin... Alton Edwards at his Mayfair Gullivers PA last Friday had to sing along to a specially extended (by me!) combination of vocal instrumental and back to vocal versions of his 'I Just Wanna White Label' - the guy has stamina... Tony Todd, the memorably different lead vocalist with TCO, a few years back, now fronts the rejuvenated line-up of Chequers, who are well worth catching live... Dennis Bryner's mixing partner on Thurs / Fridays at Southampton Barbarella's, Steve Quinn now joins Dennis and Dave Van Seiger on their Sunday 'Disco Report' show over the local university's Radio Glen to amaze the student listeners with his mixing skills... Alan Costa reports for the last month his most popular record at Brighton's Kings Club and Kings II has been Alec R Costandinos 'Americana' (French RCA) but none of his punters can buy it anywhere... Friday (27) at 5 in the morning those of our World Go-Go Dancing Record challenging girls step into their shop window in Dudley's Wolverhampton Street, where they hope to stay until Saturday afternoon next week, gratifying for charity... Martin Platts' last charity marathon run raised an additional £200 from RM-reading DJs (his'll buy a brain), computer and tape recorder for a blind 7-year-old, and he's now planning to attempt the Land's End to John O'Groats 2 1/2 weeks running record with nightly stops for an accompanying roadshow to raise money for the Spastics Society - this gives a whole new and accurate meaning to the word "roadshow" - Martin actually wanting to hear from any interested roadshow DJs, at 10 Coronation Avenue, Fencoteles, Blackburn, Lancs... Alan Taylor (Rhyl), who led the disgruntled North Wales delegation to the Edgbaston Faces DJ Convention, comments "It was another washout, although I agree organiser Steve Dennis held his ground and did his part. The deal service was diabolical, the drinks cost a fortune, and I didn't learn a thing - same topics, same speakers as last year, same bloody arguments. We all left at 6pm determined not to waste another £40 next year... I always say these



CELENA DUNCAN, currently bubbling under with 'Shine On', and Greg Edwards got together at Capital Radio's Best Disc In Town over the weekend to celebrate an 18th birthday and a new haircut. Guess whose was which!

sort of events are most useful as meeting places, and Faces was no exception - maybe the answer is for future forums to cut out the speakers and just be a glorified cocktail party?... Steve Glover says the Bournemouth disco scene is going through a high at the moment, weekends anyway, the renewed vigour coming from interest in UK "white funk" and "salsa"... Disco Lite is a budget priced miniaturised sound-to-light converter constructed as a simple plug-in mains socket adaptor with possible appeal to small mobiles - it only handles 450 watts worth of lights (750w / 1140w / 1825w bulbs, or Christmas tree lights) on just the one channel - available direct from Winship & Smith Ltd, 12 Fieldside, East Hambourne, Oxfordshire OX12 9SS, for £17.20 (p&p included), or from electrical shops at about £18.99... Graham Bond (Teasdale Roadshow) reports that the refitted Tony's Records, 162 High Street, Redcar, are discounting current UK disco releases (Kool LP £4.40, Modern Romance 12in £5.10, Linc 12in £1.20)... Pete Alex, working in Southern Norway at Kristiansand's Downtown disco, is another DJ who recommends the already previously mentioned Mike Burke's Record Shop, 4890 Grimstad, Norway, which imports disco newbies at about the same time (and prices) as shops in Britain, and operates a CoD postal service... Lane Groovin' (US Headfirst LP), Jones Girls 'I Found That Man Of Mine' / 'Nights Over Egypt' (US TSP LP), 'You're My Magic' (US Prism 12in), Heaven 17 'Penthouse & Pavement' (BEF 12in), LTD 'Kickin' Back' / 'Burnin' Hot' (US A&M 12in), Syrsets 'Out The Box' (US Tania LP), Five Special 'You Can Do It' / 'Just A Feeling' (US Elektra LP), Defunkt 'The Razor's Edge' (Hannibal 12in), Kirk 'Sweet Legs' Thorne 'Mr Magic' (Chompagne LP), Main Ingredient 'Evening Of Love' (US

(Watford Baileys Juliets / Ware Becketts) says Bohannon mixes beautifully out of the final break in KID 'Hupendi Muziki Wangu'... Imagination may be sorry in the long run... Pete Tong has obviously heard my mobile goes out for high prices!... DO IT TO IT!

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 36) with increased support are Donald Byrd 'I'll Always Love You' (Elektra), Pigi Bag 'Sunny Day' (V 12-in), Celena Duncan 'Shine On' (RCA 12in), Human League Blue 'The Things That Dreams Are Made Of' / 'Darkness' (Virgin LP), GQ 'You've Got The Floor' / 'Face To Face' / 'Boogie Shooogie Feelin' (Arista LP), Tom Browne 'Funji Mama' / 'Bygones' (Arista LP promo), ABC 'Tears Are Not Enough' (Neutron 12in), Rhyx 'Give It Up' / 'Bizzar' / 'Having Fun' (US 20th Century - Fox LP), Hawk & Co 'NiteLife' / instrumental (Epic 12in promo), Johnny Bristol 'Take Me Down' (Hansa 12in), Hi-Lites 'Stylish Love' (EMI), Weeks & Co 'Rock Your World' (US Chaz Ro 12in), Mike Post / Larry Carlton 'Hill Street Blues' (Elektra), Bob James 'The Steamin' Feelin' (Tappan Zee 12in), Fine Quality 'Featuring Cut 'Ahh Dance' (US Sugarhill 12in), Lessette Wilson 'Caveman Boogie' / 'Traveling Song' / 'Gorilla' / Saturday Nite Groovin' (US Headfirst LP), Jones Girls 'I Found That Man Of Mine' / 'Nights Over Egypt' (US TSP LP), 'You're My Magic' (US Prism 12in), Heaven 17 'Penthouse & Pavement' (BEF 12in), LTD 'Kickin' Back' / 'Burnin' Hot' (US A&M 12in), Syrsets 'Out The Box' (US Tania LP), Five Special 'You Can Do It' / 'Just A Feeling' (US Elektra LP), Defunkt 'The Razor's Edge' (Hannibal 12in), Kirk 'Sweet Legs' Thorne 'Mr Magic' (Chompagne LP), Main Ingredient 'Evening Of Love' (US

DISCO DATES

THURSDAY (26) Chain Reaction debut live at Watford New Caprice / tema's in the Moon Film Centre, Ray Shell & The Street Angels are live all week at Mayfair Gullivers; **FRIDAY (27)** Chris Hill jazz - punks Leysdown Stage 3, Nicky Peck jazz-funks Didcot Rio 21 Club, Pete Haigh & French jazz-funk Lancaster University Soul Appreciation Society fortnightly, Morrissey Mullen play Dartford Flicks, John Philips 'Hawaii' night at Henley-on-Thames Wheelers lets in fanclubbers for free; **SATURDAY (28)** Shakata live plus Greg Edwards & Owen Washington jazz-funk Farnborough Recreation Centre, everyone else is presumably where they usually are; **SUNDAY (29)** Incognito play Gillingham Central in the King Charles Hotel, either Pete Tong or Sean French jazz-funks South Harrow Bogaris; **MONDAY (3)** Mayfair Gullivers celebrates its 10th anniversary with free admission for members plus three guests and 2pp drinks all night, Nicky Peck jazz-funks Tottenham Valentinos; **TUESDAY (4)** Jon Williams & Deza Funk MV Royal Iris cruising the Mersey from Woodside at 7.30pm (2 ticket details on - presumably Liverpool - 645 3618 or 647 4439 evenings); **WEDNESDAY (5)** Hipnosis play Mayfair Gullivers, Chris Dennis jazz-funks Exeter Boxes weekly.

RCA LP), Sharon Benson 'Get It Over With' (Epic), Brooklyn Express 'Sixty Six' / 'Change Position' (80' (US One Way 12in), 'D' Train 'You're The One For Me' (US Prelude 12in), Vicky 'D' 'This Beat Is Mine' (US SAM 12in), Kwik 'You're The Kind Of Girl I Like' (US EMI America LP), Tyzik 'In The Mood' (US Capitol LP), Simon & McQueen 'I'm Down If You're Down' (US Landmark 12in), Temptations 'Aiming At Your Heart' (Motown 12in), Bar - Kays 'Nightcruising' (US Mercury LP), Starpoint 'Do What You Wanna Do' (US Chocolate City LP).

POD (Pop Orientated Dance - compiled from DJs playing a wide range of material): 1 (4) Four Tops, 2 (6) EWF, 3 (2) Altered Images, 4 (12) Kool 12-in, 5 (13) Modern Romance 'Moosie', 6 (1) Human League Blue 'Heart', 7 (8) Arthur Adams, 8 (17) Spandau Ballet, 9 (3) Depeche Mode, 10 (40) Soft Cell 'Bedstiller', 11 (19) Police, 12 (18) OMD 'Joan', 13 (5) Stewart I Gaskin, 14 (1) Haircut One Hundred, 15 (14) A&M, 16 (10) Donald Byrd, 17 (23) Blue Rondo, 18 (7) Otawan, 19 (15) Heaven 17 'Penthouse', 20 (21) Rose Royce 25 (43) Olivia Newton-John, 22 (25) Second Image, 23 (33) Enigma 'Summer Groovin'', 24 (33) Ultravox, 25 (9) Tweets, 26 (22) Linc 'Romance', 27 (16) Soft Cell 'Tainted', 28 (24) Hi-Gloss, 29 (1) Pretenders, 30 (1) Queen / Bowie, 31 (47) Rod Stewart, 32 (28) Elvis Costello, 33 (42) Reggae Allstars 'Allstar Reggae' (Spitfire), 34 (31) Dukas, 35 (2) Human League 'Red Action', 36 (1) Julio Iglesias, 37 (1) Simple Minds, 38 (1) Fun Boy Three, 39 (27) Central Line, 40 (1) Incognito, 41 (38) Eddy 'Gambler' (local), 42 (45) Mel Brooks, 43 (35) Japan 'Salsa', 44 (20) Modern Romance 'Salsa', 45 (1) Jump, 46 (1) Tenpole Tudor, 47 (1) Prince 'Controversy', 48 (36) Squeeze, 49 (1) Pretenders, 50 (1) John Fox 'Dancing Like A Gun' (Metal Beat).

UK NEWIES

LUTHER VANDROSS: 'Never Too Much' (Epic A13 - 1857). His languidly swaying, distinctly 110bpm US smash is now finally on welcome extended 3 - track 12in, flipped by the jerkily lurching 109 - 110 - 111 bpm 'Sugar And Spice' / 'You're My G' (Arista 12in), 45 - 46 bpm 'Don't You Know That?' **BOB JAMES: 'The Steamin' Feelin'** (Tappan Zee CBS A13 - 1827). Another Rod Temptation-penned / arranged terrific bubbly jaunty though downtempo 101 bpm 12in tripper, very similar to if slightly less catchy than 'Sign Of The Times' (with which it's a great mix). **TRINI LOPEZ: 'Trini - Trax'** (RCA RCA154). Back in 1984 when as a mere brot of a lad I was jocking in America on long blasts, about the only new record I ever had to play was Trini's 'Live At P.J.'s' LP - and he's now revived the exact same material (with a 'Sign Of The Times' etc) and singalong hootenanny format but in 144bpm 12in medley style, making it a must for MoH crowds and a likely smash. **DYNAFIT: 'Love In The Fast Lane'** (Solex A 1257). Now slightly speeded up 111bpm 12in version of the superior Solar smacker, with catchy vocal interplay locked into the rolling momentum. **PERRY HAINES: 'What's Funk'** (Fetish Funk Rox FE 14T). Bluey - produced chunkily jolting jiggly 111 - 114 - 113 - 112 bpm 12in declamatory funk chugger by the Steve Strange rivaling "fashionable" entrepreneur, surprisingly convincing and good. **HOT CUISINE: 'Disco Calypso'** (Remix) (Kaleidoscope KRL A13 - 1661). Salsia introed then unhurriedly lugging 121 - 122 (perhappily) - 121 bpm 12in remix of a home - grown stab at disco exoticism, with rhythm breaks onlivening the otherwise loppily loping beat, now given A - side status. **ANGELA BOFFILL: 'I Do Love You'** (LP 'Something About You' Arista SPARTY 1178). Narada Michael Walden - produced good but by the wisecracking warbler, her best bet being a toss - up between this gradually unfurling sax - backed jiggly skipping 0 - 56 / 111 - 111 - 56 / 111bpm. **Debris before Christmas** - available in good record stores. Trade enquiries welcome.

Love's disjointed 48 / 92 bpm swayer, and 'Stop Look Listen' a dead slow Stylistics revival / **THE HI - LITES: 'Stylistics Love'** (EMI 9253). Tony Jackson keeps incredibly close to the Stylistics originals in this lively lush 39 bpm 7in medley of six of their classics.

RICHARD 'DIMPLES' FIELDS: 'She's Got Paps On Me' (LP 'Dimples' Epic EPC 85345). And about time! As an album track this sensational deeply soulful 20bpm smoocher was such a big radio hit in the States that most people there would swear it was on a single, but it's too long and culminates in a dynamic abrasively nagging rap by Betty Wright making it impossible to edit. Here though, as B - side to his 100bpm 'I Like Your Lovin' it could have made a smash 12in. **CHARMAINE BURNETTE: 'Am I The Same Girl'** (PRO - D - 001, via Jet Star 01 - 961 4422). Lightened (1 - 965 9255). Trumpet introed jiggly but smoochy 0 - 87bpm 12in reggae revival of Barbara Acklin's vocal version of Young Holt's 'Soulful Strut', one of my all time faves so it's hard to be objective about this as I love the tune at least! **SHARON BENSON: 'Get It Over With'** (Epic EPC A1572). Brand new bestly bouncing joyous 122bpm 7in romper sounding as if it's straight out of the Len Barry era of late '65, and packaged accordingly.

REGGAE ALLSTARS: 'Allstar Reggae' (Spitfire SFS 1001 / 12). Well conceived and authentic sounding 111 - 113bpm 12in medley of various vintage reggae classics, going back to the '60s - but why does every medley have to have that accursed added handclap overlaid on everything? It's this beat that holds the material back, regardless of how rhythmic the original may have been in its own right.

STARTRAX: 'Reggae's Greatest Hits' (Picky KSXV 1005). More homogenised but in a way more successful and equally authentic 12in reggae medley (it dips about from 120bpm start), as the handclaps only surface on bridging passages - letting the original rhythm drive things along. **G.O.: 'You've Got The Floor'** (LP 'Face To Face' Arista SPART

1163). Good if not sensational set, this contiguously titled 120 - 119 - 118 - 121 (break) - 113 bpm hard chugging thudder being a bit Jackson's - ish, the title track a close to the Stylistics style 98 bpm insidious slow groove, Love (The Skin You're In) a Bae - Gee - ish throbbing 106 - 108 bpm jogger, 'Sny Baby' a vocally subdued but otherwise nappy 114 - 116 bpm tripper, 'Boogie Shooogie Feelin' a frothy fast 130bpm racer, and 'You Put Some Love In My Life' an attempt at disjointed 90 / 45bpm reggae.

PROVOC: 'Let's Work' (LP 'Controversy' Warner Bros K 56565). Very varied set with lots of rock - orientated cuts, this powerfully jolting 121 - 120 - 119 bpm bass pounding sparse smacker being in his 'Head' style, and 'Do Me Baby' a quietly recorded disjointed slowie.

MIKE POST featuring LARRY CARLTON: 'Hill Street Blues' (Elektra K 12576). Pleasant smooch - orientated 0 - 49 - 0 bpm 7in US hit version of the theme's composer.

TAVARES: 'Turn Out The NiteLight' (Capitol CL 218). Lovely slowly jolting 37 / 74 bpm 7in smoocher with footling sax, worth checking. **HAWK & CO** featuring Helen Chappelle: 'Nite - Life' (Epic EPC A1735). Atmospheric lushly arranged lapping 99bpm smoochy swayer with soulful chick, jazzy sax and Alan (Love Deluxe) Hawkshaw's piano, making a mellow mood on 7in or 12in - 120 - 121 - 120 - 121 bpm 12in jitterer, evidently tying into a new US dance called the Gigolo.

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AGFA Superline..... £0.90	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereochrome..... £1.10	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA LR..... £0.26	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Super Stereo..... £0.29	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 3..... £0.31	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 4..... £0.32	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 5..... £0.33	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 6..... £0.34	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 7..... £0.35	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 8..... £0.36	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 9..... £0.37	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 10..... £0.38	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 11..... £0.39	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 12..... £0.40	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 13..... £0.41	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 14..... £0.42	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 15..... £0.43	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 16..... £0.44	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 17..... £0.45	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 18..... £0.46	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 19..... £0.47	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 20..... £0.48	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 21..... £0.49	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 22..... £0.50	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 23..... £0.51	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 24..... £0.52	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 25..... £0.53	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 26..... £0.54	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 27..... £0.55	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 28..... £0.56	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 29..... £0.57	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 30..... £0.58	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 31..... £0.59	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 32..... £0.60	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 33..... £0.61	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 34..... £0.62	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 35..... £0.63	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 36..... £0.64	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 37..... £0.65	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 38..... £0.66	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 39..... £0.67	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 40..... £0.68	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 41..... £0.69	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 42..... £0.70	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 43..... £0.71	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 44..... £0.72	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 45..... £0.73	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 46..... £0.74	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 47..... £0.75	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 48..... £0.76	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AGFA Stereo 49..... £0.77	AGFA LR 5 1/4 in 1900m (Hi-Fi)..... £2.40	AGFA LR 7 in 1800m (Hi-Fi)..... £2.40	AGFA LR 9 in 1800m (Hi-Fi)..... £2.40
AG			

UK SINGLES

THIS LAST WEEK IN CHART

1	1	(3) UNDER PRESSURE, Bowie/Queen, EMI
2	3	(23) BEGIN THE BEGUINE, Julio Iglesias, CBS
3	9	(4) LET'S GROOVE, Earth Wind & Fire, CBS
4	4	(5) FAVOURITE SHIRTS, Haircut 100, Arista
5	13	(3) BEDSITTER, Soft Cell, Bizarre
6	5	(6) JOAN OF ARC, OMD, Dindisc
7	13	(4) WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
8	7	(8) PHYSICAL, Olivia Newton-John, EMI
9	2	(5) EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
10	12	(3) I GO TO SLEEP, Pretenders, Real
11	8	(7) TONIGHT I'M YOURS, Rod Stewart, Riva
12	17	(4) AT AY AY MUSIC, Modern Romance, WEA
13	6	(7) WHEN SHE WAS MY GIRL, Four Tops, Casablanca
14	18	(5) STEPPIN' OUT, Kool And The Gang, De-Lite
15	37	(2) DADDY'S HOME, Cliff Richard, EMI
16	11	(19) HAPPY BIRTHDAY, Altered Images, Epic
17	10	(1) LABELLED WITH LOVE, Squeeze, A&M
18	23	(4) THE VOICE, Ultravox, Chrysalis
19	26	(5) TEARS ARE NOT ENOUGH, ABC, Neutron
20	14	(8) WHEN YOU WERE SWEET 16, Foreys/Arthur, Ritz
21	30	(4) THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Fun Boy Three, Chrysalis
22	22	(12) BIRDIE SONG, Twists, PRT
23	—	FOUR MORE FROM TOYAH, Toyah, Safari
24	32	(3) CAMBODIA, Kim Wilde, RAK
25	31	(5) YES TONIGHT JOSEPHINE, Jets, EMI
26	48	(2) WEDDING BELLS, Godley/Creme, Polydor
27	29	(6) LOVE ME TONIGHT, Trevor Walters, Magnet
28	38	(3) FLASHBACK, Imagination, R&B
29	35	(11) IT'S MY PARTY, Stewart/Gaskin, Stiff/Broken
30	35	(3) PAINT ME DOWN, Spandau Ballet, Chrysalis
31	36	(3) TURN YOUR LOVE AROUND, George Benson, Warner Bros
32	33	(4) VISIONS OF CHINA, Japan, Virgin
33	25	(5) RUSH (LIVE), Rush, EMI
34	16	(9) GOOD YEAR FOR THE ROSES, Elvis Costello, F Bst
35	20	(7) HOLD ME, Robertson/Ball, Swansong
36	68	(2) BUONA SERA, Bad Manners, Magnet
37	—	MY OWN WAY, Duran Duran, EMI
38	24	(18) LET'S HANG ON, Barry Manilow, Arista
39	97	(2) WE KILL THE WORLD, Boney M, Atlantic
40	21	(6) OPEN YOUR HEART, Human League, Virgin
41	41	(1) MIRROR MIRROR, Duff, WEA
42	—	ROCK N' ROLL, Status Quo, Vertigo
43	34	(6) TWILIGHT, ELO, Jet
44	53	(2) OH NO, Commodores, Motown
45	40	(3) ME AND MR SANCHEZ, Blue Rondo A La Turk, Virgin
46	28	(1) IT'S RAINING, Shakin' Stevens, Epic
47	74	(2) EASIER SAID THAN DONE, Shakata, Polydor
48	—	THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA
49	52	(2) RIDE THE RAIN, Light Of The World, EMI
50	—	I CAN'T SAY GOODBYE TO YOU, Helen Reddy, MCA
51	39	(9) THUNDER IN THE MOUNTAINS, Toyah, Safari
52	70	(2) ROSE ROYCE EXPRESS, Rose Royce, Warner Bros
53	—	DAMNED EP, Damned, Stage One
54	—	COLOURS FLY AWAY, Teardrop Explodes, Mercury
55	90	(2) CAN'T HELP MYSELF, Linx, Chrysalis
56	73	(2) WONDERFUL TIME UP THERE, Alvin Stardust, Stiff
57	47	(3) STARCHILD, Level 42, Polydor
58	44	(4) NEVER AGAIN, Classix Nouveaux, Liberty
59	—	WILD AS THE WIND, David Bowie, RCA
60	49	(3) THROWIN' MY BABY OUT, Tenpole Tudor, Stiff
61	27	(5) ABSOLUTE BEGINNERS, Jam, Polydor
62	51	(3) INDIAN RESERVATION, 999, Albion
63	—	DEADRINGER FOR LOVE, Meatloaf, Epic
64	75	(2) 'THE SWEETEST GIRL', Scritti Politti, Rough Trade
65	45	(4) HANDS UP, Ottawan, Carrere
66	42	(3) LET ME INTRODUCE YOU TO THE FAMILY, Strangers, UA
67	90	(12) ENLESS LOVE, Diana Ross/Lionel Richie, Motown
68	50	(7) MYSTERY GIRL, Dukes, WEA
69	—	THIS IS RADIO CLASH, Clash, CBS
70	59	(4) LITTLE LADY, Aneka, Hansa/Ariola
71	—	FOOTSTEPS, SHOWADDYWADDY, Bell
72	55	(4) CHIMAUHAU, Bow Wow Wow, RCA
73	57	(3) PENTHOUSE AND PAVEMENT, Heaven 17, Virgin
74	92	(1) MOB RULES, Black Sabbath, Vertigo
75	81	(18) PRINCE CHARMING, Adam And The Ants, CBS

BUBBLING UNDERS

ALL THAT GLITTERS, Gary Glitter, Bell, BELL 14N
 BE MINE TONIGHT, Billy Fury, Polydor, POSP 355
 BLACKBOARD JUNGLE, Barron Knights, CBS, A 1795
 BOUNCY BOUNCY, Jump, RCA, 168
 BRIDESHEAD THEME OST, Chrysalis, CHS 2362
 CAN'T KEEP HOLDIN' ON, Second Image, Polydor, POSP 335
 CUMBERLAND GAP, Shakin' Pyramids/Lonnie Donegan, Virgin, VS 460
 HELP, GET ME SOME HELP, Ottawan Carrere, CAR 215
 HIT 17, The Best Go Feet, FEET II
 HOKEY COCKEY, Snowmen, Stiff, ODS 1
 I COULD NEVER MISS YOU (MORE THAN I DO), Lulu Alfa, ALFA 1700
 IN GOD WE TRUST, Dead Kennedys, Stage One, STATEP 2
 IONA, Skids, Virgin, VS 495
 IT'S GOOD TO BE KING RAP, Mel Brooks, Luggago, LUG 2
 I WANNA BE A WINNER, Brown Sauce, BBC REPR 181
 LET'S ALL SING LIKE THE BIRDSIE SING, Twists, PRT 7P 228
 LIARS A TO E, Dexy's Midnight Runners, Mercury, DEXY 7
 NEVER IN A MILLION YEARS, Boomtown Rats, Mercury, MER 87
 SHOULD I DO IT, Pointer Sisters, Reprise, K 1257
 SO IN LOVE WITH YOU, Kenny Rogers, UA UP 848
 STARS OVER 45, Chas And Dave, Rockney, KOR 12
 THE OLD SONGS, Barry Manilow, Arista ARIST 441
 TONIGHT, The Look, MCA 756
 WRACK MY BRAIN, Ringo Starr, RCA, 166
 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI, 5252

RECORD MIRROR



JAPAN: banging their drum for a new entry at number 12



TOYAH: four and more hits straight in at number 23

25 FAST MOVERS

SINGLES
 * Platinum (one million sales)
 * Gold (\$50,000 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



JOHNNY OF ALTERED IMAGES

- WHAT GOES ON - Velvet Underground. It's so good it could go on forever.
- PUBLIC IMAGE - Public Image. The step on from funk.
- SYMPATHY FOR THE DEVIL - Rolling Stones. A great song.
- COMPLETE CONTROL - Clash. Clash at their best.
- HEAVEN - Talking Heads. Melodic song.
- ORIGINAL SIN - Theatre Of Hate. The adventures of the owl and the magpie.
- ICONS - Siouxsie And The Banshees. Really atmospheric.
- RIEN FOR A BIJOU - Doc Amey. Song for the masses.
- BABY LOVE YOU - Ronettes. The greatest female singers.
- PLANET CLARE - B52's. Reminds me of our dancing singer.

UK ALBUMS

THIS LAST WEEK IN CHART

1	1	(4) QUEEN GREATEST HITS, Queen, EMI
2	2	(3) PRINCE CHARMING, Adam And The Ants, CBS
3	22	(2) CHART HITS #1, Various, K Tel
4	3	(3) ARCHITECTURE AND MORALITY, OMD, Dindisc
5	6	(5) THE BEST OF BLONDIE, Blondie, Chrysalis
6	5	(6) DARE, Human League, Virgin
7	13	(3) PEARLS, Elkie Brooks, A&M
8	4	(11) SHAKY, Shakin' Stevens, Epic
9	7	(8) GHOST IN THE MACHINE, Police, A&M
10	—	BEGIN THE BEGUINE, Julio Iglesias, CBS
11	8	(5) TONIGHT I'M YOURS, Rod Stewart, Riva
12	—	TIN DRUM, Japan, Virgin
13	26	(2) SIMON AND GARFUNKEL, Simon and Garfunkel, CBS
14	28	(2) BEST OF RAINBOW, Rainbow, Polydor
15	9	(5) ALMOST BLUE, Elvis Costello, F Bst
16	12	(11) HOOKED ON CLASSICS, LSO, K Tel
17	10	(3) SPEAK AND SPELL, Depeche Mode, Mute
18	23	(4) WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
19	15	(3) RAISE, Earth Wind & Fire, CBS
20	11	(4) EXIT STAGE LEFT, Rush, Mercury
21	20	(8) IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
22	14	(2) LA FOLIE, Stranglers, Liberty
23	17	(7) HEDGEHOG SANDWICH, Net The Nine O'Clock News, BBC
24	16	(8) LOVE IS, Various, K Tel
25	28	(2) 20 FAMILY FAVORITES, Vera Lynn, EMI
26	50	(2) ALL THE GREATEST HITS, Diana Ross, Motown
27	19	(3) GEORGE BENSON COLLECTION, George Benson, Warner Bros
28	18	(3) MOB RULES, Black Sabbath, Mercury
29	63	(2) HANSAMANIA, James Last, Polydor
30	—	MOVEMENT, New Order, Factory
31	21	(4) DIARY OF A MADMAN, Ozzy Osbourne, Jet
32	25	(8) MADNESS 7, Madness, Stiff
33	38	(4) THE VERY BEST OF, Showaddywaddy, Arista
34	—	PERHAPS LOVE, Placido Domingo/John Denver
35	32	(142) BAT OUT OF HELL, Meatloaf, Epic/Cleveland
36	37	(16) WIRED FOR SOUND, Cliff Richard, EMI
37	24	(6) DOUBLE TROUBLE, Gillan, Virgin
38	34	(13) TATTOO YOU, Rolling Stones, Rolling Stones
39	26	(23) SECRET COMBINATION, Randy Crawford, Warner Bros
40	38	(3) DISCO EROTICA, Various, Warner
41	35	(18) PRETENDERS II, Pretenders, Real
42	37	(1) COUNTRY SUNRISE, Various, Sonno
43	44	(13) DEADRINGER, Meatloaf, Epic/Cleveland
44	47	(3) ROCK HOUSE, Various, Ronco
45	39	(16) ABACAB, Genesis, Charisma
46	30	(11) SUPER HITS 1 & 2, Various, Ronco
47	39	(52) JAZZ SINGER, Neil Diamond, Capitol
48	31	(9) BODY TALK, Imagination, R&B
49	42	(70) WAR OF THE WORLDS, Jeff Wayne, CBS
50	65	(22) LOVE SONGS, Cliff Richard, EMI
51	75	(2) CRAZY NIGHTS, Tigers Of Pan Tang, MCA
52	48	(17) TIME, ELO, Jet
53	41	(57) MAKIN' MOVIES, Dire Straits, Vertigo
54	—	CHANGESTWOBOWIE, David Bowie, RAK
55	46	(5) PHYSICAL, Olivia Newton-John, EMI
56	33	(9) THE PLATINUM ALBUM, Various, K Tel
57	48	(2) GONNA BALL, Stray Cats, Arista
58	57	(14) ROCK CLASSICS, LSO, K Tel
59	53	(9) GOSH IT'S BAD MANNERS, Bad Manners, Magnet
60	45	(11) RAGE IN EDEN, Ultravox, Chrysalis
61	78	(63) GUILTY, Barbara Streisand, CBS
62	94	(2) COUNTRY GIRL, Billie Jo Spears, Warwick
63	55	(27) ANTHEM, Toyah, Safari
64	70	(8) DE NINA A WILDER, Julio Iglesias, CBS
65	71	(5) MANLOW MAGIC, Barry Manilow, Arista
66	58	(11) CELEBRATION, Johnny Mathis, CBS
67	40	(8) OCTOBER, U2, Island
68	—	TILL DEATH US DO PART, Slade, RCA
69	87	(8) SONGS OF THE VALLEYS, London Welsh Male Choir, K Tel
70	82	(7) STILL, Joy Division, Factory
71	43	(9) MONSTER TRACKS, Various, Polygram
72	74	(2) SLIP STREAM, Various, Beggars Banquet
73	54	(23) DURAN DURAN, Duran Duran, EMI
74	73	(11) BEAT THE CARROTT, Jasper Carrott, DJM
75	81	(17) RUMOURS, Fleetwood Mac, Warner Bros
76	61	(7) EAST SIDE STORY, Squeeze, A&M
77	59	(8) PENTHOUSE & PAVEMENT, Heaven 17, Virgin
78	52	(5) EXPLOITED LIVE, Exploited, Parlophone
79	68	(12) WALK UNDER LADDERS, Joan Armatrading, A&M
80	86	(53) KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
81	80	(11) CHRISTOPHER CROSS, Christopher Cross, Warner Bros
82	—	BEST OF . . . , The Damned, Chiswick
83	57	(11) HAPPY BIRTHDAY, Altered Images, Epic
84	93	(2) HAWAIIAN PARADISE/CHRISTMAS, Woot Steenhuis, Warwick
85	—	THE ULTIMATE PERFORMANCE, Elvis Presley, K-Tel
86	90	(2) BRIDESHEAD REVISITED, Original Soundtrack, Chrysalis
87	95	(3) DENIM & LEATHER, Saxon, Carrere
88	—	LAST FOREVER, James Last, Polydor
89	96	(11) HITS RIGHT UP YOUR STREET, Showboys, Polydor
90	34	(3) SEE JUNGLE, Bow Wow Wow, RCA
91	90	(2) SOMETHING SPECIAL, Kool & The Gang, De-Lite
92	69	(3) RE-ACT-TOR, Neil Young & Crazy Horse, Reprise
93	—	PRESENT ARMS, UB40, DEP International
94	—	VIENNA, Ultravox, Chrysalis
95	77	(10) ASSEMBLAGE, Japan, Hansa/Ariola
96	76	(4) LIVING EYES, Bee Gees, RSO
97	96	(29) FACE VALUE, Phil Collins, Virgin
98	—	FOUR, Foreigner, Atlantic
99	85	(7) THE MONKEES, The Monkees, Arista
—	—	ISMISM, Godley & Creme, Polydor

UK DISCO

- 1 2 LET'S GROOVE, Earth, Wind & Fire, CBS 12in
- 2 1 YOU GOT THE FLOOR, Arthur Adams, RCA 12in
- 3 4 I'M GLAD THAT YOU'RE HERE, Alphonse Mouzon, London 12in/LP
- 4 3 R.R. EXPRESS, Rose Royce, Whittfield 12in/LP
- 5 7 GET DOWN ON IT/TAKE MY HEART/GOOD TIME TONIGHT/
PASS IT ON/NO SHOW, Kool & The Gang, De-Lite LP
- 6 10 STEPPIN' OUT, Kool & The Gang, De-Lite 12in
- 7 16 TURN YOUR LOVE AROUND, George Benson, Warner Bros 12in
- 8 12 FLASHBACK/BURNIN' UP, Imagination, R&B 12in
- 9 6 CAN'T KEEP HOLDING ON/IMAGES, Second Image, Polydor 12in
- 10 8 SNAP SHOT/PARTY LIVES/WAIT FOR ME/STEAL YOUR HEART/
SMOKIN', Slave, Cotillion LP
- 11 14 WHEN SHE WAS MY GIRL, Four Tops, Casablanca 12in
- 12 21 ZULU (REMIX), The Quicks, Epic 12in
- 13 5 LOVE HAS COME AROUND/LOVING YOU, Donald Byrd, Elektra 12in
- 14 3 MYSTERY GIRL, Dukes, WEA 12in
- 15 31 TWINKLE, Earl Klugh, Liberty 12in
- 16 10 KILIMANJARO/INSTRUMENTAL, Letta Moolu, US MJS 12in
- 17 11 LET'S START II DANCE AGAIN/LET'S START THE DANCE
(REMIX), Bohannon/Dr Perri Johnson, US Phase II 12in
- 18 30 NEVER GIVE UP ON A GOOD THING/NATURE BOY, George Benson,
Warner Bros LP
- 19 30 AY AY AY AY MOOSEY/MOOSE ON THE LOOSE/TEAR THE ROOF
OFF THE MOOSE, Modern Romance, WEA 12in
- 20 19 CONTROVERSY, Prince, Warner Bros 12in
- 21 20 TEE'S HAPPY/HAPPY DAYS, Northend, US Emergency 12in
- 22 24 LOVE FEVER, Gayle Adams, US Prelude 12in
- 23 13 DO IT ANY WAY YOU WANNA, Mike "T"/Joe Thomas, Blue Inc 12in
- 24 22 SIGN OF THE TIMES, Bob James, Tappan Zee 12in
- 25 18 I HEARD IT THROUGH THE GRAPEVINE/A CHUNK OF SUGAR,
Roger, Warner Bros 12in
- 26 45 STARCHILD, Level 42, Polydor 12in
- 27 47 SHAKE, G.G., Arista 12in
- 28 33 HUPENDI MUZIKI WANGUJI, K.I.D., US SAM 12in
- 29 38 RIDE THE LOVE TRAIN, Light Of The World, EMI 12in
- 30 25 TAKE MY LOVE, Matisia Moore, EMI America 12in
- 31 32 ME AND MR. SANCHEZ, Blue Rondo A La Turk, Diable Noir 12in
- 32 34 LOVE IN THE FAST LANE, Dynasty, Solar 12in
- 33 50 TWENTYNINE (THE RAP/RHYTHM/NEED YOU/MOVIN' ON,
Twennynine/Lenny White, Elektra LP
- 34 49 LET'S CELEBRATE, Sky, US Salsoul LP/Epic 12in promo
- 35 17 LOVE ME TONIGHT, Trevor Walters, Magnet 12in
- 36 68 DISCO CALYPSO (REMIX)/SKUNKIN', Hot Cuisine,
Kaleidoscope 12in
- 37 23 HEAVY ON EASY/STAY AWAKE, Ronnie Laws, Liberty 12in
- 38 58 NORTH LONDON BOY, Incognito, Ensign 12in
- 39 26 INCH BY INCH/INSTRUMENTAL, Strikers, Epic 12in
- 40 44 WANNA BE WITH YOU/IT'S HAD ENOUGH/LADY SUN/
EVOLUTION ORANGE/THE CHANGING TIMES, Earth, Wind & Fire,
CBS, LP
- 41 25 IF YOU WANT MY LOVIN', Evelyn King, RCA 12in
- 42 76 WHAT GOES AROUND COMES AROUND/WATCH OUT, Brandi
Wells, US WMOT LP
- 43 53 IT MUST BE MAGIC, Teena Marie, Motown 12in
- 44 27 CAN YOU FEEL IT, Funk Fusion Band, US WMOT 12in
- 45 72 EASIER SAID THAN DONE/LATE NIGHT FIGHT, Shakatak,
Polydor 12in
- 46 37 LET'S STAND TOGETHER/PIECE OF THE ROCK, Melba Moore,
US EMI America LP
- 47 29 SOMETHIN' THAT YOU DO TO ME, T. Lita, Arista 12in
- 48 59 MR. C/KEEP DOIN' IT, Norman Connors, US Arista LP
- 49 65 THE BOUNCE/BOUNCY BOUNCY, Jumpy, RCA 12in
- 50 62 CAN'T HELP MYSELF, Lita, Chrysalis 12in
- 51 40 HERMANOS/HAVIN' FUN WITH MR. T/AFTER THE LOVE IS GONE,
Stanley Turrentine, Elektra LP
- 52 56 FAVOURITE SHIRTS, Haircut One Hundred, Arista 12in
- 53 43 I LIKE YOUR LOVIN', Richard "Dimples" Fields, Epic
- 54 41 SUPER FREAK, Rick James, Motown 12in
- 55 42 GIVE IT TO ME (INSTRUMENTAL), Conquest, US Prelude 12in
- 56 39 JAM BENEATH THE GROOVE/BURNING UP, Skool Boyz, US
Destiny LP
- 57 46 RHYZE TO THE TOP, Rhyze, US 26th Century-Fox 12in
- 58 60 THE GENIE (REMIX)/EVERY HOME SHOULD HAVE ONE,
Patii Austin, Qwest 12in
- 59 55 FUNK ON THE ROCKS, Jimmy Haynes (Senyah), RCA 12in
- 60 54 WE'LL MAKE IT, Mike & Brenda Saulton, US SAM 12in
- 61 44 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
- 62 57 STREET LIFE (LIVE)/SECRET COMBINATION, Randy Crawford,
Warner Bros 12in
- 63 39 ANTI-FREEZE (SET ME FREE), Freeze, Beggars Banquet 12in
- 64 71 PAINT ME DOWN, Spandau Ballet, Reformation 12in
- 65 81 CALL ME, Skyy, US Salsoul 12in/Epic 12in promo
- 66 77 NO ENTRY/DON'T TURN YOUR BACK ON ME, Frontline Orchestra,
Ice 12in
- 67 53 THIS KIND OF LOVIN', Whispers, Solar 12in
- 68 74 COME LET ME LOVE YOU, Jeanette "Lady" Day, US Prelude 12in
- 69 67 WARM WEATHER, Pieces Of A Dream, Elektra/LP
- 70 69 SO GOOD SO RIGHT/TELL ME DO YOU WANT MY LOVE/I'LL
ALWAYS LOVE YOU, Imagination, R&B LP
- 71 — LET YOUR BODY DO THE TALKIN'/LET'S GET CRACKIN'/I THINK
I LOVE YOU/STAND UP, Shock, US Fantasy LP
- 72 85 FUNKY SENSATION/POYSON, Gwen McCrae, US Atlantic LP
- 73 84 TAKE MY LOVE/THIS ONE'S ON ME/PARTY IN ME, Gene Dunlap,
74 88 INSIDE YOU, Isley Brothers, Epic 12in
- 75 81 MAMA USED TO SAY, Junior Giscombe, Mercury 12in
- 76 70 HILL STREET BLUES/DANCE TONIGHT/ENDLESS FLIGHT,
Rodney Franklin, CBS LP
- 77 48 DO IT ROGER/MAXX AXE/SO RUFF SO TUFF, Roger, Warner Bros LP
- 78 — TONIGHT YOU AND ME, Phyllis Hyman, Arista 12in
- 79 — I DO LOVE YOU/TROPICAL LOVE/ONLY LOVE, Angela Bofill, Arista
- 80 73 SUPAFRICO (DUB), Bunny Mack, RCA 12in
- 81 79 I WANNA FEEL YOUR LOVE, Candy Bowman, RCA 12in
- 82 — DON'T SEND ME AWAY, Garfield Fleming, US Becket 12in
- 83 — I JUST WANNA (SPEND SOME TIME WITH YOU), Alton Edwards,
Streetwax 12in promo
- 84 — SURE SHOT, Tracy Weber, Canadian Quality RFC 12in
- 85 90 IT'S GOOD TO BE THE KING RAP, Mel Brooks, Loggagge Label 12in
- 86 — WHAT'S FUNK?, Perry Haines, Fallin' Funk, Rex 12in
- 87 — LET'S WORK/DO ME BABY, Prince, Warner Bros LP
- 88 87 CLOSER TO YOUR LOVE, Al Jarreau, Warner Bros 12in
- 89 — NEVER TOO MUCH/SUGAR AND SPICE, Luther Vandross, Epic 12in
- 90 — STARLIGHT/INSTRUMENTAL, Index, Record Shack 12in

INDEPENDENT

- SINGLES
- 1 2 SIX GUNS, Anti-Pasti, Rondelet ROUND 18, Spartan
 - 2 3 SUNNY DAY, Pig Bag YY 12, Rough Trade/Indies
 - 3 1 THUNDER IN THE MOUNTAINS, Toyah, Safari SAFE (LP) 38, Spartan
 - 4 4 THE "SWEETEST GIRL", Scritti Politti, Round Trade RT 891, Rough Trade
 - 5 8 DEAD CITIES (EP), Exploited, Secret SHH 129, Stage One
 - 6 10 INDIAN RESERVATION, 999, Albion ION 122, Spartan
 - 7 7 JUST CAN'T GET ENOUGH, Depeche Mode, Mute MUTE 916,
Spartan/Indies
 - 8 13 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, YY 10, Rough
Trade/Indies
 - 9 5 NEVER AGAIN, Discharge, Clay CLAY 5, Pinnacle
 - 10 — IN GOD WE TRUST, Dead Kennedys, Statik Stat EP 2, Stage One
 - 11 8 WHEN YOU WERE SWEET SIXTEEN, Fureys & Davey Arthur, Ritz
RITZ 083, Spartan
 - 12 — WHITE CAR IN GERMANY, Associates, Situation 2 SIT11, Pinnacle
 - 13 41 HARRY MAY, Business, Secret SSH 123, Stage One
 - 14 9 PROCESSION EVERYTHING'S GONE GREEN, New Order, Factory
FAC 33, Pinnacle/Rough Trade
 - 15 14 POLICE STORY, Parisians, No Future 01 2, Rough Trade
 - 16 11 NAGASAKI NIGHTMARE, Crass, Crass 421984/2, Indies
 - 17 31 LAST BUS TO DEBEN, Epitaphs, Spider Leg SDL 2, Rough Trade
 - 18 — ALL-OUT ATTACK, Blitz, No Future 911, Pinnacle
 - 19 — CAT BLACK, Marc Bolan, Cherry Red CHERRY 32, Pinnacle
 - 20 12 IT'S GOOD TO SEE THE KING RAP (PART 1), Mel Brooks, Loggagge 7
LUG (12LUG) 62, Spartan
 - 21 28 THE HAZOR'S EDGE, Defunkt, Hannibal HMS 1201, Stage One
 - 22 11 KIDS OF THE 80'S, Info Riot, Secret SHH 117, Stage One
 - 23 18 STRETCH, Maximum Joy, YY 11, Rough Trade/Indies
 - 24 25 LAST ROCKERS (EP), Vice Squad, Riot City RIOT 1, Indies
 - 25 16 LET THEM FREE (EP), Anti-Pasti, Rondelet ROUND 3, Spartan
 - 26 24 FOUR SORE POINTS (EP), Anti-Pasti, Rondelet ROUND 2, Spartan
 - 27 30 THE RESURRECTION (EP), Vice Squad, Riot City RIOT 2, Pinnacle
 - 28 15 BARBED WIRE HALO, Annie Anziely, CRASS 321984/3, Indies
 - 29 26 SEXUAL, UK Decay, Fresh FRESH 23, Pinnacle/Fresh
 - 30 27 RELEASE THE BATS, Birthday Party, 4AD AD 111, Indies
 - 31 29 WONDERLUST, Fall Out Club, Nappy Birthday BN121 17, Stage One
 - 32 20 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23,
Pinnacle/Rough Trade
 - 33 28 NEU SMELL (EP), Flux of Pink Indians, CRASS 321984/2, Indies
 - 34 34 DGS OF WAR, Exploited, Secret SHH110, Stage One
 - 35 3 LEATHER, BRISTLES, STUDES & ACNE, GSH, Clay Plate 3, Pinnacle
 - 36 — NO ROOM FOR YOU, Demob, Round Ear EAR 3, Indies
 - 37 — FAST BOYFRIENDS, Girls At Our Best, Happy Birthday UR 6, Stage One
 - 38 21 REALITY, Chron-Gen, Step Forward SF 19, Indies
 - 39 36 PUPPETS OF WAR (EP), Chron-Gen, Fresh FRESH 36, Pinnacle/Fresh

- 40 37 MESSAGE OBLIQUE SPEECH, Associates, Situation 2 SIT 10(T),
Indies
 - 41 23 HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red 112) CHERRY
15, Pinnacle
 - 42 44 FIGHT BACK (EP), Discharge, Clay CLAY 3, Pinnacle
 - 43 45 ATMOSPHERE, Joy Division, Factory FACUS 2 UK, Pinnacle/Rough
Trade
 - 44 50 CEREMONY, New Order, Factory FAC 33, Pinnacle
 - 45 40 TOO DRUNK, Dead Kennedys, Cherry Red CHERRY 24, Pinnacle
 - 46 22 ARMY LIFE, Exploited, Secret SHH 112, Stage One
 - 47 — REALITY ASYLUM, Crass, CRASS 19454U, Rough Trade/Indies
 - 48 — ANTI-POLICE, Demob, Round Ear ROUND 1, Indies
 - 49 40 EXPLOITED BARMY ARMY, Exploited, Secret SHH 113, Stage One
 - 50 — UNCOATS, Chelsea, Faulty Products SF 26, Pinnacle
- ALBUMS
- 1 1 SPEAK AND SPELL, Depeche Mode, Mute STUMM 6
 - 2 2 STILL, Joy Division, Factory FACT 49
 - 3 — EXPLOITED LIVE, Exploited, Superville EXPLOP 2001
 - 4 3 PLEASURE, Girls At Our Best, Happy Birthday RULF 1
 - 5 — MOVEMENT, New Order, Factory FACT 56
 - 6 4 CARRY ON O' Various, Secret SEC 2
 - 7 7 PRESENT ARMS UB40, DEP International, LIPS DEP 1
 - 8 — INCONTINENT, Fad Gadget, Mute STUMM 9
 - 9 11 CLOSER, Joy Division, Factory FACT 25
 - 10 13 LET THEM EAT JELLYBEANS, Various Alternative, Tentacles, VIRUS 4
 - 11 9 THE LAST CALL, Anti-Pasti, Rondelet ABOUT 3
 - 12 5 PRESENT ARMS IN US, UB40, DEP International LPS DEP 2
 - 13 14 YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red ERED 29
 - 14 6 PUNKS NOT DEAD, Exploited, Secret SEC 1
 - 15 19 EMOTION/SOUND/MOTION, I'm So Hollow, Illuminated JAMS 5
 - 16 18 SIGNING OFF UB40, Graduate, Dubs GRADLP 2
 - 17 12 PENIS ENEMY, Crass CRASS 321984/1
 - 18 8 ANTHEM, Toyah, Safari VOOR 2
 - 19 24 STATIONS OF THE CRASS, Crass CRASS 321984
 - 20 10 TOTAL EXPOSURE, Poison Girls, X N Trix XN 2003
 - 21 21 RED MECCA, Cabaret Voltaire, Rough Trade ROUGH 27
 - 22 17 ROCK UNTIL YOU DROP, Raven Heat, HEAT 1001
 - 23 25 COVER PLUS, Hazel O'Connor, Albion ALB 109
 - 24 28 TOYAH! TOYAH! TOYAH! Toyah Safari VOOR 2
 - 25 29 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human HUMAN 1
 - 26 15 SCIENTIST RIDES THE WORLD OF THE EVIL CURSE OF THE
VAMPIRES, Scientist, Greenaloes GRES 25
 - 27 26 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
 - 28 18 MOTORHEAD MOTORHEAD, Big Beat WIK 2
 - 29 30 THE BLUE MEANING, Toyah, Safari VOOR 1
 - 30 22 SONGS OF PRAISE, Adicts, Dwead Records, SMT 088

Songwords

PRETENDERS I Go To Sleep On Real Records

WORDS & MUSIC BY RAY DAVIES

When I look up from my pillow I
dream you are there with me. Tho'
you are far away I know you'll always
be near to me.

CHORUS:
I go to sleep sleep,
And imagine that you're there with me
I go to sleep sleep and imagine that
you're there with me.

I was wrong I will cry I will love you till
the day I die.
You alone, you alone and no one else
you were meant for me.

I look around me and feel you are
ever so close to me,
Those tears that flow from my eyes
bring back memories of you to me.

REPEAT CHORUS:

When morning comes once more I
have the loneliness you left me
Each day drags by until finally night
time descends on me.

REPEAT CHORUS:

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MARC ALMOND of SOFT CELL

Profile

FULL NAME: Peter Marc Almond
DATE OF BIRTH: 9/7/50 (you better believe it)
EDUCATED: XGV Grammar, Southport
FIRST LOVE: Coronation Street
FIRST DISAPPOINTMENT: Sex (but it's
getting better)
FIRST PUBLIC PERFORMANCE: There's been
so many (forget)
MUSICAL INFLUENCES: Liza Minnelli,
Northern Soul — it goes on and on
HERO: Kenneth Anger
VICES: Devine/Molly Parkin
MOST FRIGHTENING EXPERIENCE: Friday
The 13th Part One

FUNNIEST EXPERIENCE: Visiting the naked
city, cinema with David Bali and the vicious
pink phenomena
IDEAL HOME: Luxurious but cheap
IDEAL CAR: Huge ostentatious gold Rolls
and limousine
IDEAL HOLIDAY: Anywhere! Just a holiday
would be nice
FAVOURITE FOOD: Sausage, bacon and eggs
on toast
FAVOURITE CLOTHES: Black and gold with
studs and beards (trimple frocks)
FAVOURITE DRINK: Slow Screw or tea
MOST HATED CHORE: Housework
AMBITION: To have a dwarf on a lead

HEAVY METAL

- 1 GOOD TIME PEOPLE, Revolver, from 'First Shot', Polydor
- 2 NOT TOO LATE, Revolver, from 'First Shot', Polydor
- 3 ROCK UNTIL YOU DROP, Raven, from 'Rock Until You Drop', MCA
- 4 WRONG SIDE OF THE LAW, Alvin Lee, from 'RXS', Avatar
- 5 LOVE DON'T STAY, The Tygers Of Pan Tang, 45, MCA
- 6 CRANK IT UP, The Rods, from 'The Rods' LP, Arista
- 7 CAN'T STOP, Alvin Lee, from 'RXS', Avatar
- 8 MOLLY LEIGH, Grace, from 'Grace Live', Clay Records
- 9 SIN CITY, AC/DC, from 'Powerage', Atlantic
- 10 ACE OF SPADES, Motorhead, 45, Bronze
- 11 UP TO MY KNECK IN YOU, AC/DC, from 'Powerage', Atlantic
- 12 DOCTOR, DOCTOR, UFO 'Live', 45, CHS
- 13 LOVE DRIVE, The Scorpions, 12" Version, Harvest
- 14 HELL PATROL, Raven, from 'Rock Until You Drop', MCA
- 15 HELPLESS, Diamond Head, from 'Lightning To The Nation', DHM
- 16 OVER THE TOP, Raven, from 'Rock Until You Drop', MCA
- 17 DEATH OR GLORY, Molecast, from 'The Night Comers', Phoenix
- 18 NIGHT LIFE, Foreigner, from '4', WEA
- 19 BREAKIN' FREE, Fortress, from 'Hands In The Till', WEA
- 20 NOBODY'S HERO, Raven, from 'Rock Until You Drop', CA

Compiled by: Mick & Geoff, The Tynesider, Tuesday Rock Club, Saltwell Road, Gateshead.

IMPORTS

- 1 SHOWTIME, Slave, Cotillion (America)
 - 2 TRANSFER, Claus Schulze, Innovation (Germany)
 - 3 FIVE SPECIAL, Tracking, Elektra (America)
 - 4 VORTEX, Amon Duil Two, Decca (Germany)
 - 5 ALL TIME GREATEST HITS, Diana Ross, Motown (America)
 - 6 DON'T WANNA LOSE YOU, Madeline Kahn, Shalot (America)
 - 7 HIENNAS ONLY LAUGH, Roger Chapman, Decca (Germany)
 - 8 METAL PRIESTESS, Pismatics, Sire (America)
 - 9 GET AS MUCH LOVE AS YOU CAN, Jones Girls, Philadelphia International (America)
 - 10 THE VERY BEST OF CREEDENCE CLEARWATER REVIVAL, K Tel (Spain)
 - 11 TAKING CHANCES, Lenny Williams, MCA (America)
 - 12 HEAD SOUNDTRACK, The Monkees, Arista (Japan)
 - 13 BEWARE, Barry White, Unlimited 404 (America)
 - 14 PARTY IN ME, Gene Dunlap, Capitol (America)
 - 15 LOVE MACHINE, LTD, A&M (America)
 - 16 JAM THE BOX, Bill Sumner and Heat, MCA (America)
 - 17 I AM LOVE, Pebo Strians, Capitol (America)
 - 18 THE POINT, Davy Jones and Mickey Dolenz, MCA (Japan)
 - 19 DEAL IT OUT, Tom Fogarty, Fantasy (America)
 - 20 FUNKAZIK, Edwin Birdsong, Salsoul (America)
- Compiled by: HMV, Oxford Street, London W1.

ROCK 'N' ROLL

SINGLES

- 1 2 NEW ORLEANS/QUARTER TO THREE, US Bonds, Ensign
- 2 3 PARALYSED, Legendary Stardust Cowboy, Mercury
- 3 1 MY MAN, Dolly Cooper, Ace
- 4 3 RAINY DAY SUNSHINE, Gene Vincent, Magnum Force
- 5 4 HARBOUR LIGHTS, Elvis Presley, RCA
- 6 5 FLIP FLOP & FLY, Joe Turner, Atlantic
- 7 6 YOU AIN'T NOTHING BUT FINE, Rockin' Sydney, Jln
- 8 10 CUMBERLAND GAP, Shakin' Pyramids, Virgin
- 9 1 REAL ROCK DRIVE EP, Bill Haley, Rollercoaster
- 10 1 HOOTS MOM, Lord Rockingham's XI, Decca

ALBUMS

- 1 2 SKIFFLE HITS, The Vipers, One Up
- 2 1 MILLION DOLLAR QUARTET, Elvis & Jerry Lee, Sun
- 3 8 THE SARG RECORDS STORY, Various, Ace
- 4 4 BIG BAND SESSIONS 1951, Louis Jordan, Coral
- 5 3 ROCK 'N' ROLL, Bobby Darin, Belta
- 6 3 ROCK 'N' ROLL, Ruth Brown, Atlantic
- 7 8 JUBILEE CONCERT, Lonnie Donegan, Dakota
- 8 7 GOON SHOW CLASSICS VOL 8, BBC
- 9 10 RED HOT ROCKABILLY, Various, Warner Bros
- 10 1 TOGETHER AGAIN FOR THE LAST TIME, Eddie Cochran and Gene Vincent, Capitol

PICK TO CLICK: SHAKIN' STEVENS COLLECTION, EMI

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

READER'S CHART

WE ASKED for your chart suggestions, and this week it's a 'Walkies Chart'!

- 1 WALKIN' THE DOG, Rufus Thomas (1964)
- 2 DIAMOND DOGS, David Bowie (1974)
- 3 I LOVE MY DOG, Cat Stevens (1966)
- 4 DOGS, The Who (1968)
- 5 HOUND DOG, Elvis Presley (1956)
- 6 BITCH, Rolling Stones (1971)
- 7 BIRD DOG, Everly Brothers (1958)
- 8 LOVE ME LOVE MY DOG, Peter Shelley (1975)
- 9 WALKING MY CAT NAMED DOG, Norma Tanega (1968)
- 10 ME AND YOU AND A DOG NAMED BOB, Lobo (1971)

Chart suggested and compiled by: Jim Kershaw, Greenhow Street, Sheffield 5, and a £3 record token goes to him. Send your chart suggestions to 'Reader's Chart', RECORD MIRROR, 49 Long Acre, London W2 (postcards only please).

NIGHTCLUBBING

- 1 VICTIM OF THE PLANETS, Big Dipper and the Heavenly Bodies, 12", Epic
- 2 ARMY LIFE, The Army, 12", EMI
- 3 WILD IS THE WIND, David Bowie, 12", RCA
- 4 INCH BY INCH, The Slikkies, 12", Epic
- 5 BOUNCY BOUNCY, Jupp, 12", RCA
- 6 GET IT ON, Witch Queen, 12", Import, RCA
- 7 MY OWN WAY (night version), Duran Duran, 12", EMI
- 8 54 64 WAS MY NUMBER, Toots and the Maytals, 7", Trojan
- 9 LIVE IN DEUTCHLAND, The Human League, Double Bootleg
- 10 VALERIE, The Monkees, 7", RCA
- 11 BOSSA NOVA BABY, Elvis Presley, 7", RCA
- 12 WELCOME TO THE MONKEY HOUSE, Animal Magnet, EMI
- 13 LIVE IN HEAVEN, Spandau Ballet, Rare
- 14 LIVE IN CONCERT, Nat King Cole, LP, Rare
- 15 GOLDNESS SPIEZENG, DAF, 12", Virgin

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

REGGAE

- 1 8 PASS THE KOUCHI, Mighty Diamond, Music Works
- 2 4 JUST ONE MOMENT AWAY, Roddy Thomas, Hawkseye
- 3 5 SHE'S SO FINE, Riot Squad, Extinguish
- 4 2 I WANT TO MAKE IT WITH YOU, Gene Adebambo, Third World
- 5 1 IN A RUB A DUB, Sugar Minott, Rare
- 6 9 I NEED A GIRL TONIGHT, Victor Romero - Evans, Epic
- 7 3 HAVE YOU EVER, Dennis Brown, Powerhouse
- 8 12 GIVE ME LOVE, Johnny Osbourne, D-Roy
- 9 14 GHETTO QUEEN, John Holt, Creole
- 10 7 DREAMING OF YOUR LOVE, Saffron, S&G Records
- 11 6 MR WALKER, Hugh Griffiths, Ari & Craft
- 12 18 LET'S MAKE LOVE, Investigators, Love Birds
- 13 19 MEN CRY TOO, Sahara, Mass Media Music
- 14 19 ONCE A VIRGIN, Eek-A-Mouse, Joe Gibbs Label
- 15 10 LOVE ME TONIGHT, Trevor Walters, Ital
- 16 11 IF LEAVING ME IS EASY, Lloyd Charmers, Radio Active
- 17 1 JUST A LITTLE BIT, Carol Thompson, S&G Records
- 18 1 I'VE GOT TO FIND YOU, Dennis Brown, Black Joy
- 19 13 ONE DRAW, Rita Marley, Tuff Gong
- 20 11 FEEL LIKE DANCING, Anthony Johnson, Midnight Rock

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

VIDEO

- 1 (1) QUEEN GREATEST FLIX, EMI
- 2 (2) PINK FLOYD LIVE AT POMPEII, Spectrum
- 3 (3) ROCK FLASHBACK, Deep Purple, BBC/3M
- 4 (4) THE JAZZ SINGER, EMI
- 5 (5) KATE BUSH LIVE AT HAMMERSMITH ODEON, EMI
- 6 (7) PAUL McCARTNEY & WINGS ROCKSHOW, EMI
- 7 (15) SLIPSTREAM, Jethro Tull, Chrysalis
- 8 (3) CLIFF RICHARD & THE SHADOWS, Thank You Very Much, EMI
- 9 (8) TOYAH AT THE RAINBOW, BBC/3M
- 10 (11) JAILHOUSE ROCK, CBS/MGM
- 11 (10) THE TUBES VIDEO, EMI
- 12 (13) ELTON JOHN IN CENTRAL PARK, VCL
- 13 (9) KANADU, VCL
- 14 (12) ELO LIVE IN CONCERT, VCL
- 15 (16) THE JACKSONS IN CONCERT, VCL
- 16 (14) ELVIS THE KING OF ROCK 'N' ROLL, World of Video 2000
- 17 (18) ABBA MUSIC SHOW VOL II, Intervention
- 18 (17) WOODSTOCK, Warner Brothers
- 19 (18) ALICE COOPER IN CONCERT, Magnetic Video
- 20 (-) JAMES LAST LIVE IN LONDON, Spectrum

Compiled by: HMV, Oxford Street, London W1.

CHART FILE

"NO MORE encores!" That was the order from Shakin' Stevens' heavyweight manager Freya Miller to Jets during their highly successful tour supporting Shaky last summer. It seems the group's brand of rockabilly was just a little too popular for Ms Miller's liking. But so successful were Jets in wooing Shaky's fans that their single 'Sugar Doll' leapt into the chart shortly after the tour finished. But what many thought to be the Northampton-based brothers' first release was in fact the culmination of several years hard work. Bobby and Ray Cotton formed Jets in 1974 with a couple of friends. Initially they played clubs in the Northants area sometimes allowing 9-year-old brother Tony to join in. By 1978 they had established themselves as one of the leading attractions on the rock and roll circuit and released their first single, 'Rockabilly Baby', on the Tony Soko label. Personnel changes whittled the group down to a family trio prior to the release of 'Sleep, Rock 'N' Roll', their second eponymous debut album was released by EMI. Reaction to the album was generally good. Amongst its 14 tracks were two originals which showed the boys to be talented writers as well as exceptional performers. Two singles taken from the album proved quite successful without denting the chart. At this point Stuart Colman took over production duties from Paul Gurvitz. The result was immediate success; the previously mentioned 'Sugar Doll' riding the charts for several weeks eventually peaking at No 42.

The follow-up 'Yes Tonight, Josephine' has fared even better and stands on the verge of the top thirty. It's a remake of Johnnie Ray's 1957 chart-topper which demonstrates just how much Jets have improved over the last couple of years. But good as they are on record, Jets can be best appreciated in live action. Readers in Horncastle and Carshalton can catch them this weekend and see exactly how they managed to upset Freya Miller.



THE JETS: no encores

Can black men sing country? Back in 1965 the very notion was controversial. RCA Records believed they could and signed Charley Pride. He was 22-years-old with a fine strong baritone voice — and he was black. It was a bold decision. When they launched his first album the following year RCA deliberately avoided using a picture of Pride on the sleeve and failed to circulate the press with the standard publicity photo. Their ploy worked. Pride had a hit single on the country chart before anyone realised he was black.

Since then he hasn't looked back. His current single 'Never Been So Loved' is his 42nd hit and the 25th to reach No 1, making him by far the most successful black singer in the history of country music — thanks to RCA's devious launch fifteen years ago...

'Physical' is Olivia Newton-John's 21st American hit and her fourth number one. Her previous chart-toppers: 'I Honestly Love You' (October 1974), 'Have You Never Been Mellow' (March 1975) and, with John Travolta, 'You're The One That I Want' (June 1978).

Urgh! The *Electronica's* appalling 'Dance Little Bird' has finally been toppled from Germany's top spot after selling more than 500,000 copies. Its conqueror is 'Wenn Wir Alle Englein Warren' by Fred Sonnenschein — a vocal version of the same tune... ALAN JONES

YESTERYEAR

ONE YEAR AGO (November 22, 1988)

- 1 THE TIDE IS HIGH, Blondie
- 2 SUPER TROOPER, Abba
- 3 WOMAN IN LOVE, Barbra Streisand
- 4 I COULD BE SO GOOD FOR YOU, Dennis Winters
- 5 FASHION, David Bowie
- 6 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills
- 7 SPECIAL BREW, Bad Manners
- 8 DOG EAT DOG, Adam & The Ants
- 9 ENOLA GAY, Orchestral Manoeuvres in the Dark
- 10 WHAT YOU'RE PROPOSING, Status Quo

FIVE YEARS AGO (November 27, 1978)

- 1 IF YOU LEAVE ME NOW, Chicago
- 2 UNDER THE MOON OF LOVE, Showaddywaddy
- 3 YOU MAKE ME FEEL LIKE DANCING, Leo Sayer
- 4 SOMEBODY TO LOVE, Queen
- 5 IF NOT YOU, Dr Hook
- 6 MISSISSIPPI, Pussycat
- 7 PLAY THAT FUNKY MUSIC, Wild Cherry
- 8 LOVE ME, Yvonne Elliman
- 9 LOST IN FRANCE, Bonnie Tyler
- 10 MONEY MONEY MONEY, Abba

TEN YEARS AGO (November 27, 1971)

- 1 COZ I LUV YOU, Slade
- 2 JEEPSTER, T. Rex
- 3 ERNIE (The Fastest Milkman In The West), Benny Hill
- 4 GYPSIES, TRAMPS AND THIEVES, Cher
- 5 JOHNNY REGGAE, The Pigelets
- 6 TILL, Tom Jones
- 7 I WILL RETURN, Springwater
- 8 THE DRUMS OF OHIO, Olivia Newton-John
- 9 MAGGIE MAY, Rod Stewart
- 10 SURRENDER, Diana Ross

FIFTEEN YEARS AGO (November 25, 1966)

- 1 GOOD VIBRATIONS, The Beach Boys
- 2 I'ME SOME LOVING, The Spencer Davis Group
- 3 GREEN GREEN GRASS OF HOME, Tom Jones
- 4 REACH OUT I'LL BE THERE, The Four Tops
- 5 SEMI-DETACHED SUBURBAN MR JAMES, Manfred Mann
- 6 HIGH TIME, Paul Jones
- 7 HOLY COW, Les Dorsey
- 8 STOP STOP STOP, The Hollies
- 9 WHAT COULD I BE, Val Doonican
- 10 IF I WERE A CARPENTER, Bobby Darin

TWENTY YEARS AGO (November 25, 1961)

- 1 HIS LATEST FLAME, Elvis Presley
- 2 BIG BAD JOHN, Jimmy Dean
- 3 TAKE GOOD CARE OF MY BABY, Bobby Vee
- 4 TOWER OF STRENGTH, Frankie Vaughan
- 5 THE TIME HAS COME, Adam Faith
- 6 MOON RIVER, Danny Williams
- 7 WALKIN' BACK TO HAPPINESS, Helen Shapiro
- 8 TAKE FIVE, Dave Brubeck
- 9 THE SAVAGE, The Shadows
- 10 MIDNIGHT IN MOSCOW, Kenny Ball

TWENTY FIVE YEARS AGO (November 24, 1956)

- 1 JUST WALKING IN THE RAIN, Johnny Ray
- 2 WOMAN IN LOVE, Frankie Laine
- 3 MY PRAYER, The Platters
- 4 HOUND DOG, Elvis Presley
- 5 GREEN DOOR, Frankie Vaughan
- 6 MORE, Jimmy Young
- 7 RIP IT UP, Little Richard
- 8 WHEN MEXICO GAVE UP THE RHUMBA, Mitchie Torok
- 9 ST. TERESA OF THE ROSES, Malcolm Vaughan
- 10 BLUE MOON, Elvis Presley



US ALBUMS

- 1 1 4, Foreigner, Atlantic
- 2 2 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 3 3 GHOST IN THE MACHINE, Police, A&M
- 4 4 ESCAPE, Journey, Columbia
- 5 5 RAISE, Earth, Wind & Fire, ARC/Columbia
- 6 6 NINE TONIGHT, Bob Seger and the Silver Bullet Band, Capitol
- 7 7 BELLA DONNA, Stevie Nicks, Modern Records
- 8 8 PRIVATE EYES, Daryl Hall and John Oates, RCA
- 9 9 ABACAS, Genesis, Atlantic
- 10 10 PHYSICAL, Olivia Newton-John, MCA
- 11 11 EXIT STAGE LEFT, Rush, Mercury
- 12 12 SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 13 13 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 14 14 IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
- 15 15 PRECIOUS TIME, Pat Benatar, Chrysalis
- 16 16 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 17 17 GREATEST HITS, Queen, Elektra
- 18 18 BEAUTY AND THE BEAT, The Go-Go's, I.R.S.
- 19 19 SONGS IN THE ATTIC, Billy Joel, Columbia
- 20 20 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 21 21 CONTROVERSY, Prince, Warner Bros
- 22 22 TONIGHT I'M YOURS, Rod Stewart, Warner Bros
- 23 23 NEVER TOO MUCH, Luther Vandross, Epic
- 24 24 DON'T SAY NO, Billy Squier, Capitol
- 25 25 ALLIED FORCES, Triumph, RCA
- 26 26 STREET SONGS, Rick James, Gordy
- 27 27 DIARY OF A WIDOWMAN, Ozzy Osbourne, Jet
- 28 28 CIRCLE OF LOVE, The Steve Miller Band, Capitol
- 29 29 FEELS SO RIGHT, Alabama, RCA
- 30 30 WORKING CLASS DOG, Rick Springfield, RCA
- 31 31 SHAKE IT UP, The Cars, Elektra
- 32 32 THE BEST OF BLONDIE, Blondie, Chrysalis
- 33 33 THE MANY FACETS OF ROGER, Roger, Warner Bros
- 34 34 RE-AC-TOR, Neil Young & Crazy Horse, Reprise
- 35 35 FREEZE-FRAME, The J. Geils Band, EMI-America
- 36 36 LAW AND ORDER, Lindsey Buckingham, Asylum
- 37 37 ALL THE GREATEST HITS, Diana Ross, Motown
- 38 38 HI INFIDELITY, REO Speedwagon, Epic
- 39 39 TIME EXPOSURE, Little River Band, Capitol
- 40 40 GIVE THE PEOPLE WHAT THEY WANT, The Kinks, Arista
- 41 41 GET LUCKY, Loverboy, Columbia
- 42 42 THE ONE THAT YOU LOVE, Air Supply, Arista
- 43 43 BEST OF THE DOOBIES, Vol. II, The Doobie Brothers, Warner Bros
- 44 44 ON THE WAY TO THE SKY, Neil Diamond, Columbia
- 45 45 DISCIPLINE, King Crimson, Warner Bros
- 46 46 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 47 47 NEW TRADITIONALISTS, Devo, Warner Bros
- 48 48 QUARTERFLASH, Quarterflash, Geffen
- 49 49 LIVING EYES, See Gees, RSO
- 50 50 ALMOST BLUE, Evelyn Costello & The Attractions, Columbia
- 51 51 SOLID GROUND, Ronnie Laws, Liberty
- 52 52 THE JACKSONS LIVE, The Jacksons, Epic
- 53 53 THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
- 54 54 THE DUDE, Quincy Jones, A&M
- 55 55 IT'S TIME FOR LOVE, Teddy Pendergrass, P.I.R.
- 56 56 IN THE POCKET, The Commodores, Motown
- 57 57 ARTHUR THE ALBUM, Soundtrack, Warner Bros
- 58 58 TONIGHT, The Four Tops, Casablanca
- 59 59 CRAZY FOR YOU, Earl Klugh, Liberty
- 60 60 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
- 61 61 HEAVY METAL, Soundtrack, Full Moon/Asylum
- 62 62 GREATEST HITS, Kenny Rogers, Liberty
- 63 63 PIRATES, Rickie Lee Jones, Warner Bros
- 64 64 INSIDE YOU, The Isley Brothers, T-Neck
- 65 65 MOB RULES, Black Sabbath, Warner Bros
- 66 66 SHOW TIME, Slave, Colillion
- 67 67 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 68 68 AS FAR AS SIAM, Red Rider, Capitol
- 69 69 TORCH, Carly Simon, Warner Bros
- 70 70 THE TIME, The Time, Warner Bros
- 71 71 STEP BY STEP, Eddie Rabbit, Elektra
- 72 72 WILLIE NELSON'S GREATEST HITS AND SOME THAT WILL BE, Willie Nelson, Columbia
- 73 73 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 74 74 JUICE, Juice Newton, Capitol
- 75 75 HOLLIGANS, The Who, MCA

US SINGLES

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

US SOUL

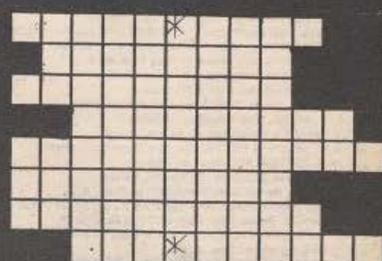
- 1 2 LET'S GROOVE, Earth Wind & Fire, ARC/Columbia
- 2 1 TAKE MY HEART, Kool & The Gang, De-Lite
- 3 3 CONTROVERSY, Prince, Warner Bros
- 4 4 I HEARD IT THROUGH THE GRAPEVINE, Roger, Warner Bros
- 5 8 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 6 7 OH, NO, The Commodores, Motown
- 7 5 NEVER TOO MUCH, Luther Vandross, Epic
- 8 9 SNAP SHOT, Slave, Colillion
- 9 11 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 10 10 INSIDE YOU, Isley Brothers, T-Neck
- 11 12 JUST ONCE, Quincy Jones, A&M
- 12 13 PULL FANCY DANCER PULL, One Way, MCA
- 13 20 SHARING THE LOVE, Rufus With Chaka Khan, MCA
- 14 8 GET IT UP, The Time, Warner Bros
- 15 14 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 16 16 TAKE MY LOVE, Melba Moore, EMI-America
- 17 19 SOMETHING ABOUT YOU, Ebonye Webb, Capitol
- 18 16 SHE DON'T LET NOBODY, Curtis Mayfield, Boardwalk
- 19 24 HIT AND RUN, Bar-Kays, Mercury
- 20 25 LET THE FEELING FLOW, Peabo Bryson, Capitol

US DISCO

- 1 1 CONTROVERSY/LET'S WORK, Prince, Warner Bros.
- 2 2 CAN YOU MOVE, Modern Romance, Atlantic
- 3 8 LET'S GROOVE, Earth, Wind & Fire, Columbia
- 4 6 WORDY RAPPINHOOD/GENIUS OF LOVE, Tom Tom Club, Sire/Warner Bros.
- 5 5 WALKING INTO SUNSHINE, Central Line, Mercury
- 6 3 MENERGY/I WANNA TAKE YOU HOME, Patrick Cowley, Fuslon
- 7 4 DO YOU LOVE ME, Patti Austin, Qwest/Warner Bros.
- 8 7 MONY MONY, Billy Idol, Chrysalis
- 9 9 MAGIC NUMBER, Herbie Hancock, Columbia
- 10 11 HAPPY DAYS/TEE'S HAPPY, North End featuring Michelle Wallace, Emarecords
- 11 16 YOU CAN/FIRE IN MY HEART, Madleen Kane, Chalel
- 12 15 TAKE MY LOVE, Melba Moore, EMI
- 13 19 R.R. EXPRESS, Rose Royce, Whitfield
- 14 14 HOMOSAPIENS, Pete Shelley, Genetec
- 15 18 GIVE IT TO ME, Conquest, Prelude
- 16 20 ROCK YOUR WORLD, Weeks & Co, Chaz Ro/Brasilia Dis.
- 17 10 LET'S START II DANCE AGAIN, Bohannon featuring Dr. Perri Johnson, Phase II
- 18 23 NOBODY ELSE, Karen Silver, R/C/Quality
- 19 12 HUPENDI MUZIKI WANGUIT, K.I.D., Sam
- 20 25 PLAY TO WIN/PENTHOUSE & PAVEMENT, Heaven 17, Virgin

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

POP-A-GRAM



Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column reveals some soul stylarists, who have just made a chart comeback. Remember the clues aren't in the correct order. You have to decide what the right order is.

If you really rescue (all you'd spot a mad eyed screamer (5)
Watch out or wet darts might make me yours tonight (4,7)
Rag R Bibby and when he settles down he'd help eyes-to live (5,4)
Barry Fyner disguises a jealous guy (5,3)
Rob Maltbie was once a superstar riding a white swan (8,5)
...and Mary Patsy hides behind a former No. 1 (12,2)
Come Stan's gall help us sort out this empty house (6,6)
Rearrange vice to be to hear the same as Ultravox (3,5)

X-WORD



ACROSS

- 1 Latest Hazel LP (5,4)
- 4 Fruity label (5)
- 8 What Stevie Nicks has turned into (5,5)
- 9 Accepted by Julian Cope (6)
- 10 National song for Toyota (6)
- 11 Slow Hand Sisters (6)
- 13 Blondie No. 1 (3,4,2,4)
- 16 Bowie hit from 'Young Americans' (6)
- 15 Will his next LP be 'The Flying Principle' (4,5)
- 17 Found or maybe lost by The Underones (8,5)
- 22 1967 Green hit (1,4,4)
- 23 1941 hit (6,5)
- 25 & 21 Down: Formed in 1973; out of the remains of Free; Matt The Hoople and King Crimson (3,7)
- 26 The Rats Republic (6)
- 27 ELO and Wizard founder (3,4)
- 28 Chuck or Mike (5)

DOWN

- 1 Red Mecca group (7,3)
- 4 Stars of Cant Stop The Music film (7,4)
- 5 Their last hit was in 1979, with Can You Feel The Force (4,5)
- 6 Home for Duran Duran (6,5)
- 8 Could it have been where Siouxsie used to live (5,6)
- 9 Tearful 1980 No. 1 (6)
- 12 Eagles guitarist (3,5)
- 15 What Bob and the Boys were caught in (3,4)
- 16 ELP's brass Surgery (5)
- 19 It means nothing to Midge (6)
- 20 1960 Green hit (7)
- 21 See 14 Across
- 24 Rubbish Roxv 45 (5)
- 25 U.2. LP (3)

ANSWERS

ACROSS: 1 Happy Birthday, 5 Something Else, 8 I Missed Again, 10 Art, 11 Nils-Lofgren, 12 Return To Sender, 15 Funeral Pyre, 16 Woman, 20 EMI, 21 Randy, 22 Leon, 23 Cal.

DOWN: 1 Hanging Around, 2 Passionate Friend, 3 Bee Gees, 4 Ace, 5 One In Ten, 7 LA, 8 Anger, 10 Angel Eyes, 12 Runaway, 14 So Lonely, 15 In Light, 17 Remain, 18 Yellow.

SOLUTION (in order of puzzle): Charming, Sting, Madness, Wings, John Lennon, Duran, Bob Marley, Bob Geldof.

DOWN: Midge Ure.

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 9JL.

Name

Address

NOT SERIOUS

HOW I wish some certain people out there would stop taking 'Claws' so seriously. Well I'm a fan of Teardrop Explodes and after that thing Greta wrote about Julian Cope I'd other week, you know, the one about the shower, the toothbrush and the laxatives? Well I could have locked myself in the wardrobe for a week. I could've ripped up the page but instead I laughed. So come on you lot, where's your sense of humour. **Grovelling Toad, Poole, Dorset.**

● You've obviously got a tremendous sense of humour, so Greta has sent the remains of the offending mess to your address. Have a good laugh.

Sweet FA

ONCE AGAIN a reporter who knew sweet FA about Rush was assigned to witness a Rush gig. For starters, the show was a two hour set not three. And Gaddy Lee's voice is powerful enough to cut through the Berlin wall. And once again nobody seems to know Alex's name, it's Alex Lifeson not Alex Kitson.

Rush are a Canadian Genesis.

David Calveny, Altrincham, Cheshire.

● God what a thought! Rush and Genesis together live — Ovaltine would go out of business.

Bit parky

SO GEORGE O'Dowd's mum used to tell him that: "even Marc Bolan would wear a parka if it was cold." Well I don't think he would have, just as he wouldn't an

umbrella when it was raining, because, as he said "it's a bit camp isn't it?"

Amanda Briggs, Bolton, Lancs.

● Yes, and look what happened to him.

Too young

PLEASE COULD you take out the 15, 20 and 25 year charts in your yesteryear because us young ones only read the 1, 5 and 10 because that's all we can remember. Please could you put the two and three year one's in because I don't remember the charts then.

● We have to put the old charts in to give Robin Smith something to mumble about while the nurse prepares his gruel.

Deceit

GOD! HOW pathetic Christopher Luddington (RM Nov 14) must be to accuse the positively wonderful Greta Snipe of being a deceitful cowardly person and being in such a wussy over her ever hilarious remarks on Elvis. Can't Mr Luddington see that Greta Snipe is meant to be deceitful (although she is NEVER cowardly) and personally I would love it if she made a horrid remark about me, because I'd take it the right way I'm not crawling, either, because I can safely say that Ms Snipe is one of the main reasons why I buy Record Mirror as I think what a good fifty per cent of RM is shit, but I don't throw a wobbly about it like Mr Luddington.

Anyway Greta, keep it up, not the you'd be put

off by Mr Luddington. Don Cooke, London NW3.

● We tried getting Greta to say something nasty about you but she just rolled over and went back to sleep.

And now

WHEN ARE we going to get a Sheena Easton in your sometimes wonderful paper? (Don't look now — Ed). We seem to have had interviews with people who are relatively unknown or interviews with Sting or Toyah God only knows how often.

In Sheena we have someone (perhaps the only person) selling Britain abroad and we never get an interview. Ok so you have printed two pin-ups of her but that doesn't make up for unjust reviews of her singles especially her concerts. Billy Sloan certainly wasn't at the same concert as me at Glasgow.

I just want to say thanks to Sheena for signing LP's for ages after the concert, this certainly isn't the stuck up person you write about, she certainly hasn't forgot about her fans.

Carolee Reed, Edinburgh.

● If prissie Miss Easton isn't stuck up, how come she refuses to grant us an interview. That is the only reason we haven't done anything on her. So try complaining elsewhere.

Cretins

I AM writing to ask if there is a shortage or music reviewers in your offices as there is certainly not a shortage of cretins (and no shortage of morons to write about them either).

I have just read the review of Rush by Gill Pringle and what a thickheaded arse he must be. I saw them at the Edinburgh agricultural hall and even if it is not a perfect place for acoustics, they were excellent and put over every number with sheer professionalism and brilliance.

I have read in your magazine about the Jam being Britain's best live band and I saw them earlier this year in much the same sort of hall at Carlisle and what a difference there was in presentation and musical ability with the British trio coming off embarrassingly second.

I also think the age of anyone wouldn't stop them appreciating good music even if they still are at school, which I am not by the way.

Well apart from that moron, the mag is excellent — especially Sunie, whose photo was magnificent and if she is finished with those tights could I have them to wear in my crash helmet.

Malcolm Rent, Blyth, Northumberland.

● Sunie needs her tights as there's a bank job coming up next week.



This is the jolly face of John Shearlaw... and here she is. Happy now?

Walrus

IF JOHN Shearlaw and Greta Snipe say that Marco looks like a walrus, or are they the same people, what do they look like? Can you please print a picture of them so that we can see. I think they are both really nasty people and Marco is f-ant-astic. So please print the pictures. Janine Richards, Farnham, Surrey.

● Naturally, we can't afford to print a picture of the delicious Greta Snipe (she charges over £5,000 a session). But left is John Shearlaw enjoying himself at last year's Christmas party. Note the funny hat.

Justice!

I DO not think it right that Gill Pringle should have been sent gone to review the Rush gig when it is clear she does not understand them or their followers. What kind of music is she fond of anyway? Next time, if we are going to have a Rush show reviewed, why doesn't someone review it who really knows what they are talking about and knows the names of the member (Gill, the guitarist's name is Alex

Lifeson, not Kitson).

Better still, don't have a review at all and send the intended ticket to a fan who would have much rather see the show for themselves and would have a real opinion of it. Ms, I'd rather be a snivelling foddie than be so preoccupied with fashion that I have no idea of what it is that pleases me musically, old, young or otherwise.

Barbara Kirk (aged 18), Tingley, Yorkshire.

● We tried sending the Rush tickets out but Gill Pringle was the only person drunk enough to accept.

Mention

I BUY Record Mirror every week, and there is never a mention of the Dooleys and the Nolans so can you please do something about it.

Gail Horner, Leeds 7, Yorkshire.

● The Dooleys and The Nolans. Happy now?

Pen-pals

I AM writing because I would like pen-pals. I'm sixteen, an Aussie female, and into all

music except heavy metal. I am an artist and fashion designer and I'm addicted to rock concerts. I am into such bands as the Scars, Siouxsie and the Banshees, U2, Echo and the Bunnymen and many more. If interested write to me: Katrina Raabe, 26 Dawayne Street, East Burwood, Victoria 3151, Australia.

● OK you asked for it.

Antipod

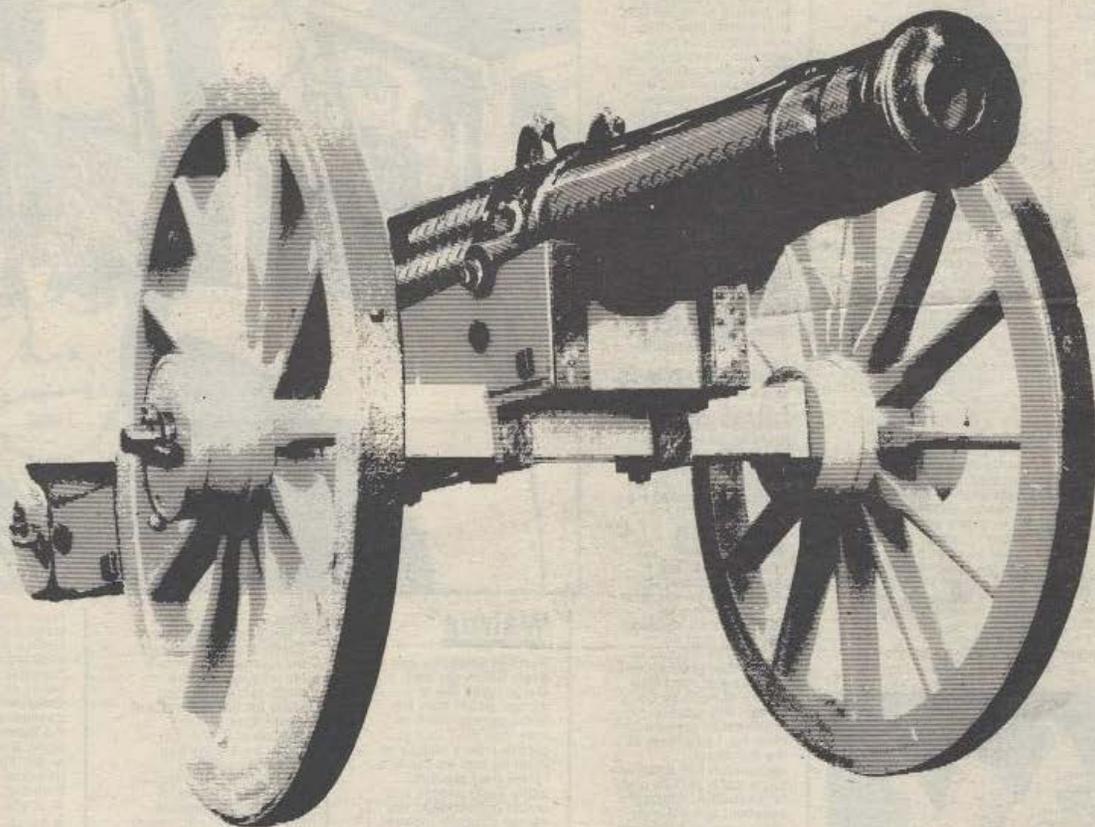
I HAVE always believed that Australia had contributed a lot more to our musical culture than we would give them credit for. Now my belief is, it seems, totally founded. Here follows an extract from the programme 'A Night With Dame Edna': "They (my children) really pioneered the famous 'punk' look with their nappies fastened by enormous safety pins and their little romper suits smeared with soggy arrowroot bickies and baby cereal."

Well, what more can I add?

Sydney Vicious, Thornton Heath, Surrey.

● Is this the sort of thing you're looking for?

AC/DC



NEW ALBUM

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