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EXCLUSIVE INTERVIEW

MARC BOLAN

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TELEPHONE
Daytime: 01-836 1522
Evening: 01-836 1429

EDITOR
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ASSISTANT EDITOR
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NEWS EDITOR
Simon Hills

CHIEF SUB EDITOR
Simon Ludgate

ARTIST/SUB
Graham Stevens

EDITORIAL
Mark Cooper
Mike Gardner
Robin Smith
Daniela Soave

GROUP SERVICES EDITOR
Susanne Garrett

CONTRIBUTORS
Aiden Cant
Alan Coulthard
Chas de Whalley
Malcolm Dome
Ronnie Gurr
James Hamilton
Alan Jones
Gill Pringle
Paul Sexton
Billy Sloan
Sunie
Kevin Wilson
Paula Yates

FILMS
Jo Dietrich

PHOTOGRAPHERS
Paul Cox
Simon Fowler
Andy Rosen

IN AMERICA
NEW YORK Ira Mayer

LOS ANGELES
Chris Marlowe

SAN FRANCISCO
Monica Gilham

MANAGING DIRECTOR
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PUBLISHING DIRECTOR
Mike Sharman

ADVERTISEMENT MANAGER
Carole Read

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MANAGER
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REPRESENTATIVE
Steve Nash

ADVERTISEMENT
PRODUCTION
Ian Wood

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MANAGER
Eddie Fitzgerald

PUBLICITY/PROMOTIONS
DIRECTOR
Brian Batchelor

PROMOTIONS EXECUTIVE
Angela Fieldhouse

TELEX
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Geldof stars in 'Wall'

EX-PUNK star Bob Geldof is to team up with Pink Floyd to play the lead part in their film 'The Wall'.

The film is conceived and written by Floyd bassist Roger Waters and is meant to be largely autobiographical. And it's Waters's part that Geldof will play.

But the lead singer of the Boomtown Rats insists that the film part will not go against the Rats' new wave image.

"It's something any artist would want to do," he told RECORD MIRROR. "It's a natural step to take. Of course, I could fall flat on my face, but it's an exciting challenge."

And he added: "I'm aware of the pitfalls involved in a musician making the transition to film star, but I have the highest respect for Alan Parker as a director — 'Midnight Express' is one of my all-time favourite films."

Geldof insists that the film won't interrupt his recording work, even though the new Rats album won't be released until January — their first without guitarist Gerry Cott.

The film, an adaptation of Floyd's best-selling 'Wall' album, uses cartoons by political cartoonist Gerald Scarfe and will be released in the summer of 1982.

● **BOB GELDOLF**, Gary Glitter and Eugene Reynolds all star in charity football match in aid of total allergy victim Sheila Rossall.

And the game features Steve Hackett as referee as well as Gary Glitter.

The match is at Sheffield United's ground Bramall Lane and takes place on September 20. Admission is £1 and 50p for under 14s.

● **ADAM ANT** is all set to star in his first film... as a pirate, of course.

If he accepts, he will play in a pirate comedy called 'Yellow Beard', which has been conceived by the outrageous Monty Python team.

The script has been in the film company's offices for some time, but it now looks as if it will swing into action, if he takes on the part. Adam will play the son of Blackbeard, terror of the Spanish seas.

Shooting will commence in February, which is financed by ex-Beate George Harrison.

WAKEMAN DATES

RICK WAKEMAN is back on the road again to play his first tour for a year.

Wakeman, who has just released his '1984' album, plays 14 dates, including another gig at London's Hammersmith Odeon following a one-off date there recently.

Dates for the tour are: Brighton Dome November 11, Derby Assembly Rooms 12, Edinburgh Playhouse 13, Glasgow Apollo 14, Newcastle City Hall 15, Hanley Victoria Hall 17, Birmingham Odeon 18, Oxford New Theatre 19, Sheffield City Hall 21, Bristol Colston Hall 22, London Hammersmith Odeon 23, Manchester Apollo 24, Guildford Civic Hall 26 and Southampton Gaumont.

Tickets are priced at £4, £3.50 and £3 except London where they start at £4.50 downwards, and Guildford where all tickets are £4.

KOOL TOUR

KOOL And The Gang take on a British tour this autumn... and a new album is due out on October 2.

Entitled 'Something Special' the album contains none of their six hit singles, the last of which was 'Take It To The Top'.

The band play: Bristol Colston Hall November 1, Bournemouth Winter Gardens 2, Manchester Apollo 4, Birmingham Odeon 5, Nottingham Rock City 6, London Rainbow 7 and 8 and Brighton Conference Centre 9.



CLASH: small venues, short tour.

CLASH ON THE ROAD

TOUR DETAILS

THE CLASH are on the road again — as RECORD MIRROR exclusively announced last month.

But the 35-date tour previously hoped for is not on. Instead, the

band are to stick to their old promise of playing small venues by doing a string of seven nights at London's Lyceum.

In the provinces, fans will have to

content themselves with just two dates in Manchester, two in Glasgow, one at Bridlington and one in St Austell.

Dates for the tour start at the Manchester Apollo on October 5 and 6. Then: Glasgow Apollo 7 and 8, Bridlington Spa Royal Hall 10, St Austell Cornwall Coliseum 15 and London Lyceum 18, 19, 20, 21, 22, 25 and 26.

And the band are sticking to another old promise — keeping ticket prices down. They are £3.50 and £3 for the Manchester and Glasgow gigs and all at £3.50 for the others. Tickets go on sale today (Wednesday) for all the concerts.

The tour marks the first Clash live dates here since June 1980. It follows another week of gigs at the Paris Mogador Theatre from September 23 to 30 — after which the building is being demolished.

For the Paris concerts The Beat and Wah! support, but support bands for the British dates are not yet decided. A likely candidate is American rapper Kurtis Blow, who talked of supporting the band during a recent visit to Britain.



TOYAH: new single

Toyah touring

ACTRESS AND singer Toyah Willcox will be touring Britain again with a series of dates just before Christmas.

And the singer, who is currently in Europe, releases a new single this week. Entitled 'Thunder In The Mountains' the song follows her last smash 'I Want To Be Free'.

It is backed with another new song 'Street Addict', and both numbers have been written by Toyah along with other band members. Neither tracks are included on her 'Anthem' album, which has been in the charts for four months.

She is currently finalising dates and venues for her tour which will follow a successful string of gigs last May.

BOW WOW TOUR

BOW WOW take on their promised British tour next month... and have cheekily called it their 'Only In It For The Manet Tour', following the scandal over 15-year-old lead singer Annabella Lu Win appearing nude in a proposed cover picture spoof of a Manet painting.

The band, managed by Sex Pistols mentor Malcolm McLaren take on 14 dates next month, with more to be added.

The tour kicks off at the London Lyceum on October 8. The band go on to play: Bristol Locarno 12, Brighton Corn Exchange 14, Nottingham Rock City 16, Hull Town Cinema 18, Birmingham Town Cinema 19, Hanley Victoria Hall 20, Cardiff Top Rank 21, Newcastle University 24, Edinburgh Valentinos 25, Glasgow Mayfair 26, Liverpool University 28, Sheffield University 29 and Bath Pavilion 31.

They release their album 'See The Jungle! Go Join Your Hand! Yeah, City All Over! Go Ape Crazy!' at the beginning of next month — without the controversial picture on the cover.

BOW WOW WOW: cooling off.

FOXX ALBUM

ULTRAVOX MENTOR John Foxx releases his second album next week... almost a year and a half since 'Metamatic' came out.

It is entitled 'The Garden' and features: "A group rather than the battery of synthesizers who starred on the first album," according to his record company, Virgin.

There are no plans for the singer, currently in the chart with his single 'Europe After The Rain', to tour.

SECRET RELEASE

SECRET AFFAIR are back in action with a new single out this week... and there's an album to follow.

Both records are entitled 'Do You Know?', with the album being released on October 23, and both feature new drummer Paul Builtitude. It was produced by the group and recorded during the summer at Rush Studios in Cornwall.

The band have been touring America for the past few months, but there are no immediate plans for live dates over here.

Genesis add date

GENESIS HAVE added an extra date to their Christmas gigs following over a million ticket applications for their short tour.

And the band finally release their new album this week. Entitled 'Abacab', it's the first album to be released from the band since 'Duke', which came out 18 months ago.

The album contains 10 new songs and will be released with four different sleeves with different colour variations of the same abstract theme.

Their extra live date is at the Birmingham National Exhibition Centre on December 23. Tickets are priced at £6.50 and £5.50 and are available by post only from Gentour, PO Box 4YA, London W1A 4YA.

Cheques and postal orders should be made payable to Sunderworth Ltd and accompanied by a SAE. At least 28 days should be allowed for delivery of the tickets.

BEE GEES SINGLE

THE BEE Bees break a three-year recording silence with a new single out next week.

Entitled 'He's A Liar' it's taken from a new album 'Living Eyes' due out in October.

But there are still no plans for the group, who've topped charts across the world since 'Saturday Night Fever': to play live concerts in Britain, America, in the near future.

News Extra, Tours and Releases on page 28



RUSH: Canadian heavies thunder in.

RUSH TO TOUR

CANADIAN HEAVY metal giants Rush come over to play live in Britain next month.

Dates kick off at the Stafford New Bingley Hall on October 29 and 30. The band then play: Queensferry Deeside Leisure Centre 31, Brighton Centre November 2, London Wembley Arena 4 and 5 and the Edinburgh Royal Highland Exhibition Hall 8.

HOW TO BOOK: Tickets for the London dates are on sale by postal application only from Rush Box Office, 12 Great Newport Street, London, WC2 H7A. Prices are £5 and £5.50 and postal orders only should be made payable to Kennedy Street Enterprises Ltd, enclosing an SAE.

Tickets are also available by post for the Stafford, Deeside and Edinburgh gigs where applications should be sent to Rush Box Office, YO Bookings, PO Box No. 4, Aitrimham, Cheshire WA14 2JQ. Prices are £5 only with the same conditions for postal orders only.

Postal bookings for the Brighton gig can also be made to The Brighton Centre, Kings Road, Brighton, Sussex.

Tickets are available from theatre box offices for all other gigs except London. For the Stafford, Deeside

and Edinburgh gigs, major record shops will be selling tickets with a 30p booking fee added.

Shops include Birmingham Cyclops Sounds, Bradford HMV, Bristol, Cardiff and Coventry Virgin, Derby RE Cords, Leeds Barkers, Leicester Revolver, Manchester Piccadilly Records, Newcastle Under Lyme Mike Lloyd Records, Nottingham Selectadisc, Sheffield Virgin, Stafford Lotus Records and Wolverhampton Sundown Records for the Stafford gig.

Outlets for Deeside include Blackpool Music Mania, Blackburn Ames Records, Chester Penny Lane Records, Lancaster Ear Ere Records, Liverpool Penny Lane Records, Manchester Piccadilly Records, Manchester Bandwagon and Preston Brady's Records.

And shops for the Edinburgh tickets are: Aberdeen The Other Record Shop, Ayr 2001, Carlisle Pink Panther Records, Dundee McCabe Records, Edinburgh The Other Record Shop and the Playhouse Theatre Box Office, Glasgow Virgin and Listen Records, Inverness Bruce Miller Records, Newcastle Upon Tyne Virgin, Perth The Concorde and Sterling Hay Record Shop.

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PLUS!

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LAW AND DISORDER

SIMON HILLS cops a sneak preview of the new **MADNESS** film, while **Suggs, Bedders, Chrissy Boy, Chas, Woody, Mike and Lee** find life on the beat a bundle of laughs.

IN THAT great slab of British rock that Madness have established. Commonly known as the nutty sound, a fissure is starting to grow . . . a fissure of seriousness!

No, Madness are not looking to become a Joy Division, or political commentators like UB40. They will still be "on call 24 hours a day to do something silly," as Chrissy Boy describes it, still produce hard-hitting but light-weight pop songs - but underlying them you might find a more realistic edge.

If you've heard the single 'Shut Up' then you might get an idea of the balance that's coming out as the group matures.

The song's about someone who tries to lie his way out of being arrested for a crime he committed - not the lightest of material. It's still a fine three-minute romp with howdy - almost honky-tonk piano, but it shows that the group's natural knack of parody is now moving towards the realms of, if not satire, a mild form of irony.

It has already become apparent that Madness are here to stay for some time. They have developed not only a sound, but a whole visual presentation as well, incorporating a cheeky impertinent attitude, a quick gettaway at things serious. But like all good music or comedy, there is more to it than meets the eye.

It is the depth of character within the group that has led to them being able to provide some of the best and most worthwhile entertainment around today. And you only have to see them in action to understand why.

Entering a small West London studio, Madness is truly reigning. The band are preparing to shoot their 'Shut Up' video for Top Of The Pops and the whole band are walking round chuckling at the task in hand.

Notably the predominant clothes are police uniforms, much to the delight of the group. Chas Smash literally becomes a copper as soon as the uniform's on. Getting the walk, the mannerism and the voice

off to a tee - he becomes PC 109. No trouble.

With a face straighter than a ruler he struts round the studio, and two members of the group jump back with fright, thinking he's the real thing. Camera operators look guilty while other members collapse with laughter as he adopts a perfect Charlie Chaplin walk to blow the image.



OK, so Madness haven't been around for a while. But it's clear the group are back in action. In the coach to the video location in a nearby park, Chas confuses a couple of genuine coppers by waving to them and astonishes a passer-by by flicking the Vs - well have you had a copper do that to you, un-provoked?

This world of celluloid is all becoming second-nature for the group now. They have just finished making a film 'Take It Or Leave It', which shows the group's formation and how they got to make their first record . . . you'll be shocked to see them in the heady days of 1978 with long-hair, dressed in fashions of the time, as well as re-makes of the band's early pub gigs around their native Camden Town.

"The film's a sort of natural step to take, really," says Suggs.

"Particularly for us as our early years were so dependent on our visual stuff, which is almost as important as the music. We've made two albums of music, so we thought it would be a good idea to do a visual thing."

"Dave Robinson (boss of Stiff Records) asked us if we wanted to do it, and it seemed a pretty obvious amalgamation. We just thought it would be a good idea to make a music business film without all the crap. People are always seeing films of being on the road and what being in a band is like, and we thought we'd just show how it all started, how easy it is."

"There IS a certain amount of application, a certain amount of work needed, but it's something anyone can do," he adds. "Of course nobody can learn to write songs until they've learned to play guitar, but



MADNESS: The Keystone cops of the pop world?



MIKE BARSON looks grave as **BEDDERS** gets the white chalk treatment

Pics by PAUL COX

for Madness it's just a matter of collating your ideas. There's nothing more to it than that - nobody in the group is a superman.

"The big feeling then was that it was a group thing with all our mates around Camden Town, we used to play pubs because it was something for people to do."

Sometimes the film worked really well, sometimes it didn't. "We did a re-run of an early pub gig we played at the Dublin Castle in Camden when everyone was pissed in the pub and we came in late, literally running in with our

equipment, recalls Mike Barson.

"In that scene we had a lot of the same people who were at the original gig, but I swear that some of them thought it was a real show. Everyone was really drunk this time round and were shouting for us to come on, and we actually did it again - rushed in with all the gear and started playing."

Writing a script could have caused utter mayhem, but as Chrissy Boy explains: "A guy came round with a tape recorder asking us about the last six years and someone had the job of writing it out. We picked and chose the best bits of what happened. It shows us in our day jobs as decorators and things."

"They are all things we've done together, so there isn't any of us who's really had to act. I reckon when people see the film they'll realise I didn't actively intend to become famous. Mike and I knew each other for a long time and we used to go to his house and play, and I wasn't very serious about it. We actually did some scenes in Mike's house with the same stuff on the walls as before."

It's hard to concentrate on the idle chatter about the film. Lee is currently swinging round in mid air supported by a mammoth crane while, by now, scores of kids, dogs and the odd Ladbroke Grove hippy look on. Chas Smash is practising another 'sub-plot', hitting Woody

CONTINUED PAGE 6

JOAN ARMATRADING

WALK UNDER LADDERS

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LAW AND DISORDER

FROM PAGE 4

over the bonce with his truncheon, and the rest of the group gear up for the next "nutty" scene.

Sausage sandwiches and cups of tea are forced down with an array of grimaces and spluttering noises and five coppers trundle off to the top of a small hill in the park for the next scene, hitting each other and falling around while they're at it.

A squad car (genuine) whispers up to the edge of the park and its occupants look on in disbelief. The five nutty policemen are heltering down the hill, truncheons drawn, bearing down on a bemused Suggsy in burglar's outfit. But instead of going for the singer the five begin a ridiculous dance, hitting each other as they go before collapsing into a writhing heap.

Madness are still going stronger, always coming up with new ideas as they go along. You get a true idea of the way there is no real leader, and the way the band bounce off each other, building up a rapport as they go, just by being with them.

Christie Boy agrees: "We are really into it as a group. You've just seen us running down that hill there. When that police car came up Carl (Chas) said let's get one more in before they get a chance to arrest us - OK, they didn't - but that's the spirit that's in the band.

"If there's something that's got to be done, we'll do it. Like Lee there, I mean, who else would swing from a crane like that? Maybe Carl. Everyone in the group can be really nuts, and that's how I like it. I like it when we're all dressed up the same, it gives the group a sort of identity."

So what about Madness as a group? They are all older now, they all developed musically and have gained a style that is unique to the British pop scene. Woody is married to Jane from the Mo-dettes and Mike is hitched to his former girlfriend, Sandra who's Dutch. Are they still as youthful as they were? There's no evidence of the band becoming tired jaded pop stars yet. They've recorded their third album at the prestigious Compass Point studios in the Bahamas, Nassau, and by now have surely accumulated some wealth. It is usually about this time that groups drift off behind the locked doors of stardom.

Not Madness... yet, anyway. Bedders admits, "there are times when I think Christ, I don't give a damn, I don't want to play, but the group are still determined to stay fresh. As for recording in Nassau - "Where would you rather record, in London or Nassau?" challenges Mike Barson. "I don't see why we should stay in London just so that people can say how true to their roots Madness are. Anyway, a studio is a studio, wherever you are."

No one is keen to reveal what the new album contains. Suggsy says that it does contain more serious elements behind the comic veneer and Woody reckons that it's more, er, rhythmic - but everyone's opinion is different anyway, so you'll just have to wait until you hear it.

Suggsy has definite ideas about the group. He accepts that they are a pop band, but that doesn't mean to say that quality doesn't count for a lot - nor subtlety. The idea is to get a balance between the two. What they are not, he insists, is a band led by one person. Rather the fusion of ideas from all the band's members.

"I think that groups that are started by one person tend to be ruled by one person," he says. "We look at ourselves, and sometimes we have shitty ideas, but it's still refreshing and stimulating. It's always fresh because we can always do what we want, and we can always do it with Madness."

"It's very difficult to be in the mainstream. Either you're teenybop band or you're not, according to the business. Either you're doing it for the money or you're not... but whatever people say or think, we aren't. We don't do things to pander to anyone, and we aren't in it for the money. We do it because we enjoy it.

"What we do is funny, but I hope people can see that we're not totally comical. There is an element of seriousness in the songs, for instance the single is not a total joke, the story line is pretty serious."

"I wouldn't deny our sort of humour, but what I'm saying is hopefully people don't think that it's all there is to Madness. I hope they realise there is a certain amount of thought goes to it. There is a problem in that if you tell people you're nutty they think that's all there is to it, and the same goes if you say you're serious."

"Anyone can go and look silly, but it's very hard to be original and incorporate other things too."

BOMB

What is not funny, though, is the way the band have been linked to fascism.

Since the various riots around the country, Madness have yet again been linked to what is portrayed as an inexorable wave of right-wing feeling among youth. They want no part of it. As soon as it was mentioned there came a response from all members of the group which sounds if you'd set light to a two-ton firecracker.

"Those accusations are exactly what they are - accusations," snarls Chas. "Our first song was a tribute to a black artist - Prince Buster. We are against the National Front who we dislike. They are a bad thing - anyone can see that. Rock Against Racism challenged us to speak out at a gig, and we just wrote a statement about it. We do not want to be pushed into being active politically. We're not into that as a group. We don't want to preach, and who are we to, anyway?"

And Mike Barson is equally vitriolic: "I started with one article and we seem to have nothing but people quoting it. We didn't want to say anything, but then people try and make out we're trying to hide something."

"I wish they would stop, because we despise things like that. It doesn't mean that we don't care about it, we do. Yet when we read these things, the papers seem to be putting in an advert by saying hey look at what these kids are doing, and only at the end they add how disgusting it is. People think we're bad, but what about the adverts for Nazi armbands in the back of the music press? The less ammunition they get, the better."

Suggsy interrupts the conversation, and adds, almost plaintively, "We're very amiable fellows, it seems very strange that they've picked on us."

So the slate's clean. And Madness go on, taking advantage in their stride - a 13-date tour comes up next month, the film goes on release about the same time, and a third album is under their belts. As for stardom, the band don't need it. Because they put half the money up for the movie themselves it means that Suggsy, for example, is £300 overdrawn. They've got a house each, but the lifestyle hasn't changed.

Bedders reckons that in a year they get to take three weeks holiday, not that they're complaining, but as he says, you sometimes get sick of being called up to do videos or interviews all the time just when you think you're having a rest.

"We all do much the same things as we did before we had money," says Suggsy. "We try hard to be as normal as possible as people, we try not to get pompous about it, we are the same as everyone else, nothing special."

"I think it would be really good if people didn't look up to bands any more. OK, you buy the records if you like them, but there's no need to idolise the bands. I do miss the early days, but I wouldn't like to go round pubs for the rest of our lives. In five years I'll probably wish I was running round in policemen's uniforms again."

And Chas adds: "It is like a job at times, but you realise it's a job you want to do, and that you're lucky."

Lucky they may be. But as they say, the hand simply gelled and people like what they saw. They are not blasé, and they are not resting on their laurels, they are not fascists and they are not completely stupid, they are not bandwagon jumpers and they are not all serious... as the film says, take it or leave it.

SHUT UP



NEW SINGLE FROM MADNESS

ONE LINERS ...

HI KIDS — the One Liners team here, reporting for duty in rather ragged physical shape; let's get this column whacked out (click clack clack) before any more of us succumb to the dreaded Covent Garden Flu ... mini-hunk Midge Ure is to star in a feature film about a Glasgow gangster, we're told - word has it that he's to direct it too, which might be a little ambitious since his acting experience consists solely of leading roles in those overblown Ultravox videos ... those who crawled out of their four-posters in time for Tiswas on Saturday will have been left in no doubt as to why Midge does Ultravox's talking as a rule; Warren Cann and Chris Cross guested and proved themselves to be utter plantpots ... speaking of the weekend's highlights, one of them was definitely waking on Sunday morning to find the gorgeous Deborah Harry physog on the cover of the Sunday Times colour supp - Debs was there as one of Lord Lichfield's 'World's Most Beautiful Women' as featured in his new book; you may assume, however, that Ms Harry is not among the 80-plus (out of 138) between his lordship's covers who have repeatedly been between his sheets too ... another boy playing the field these days is slender Skid Russell Webb, although he may have some work to put in before he catches up with Lichfield ... still, these famous folk have to find some relief from the pressures of stardom; diddy Marc Almond, Soft Cell's "theatrical" chanteur, is just discovering about those - since 'Tainted Love' has been No 1 he can't go out to his local Leeds supermarket without being hailed with cries of "eh up, our Eisle - it's 'IM" ... expect the Undertones' next single to be a re-done 'Life's Too Easy' coupled with a new song called 'Beautiful Friend' ex-Selector belle Pauline Black is to host a nine-week BBC TV series soon; she's been working her socks off lately, writing songs with the help of Linx's Sketch and David Grant, Magahype saxman Wesley Magoogan, and Linx keyboardaman Bob Carter, who once also belonged (whisper ill) to H***I O'C****'s backing group ... New York's swish den of iniquity, Studio 54, has just re-opened, after a closure due to tax evasion ... dishy Robert Palmer has produced a solo LP by Peter Baumann, one-time Tangerine Dream person ... after the latest in a long line of "Teardrop Unloads (half its line-up)" stories, who should back in the studios with the divine Mr Cope and his sidekick Tonto, or Gary or whatever his name is, but the villainous Dave Balfe, who was ousted during the last purge on the grounds that he was, according to our golden boy, "Evil" ... our US spies report that the "New Wave", least fashionable school of music upon these shores in 1981, has still made less than zero impact in the States; you may draw your own conclusions from the fact that top NW promoter Ian Copeland, who snigged out everyone from the Stragglers to the Gang Of Four to Two-Tone for US tours, is now booking Grand Funk Railroad ... and finally, a re-union spot: ex-Police man Henri Padovani is in the studio with Stewart Copeland at the moment, while a persistent rumour has it that ex-Crucial Three cohorts Julian Cope and Pete ("I" need to lose at least a stone") Wylie are to attempt some joint songwriting - er, writing songs together, that is ...



Pic by Mike Pullman

Pamela Stephenson: embarrassingly unfunny at the Secret Policeman's Ball.

We have no secrets

PAMELA STEPHENSON talking to her tit? Eric Clapton playing rhythm guitar for Jeff Beck? Yeah, and pigs might fly. If they didn't fly, they certainly ran fast. Three of them, right across the stage. Imagine being a pig trainer! An unpredictable evening was the

only thing which was predictable about the first evening in a series of four Secret Policemen's Other Balls in aid of Amnesty International, a charity set up to help protect political prisoners who, in some countries, are brutally and callously murdered by the authorities, particularly in South America.

Three hours of uncompromising humour chugged into life at the relatively late hour of 10.30. This was due to one of two reasons. Either it was because the likes of John Wells had to do their own shows first, 'Anyone For Denis' in his case, before lending their gratis talents to the proceedings. Or to give the audience a chance to absorb a tincture or two prior to the show.

The audience were worth a review of their own, including as it did the delectable features of Sheena Easton, looking rather sad tonight, and more obscure, though nonetheless trendy types like pizza whizz Bob Payton of Chicago Pizza Pie fame who towered above the rest of us by at least a foot.

Overlong, under-rehearsed and understandably chaotic, the Ball sometimes struggled under the sheer weight of burgeoning talent taking their turn to entertain. The sketches were good, bad and very bad, ranging from a surprise triumph by the irrepressible Jasper Carrott or John Cleese and Rowan Atkinson displaying sheer genius in the tick-ridden interviewer sketch, to cult figure-head Alexei Sayle whose brand of relentless, bludgeoning humour was of the usual flying mallet variety. And so on down the scale to the dregs occupied by Pamela Stephenson and her embarrassingly unfunny monologue with a massive transplanted breast which she jerked with a string and failed to raise even a titter (sic) from the audience.

John Wells, camouflaged as the archetypal down-trodden husband Denis Thatcher, was superb and

Rowan Atkinson shone against a background of more mediocre talents.

The musical bits were the show's highlights. Donovan sauntered on stage as if he'd been dropped out of a celestial time capsule from the sixties, looking exactly the same. He even had the guitar he played on 'Cosmic Wheels', his last album seven years ago. The audience were just about young enough to have caught him before I would say most of them gave up listening to music altogether and 'Universal Soldier' was warmly received.

Cleese appeared again to Pavlovian squeals from the audience, many of whom were not as clever as their expensive, prestigious seats would suggest, promptly told them to shut up and announced Jeff Beck with Eric Clapton. Beck was smooth and Clapton suffered his usual problem extracting his fingers from the strings where they continually seemed to become entwined. Once he got the hang of it, Clapton let rip a few searing licks and that was it.

The interval over, we were treated to a surprise appearance by a shadowy figure with a guitar who launched into the first few bars of 'Roxanne'. Sting did his bit and very fine voice he was in too. Not a dry seat in the house either.

Barry Humphries stormed the stage as his alter-ego housewife superstar Edna Everage, sporting a glittering frock patterned on the Australian flag and eccentric epaulettes which bore more than an accidental resemblance to Sydney Opera House.

By now it was 1.30 on Thursday morning and the musical finale, intended to be a rousing chorus led by Sting, flopped totally but anyone still awake was beyond caring anyway and the final curtain on an admittedly gargantuan effort was met with cheers of relief. SIMON LUDGATE



This year's winners: "Mother Hen" from St. Paul's School, Barnes

Roll over, Beethoven! Temporarily, that is. Because the first TSB Rock School Competition was this year's most popular musical event. The finalists - including "Mother Hen," the eventual winners from St. Paul's School, Barnes - received nationwide acclaim. Next year? Well, it could be you and your group if you're between 13 and 18 years old and still at school.

£4,000-worth of prizes to be won!

The winners will receive £2,000-worth of prizes and there are other awards totalling a further £2,000. Closing date for entries is 31st

December 1981.

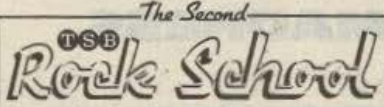
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● AFTER the best in quality portable hi-fi for under \$6 quid, what else but the best headphones you're ever likely to hear for under £28?

The mighty Koss company - well-known for their excellent speakers and normal headphones - have introduced an item that no hip-fi fan should be without ... collapsible headphones that will fit just about every item of equipment.

Neatly packaged in a denim tote bag the Koss 'Sound Partner' is retailing for around £17, and the fold-up headphones have three jack plugs fitted as standard equipment; ideal for a stereo, hi-fi or even a radio. And the sound quality is unsurpassable with a bass response that is almost unbelievable for such small headphones. — JOHN SHEARLAW

Have coach will travel

ROCK FANS living in the country often have a hard time getting to see top groups... But that will change if others follow a new scheme. A firm of young people has set up a "concert club" where fans can buy all-in tickets for a coach and concert in major cities.

And because it's young folk running it, the coaches have music on them from the band concerned and others — adding to a party atmosphere, claim the organisers.

Already coaches have been run for fans to see such stars as Bruce Springsteen, Pink Floyd and Queen. Members not only get a first chance to see top acts, the company sends out information sheets about all the bands concerned, including things like biographies and lists of their records.

Called the South West Concert Club, it is based in the wilds of Devon in Bideford. But coaches pick people up from all the major towns in the South West, including Plymouth, Newton Abbot, Torquay, Exeter and Bristol as well as countless smaller places.

"We do do anything and anyone that people want to see," says company boss Steve Foster. "As gigs are announced we fix up coaches and tickets to do them."

"We took 650 people up to Donington in coaches for £7.50 each — well below the normal fare and straight to the site."

"We lose money on the smaller concerts — but we still do them to keep the service up. Larger gigs subsidise the smaller ones, and we can take people virtually to any gig they want."

"We always charge the cover price for tickets and never put on a booking fee."

Now the idea is starting to spread. One company, Mead Gould, is sending coaches over to Germany and other places in Europe to top acts. All over the country groups of people are starting to latch onto the idea — not as comprehensive as the South West venture yet — and should be offering trips in other areas. For more information contact:

● South West Concert Club, 15 Chingswell Street, Bideford EX39 2NF, North Devon. Tel: (02372) 6219.

● Mead Gould Promotions, Suite 1, 8 Hamlet Court Road, Westcliff on Sea. Tel: (0702) 43304.



● **A ROCK and roll group! A lead singer who likes the look of black leather! A name you can't fail to recognise! But wait a minute... this is the original Banshees, snapped some time around 1984.**

The lead singer was one Janice Terry, treading the boards even as our own beloved Siouxsie Sioux was wearing out nappies somewhere in Bromley. They lasted a scant two years, survived a legal battle against an Irish showband with the same name (the cheek of it!) and even had the decency not to come out of retirement and sue the present bunch for nicking their name.

Entertainment or nostalgia... you takes your choice.

Beggars can be choosers

In the beginning there was Light Of The World were the leaders of the North London jazz-funk clique until guitarist Neville "Breeze" McCreith, 26, Tenor saxophonist David "Baps" Baptiste, 25, and trumpeter Canute "Kennie" Wellington, 21, decided to become Beggar And Co.

Now with their single 'Mule (Chant No. 2)' following their debut single 'Somebody Help Me Out' into the top 20, it looks as though their decision to break away from their original funk-jazz restrictions to play a more popular strain of black music is paying good dividends.

Guitarist Breeze agrees: "We had five years as Light Of The World but all our records sold to a set number of people and we needed to break out of that. They are a musicians band and are all masters of their craft but I feel every band needs an image or something to give that extra push."

The idea of playing 'Somebody Help Me Out' on Top Of The Pops dressed as tramps was an idea that was turned down by the straighter powers within Light Of The World. The song was a hit and the "one-off" idea became a permanent split with a traumatic final gig at a packed out Hammersmith Odeon.

"We were worried that the esoteric attitude of the jazz-funk followers wouldn't accept our

popular stand," confides Breeze, "but on the last tour 'Somebody' was always the one that tore the roof off the halls."

But it was their link up with the tea towel brigade of Spandau Ballet and their successful attempt to show their 'soul boy' roots with 'Chant No. 1' which made the public at large sit up to their distinctive horn arrangements.

The Beggar And Co crew met Spandau's Gary Kemp at Top Of The Pops while the boys were still with Light Of The World and it was there that Kemp co-opted the horns to his project that yielded a number two single. Both groups had hung around the same clubs like Lacy Lady and other Essex jumping joints. But it is generally agreed that the horns made the hit, a point that Breeze agrees.

"The original rhythm track was never that strong as a disco track until the horns made it what it was. But it's a lot easier for Spandau Ballet to get away with playing stuff like that which isn't 100 per cent commercial than it is for us." 'Chant No. 1' was raw and furious but when we played tracks like that in the past we were refused airplay."

Baps points out the absurdity of the situation, "there we were at the beginning playing that music and at that time they were in the audience checking out the vibes. I feel we

MONDAY

YOU MUST have thought my claws needed sharpening. So what — I heard you murmur — if Rachel Sweet's singing co star started out as a rock 'n' roller in bikini underwear. Who didn't? Of course, what was missing from last week's startling revelations about the early gay days of the cheerful crooner Rex Smith was the prize quote: "We used to have a banana eating contest on stage to see who in the audience could take a banana in the depot."

Any photographic evidence of this disgusting spectacle will be rewarded with the customary liver. In fact, anyone could win an album of their choice just by sending me a photo of a pop star looking particularly naff. It shouldn't be difficult. So, get searching through those collections and don't forget to send an aae.

Which brings me to my latest wheeze — a caption writing competition. Below is a picture of geriatric string band Francis Rossi of Status Quid in a rather obscene position. All you've got to do is tell me exactly what he's saying. The best entry will be published in Record Mirror and win an album for the writer. So get cracking, Geddit!?!?!?

TUESDAY

WASN'T it sad to see all those weeping girls at the airport as Adam Ant CSE (Failed) left the country for a lengthy world tour. He's such a nice boy after all. When the cosmetic superstar was a child his poverty stricken mother was forced to work as a cleaner for nasty slave driver Paul McCartney. But Adam didn't forget her sacrifice when he, too, hit the big time. Mummy was last sighted working in a laundrette in North London. Touches your heart strings, don't it, girls?

The curse of Greta strikes again! I know painted nunny Adam Ant admits he hasn't got an original thought in his head but this is ridiculous. His current No. 1, 'Prince Charming' sounds so much like Rolf Harris' 1965 Columbia hit 'War Canoe'. I'm surprised the bearded Aussie buffoon hasn't demanded royalties. And to think poor George Harrison had to pay out millions just because 'My Sweet Lord' sounded a teensiest bit like the Chiffons' 'She's So Fine'. Ah but there's no justice in the world.

WEDNESDAY

A QUIET day in bed with the sniffles and a few pounds of quality chocolates. Naturally the phone is buzzing all day with snippets of information from spies all over the world.

With each passing year we seem to get fewer new pop stars. The old ones just get older. And, of course,



By Greta Snipe



Caption competition: See 'Monday'.

this brings problems on the sag, bag and thinning hairline front, particularly in the oldest surviving breed of rocker known to Man — the Heavy Metal musician. It's common knowledge that egomaniac Ritchie Blackmore had a hair transplant some time ago, but the "Elton Syndrome", as we doctors call it, has gone much further of late. Top of the vanity stakes are Rush's lead singer, Alex Lifeson, for his hair transplant job, and Joe Lynn Turner, lead singer with Rainbow, who actually wears a wig on stage.

Bad news for my anti-sex, drug and anything vaguely enjoyable campaign Jonathan Grain, road manager for jumble sale pop stars Tenpole Tudor, has been caught and fined for speeding. Yes, he had 154 milligrammes of amphetamine on him at the time. This is most humiliating as most pop people can afford cocaine these days.

THURSDAY

OFF TO Top Of The Pops which I mistake for The Good Old Days. I think they've taken to transmitting the show "almost live" again. I've never seen so many old codgers assembled together except in an institution. It all started with Jimmy Savile's cracking round introducing acts which went from just clapped to prehistoric.

All I remember of the ghastly event is a geriatric kaleidoscope featuring the wizened talents of Alvin Stardust, the Rolling Stones, Riff Pilchard and, of course, the Hollies. When the camera focused on Alan Clarke's face I thought it was another moon shot, he's got more bankers than St Andrew's golf course.

After the show, a few of us escape to a club in a desperate bid to get back to the present. But it's no good, the club turns out to be psychedelic dive Gossips and is full of paisley pootahs all pretending it's 1967. What's gone wrong with the world? There are hippies chasing magic mushrooms in Wales and here in London people are wandering about like they've got a bit pat in 'Blow Up'.

FRIDAY

POP along to Paul McCartney's Buddy Holly film show in the evening. Isn't it nice that we can all share his passion for the dead star and he can make a few bob on it at the same time. And he only charges us 20p entrance fee. Still it turns out to be a pretty lame affair with Paul sharing out one bag of pop corn between his 54 screaming kids so I make my excuses and leave.

Back home I tune into something more racy, the Duran Duran video which was smuggled through customs for me at vast expense by some gentlemen with heavy Italian accents and striped suits. It is the most perverted and filthy thing I've seen this side of Peter Powell dressed as a Boy Scout, but that's a different story. There are hands massaging nipples, naked girls mud wrestling and full frontal nudes playing seductively with hair dryers.

SATURDAY

OFF TO The Secret Policeman's Other Ball, which is a charity gig in aid of Amnesty International reviewed over there under Pamela Ewing, I mean Stephenson's Tits. Everyone who wants to be anyone is there and the place is literally stuffed with muesli munchers all proving just how much they care about political prisoners by getting drunk and having a bloody good time.

At the backstage party I bump into the dapper figure of Midge Ure who doesn't recognise me (probably mistook you for a piece of furniture! — Ed). This is very strange because last time I spoke to him he seemed very excited about seeing me. Never Mind. The athletic Sting is there, stuffing his little turnip face and blithering to anyone who will listen about his wife's pregnancy and how it proves that doing it or the kitchen table works. Balding dimbo Phil Collins is about as boring as he is on stage and just stands there muttering to himself. Middle-aged Bert Weedon impersonators Eric Clapton and Jeff Beck were there but I couldn't find them for surrounding heavies.

But the prize for the worst Britain bore of the evening goes to tartan bore Billy Connolly, the Worzel Gummidge of rock. Farcy attacking photographers, even going so far as to chase them out into the street.



Billy Connolly shares a joke with a photographer.



have been held back by elements like record companies and the media. We haven't had the credibility that has been due to us."

Baps sees the link up between themselves and Spandau as a pioneering move for the rock and funk camps to come closer together in the same way as the Debbie Harry and Chic 'Koo-Koo' project. But the "new romantic" imagery continues in their hit 'Mule (Chant No. 2)' which was taken from a character from an Isaac Asimov book who they turned into a new romantic warrior.

"We wrote it ages ago when the new romantic thing was happening. He was a character like Conan The Barbarian, the comic hero. Now the movement is dying which is why there's a tombstone on the single

sleeve with the inscription, 'Here Lies The Sword Of A Romantic Warrior,'" explains Baps.

But the band aren't happy with the fact that most people think they are following in Spandau's manured steps. According to Breeze it can be painful: "I had this guy walk up to me in a record shop and say 'Hey Breeze, I heard your single and I can hear the Spandau Ballet influence'... that was a vicious wound to me," he complains.

But surely you aren't helping your cause by calling 'Mule' 'Chant No. 2' after the Spandau success?

Breeze gives me a wide smile and says, "Without us there would have been no 'Chant No. 1'."

It's difficult to disagree. MIKE GARDNER.

NIGHTCLUBBING, NIGHTCLUBBING, oh isn't it wild? I guess Iggy (and Grace) had a point and with Autumn nights drawing in, what better way to start the season than to investigate some of the fancier watering holes around?

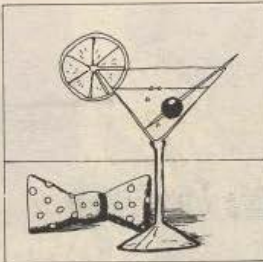
During recent weeks a rash of new clubs has infected the metropolis, starting with Club Left, up the road from the Marquee in Wardour Street's Whisky A Go Go. The geezer in charge is Clash manager Bernie Rhodes whose reason for doing so is to provide a place for another of his groups to play.

Arguing that many bands only develop in the way that the industry dictates as opposed to the way they need to, Vic Goddard & Subway Sect now have a residency each Thursday, the night the club operates. Another of Rhodes' gripes is that in too many rock clubs the music is too loud and too much of a dominant force.

In order to counteract such a loutish trend, Goddard purveys his forties dilettantism at a more sedate volume, allowing regular star punters like Joe Strummer and Eddie Tenpole to converse rather than scream.

Considering the club is open till late (3am) drinks are reasonably priced and the place itself ain't too bad either, intimate yet spacious with an equal choice between chairs and standing room.

On Wednesdays the Whisky becomes the Moch Club, a more conventional rock venue where the city's types can check out bands who have yet to crack the more established circuit. Recent weeks have seen the appearance of teenage prodigies Shake Shake — half of whom could be seen backing John Foxx on TOTP the other week — and micro-cults like Ludus



NIGHT ON THE TILES

whose only other chance of London gigs would be confined to bottom of the bill status at an ICA rock week.

Round the corner in Dean Street there's an altogether dumber scene going on. Wednesdays sees Gossips mutate into The Clinic where patients can groove to the sound of The Doctor, an alleged DJ. Following in the wake of Friday night at Planets, The Clinic has cashed in on this apparent psychedelic revival complete with light shows, Paisley shirts, Donovan hats and a screen flickering vintage Julie Christie pics.

Mood Six, the resident combo, might be more recognisable to some as former beat combo The VIPs. But since everything mod from '79 has approximately turned to flower power, this is only inevitable. Another example of this obsolete historical regression is Le Kilt in Soho's Greek Street. Earlier this year it was the exclusive hangout of the Spandau / New Pandalic crowd.

Now Wednesdays encourage

another hippy revival, soundtrack courtesy of psychedelic turn-coats The Barracudas who further impose themselves by actually playing.

If you're not too high (or broke - 70p for half a lager —) by midnight, you can always nip down to The Embassy Club and catch the Mobile Suit, if, as its name suggests, it hasn't already moved elsewhere.

Whereas regular rock nights frequently see the Bowies and Townshends of this parish in attendance, Wednesdays is the domain of Dave Claridge's "international new wave music" revues, one step beyond his Oriental Disco oriented Great Wall which he ran after his early futurist enterprise, Hell, was taken over by Steve Strange.

Another veteran club-runner has also found a new pitch. Along with DJ Dave Archer, Jock McDonald successfully ran Oxford Street's Studio 21 for two years, even if publicity-wise it was overshadowed by the likes of Billy's and Blitz.

Despite having tarnished his reputation through associating with the 4 Be 2's, Jock now reckons himself sufficiently reformed to organise London's first rock-biz health food restaurant. Thus aficionados of yoghurt covered carrots can nosh to their diets' content at the Kareba, 63 Conduit Street, W1 with videos and live performances between courses.

Finally, a cocktail bar to jump on the Salsa bandwagon. The overpriced Rumours near The Strand now becomes Nightflight on Monday nights with, according to a spokesman, "everyone dressing in Carman Miranda outfits."

At six quid for admission and a tequila sunrise, I think I'll stick to Newsnight and Horricks (yeah, try quilling the other one, Nicholls — Ed). Happy punting, anyhow. MIKE NICHOLLS

FUN STARTS HERE

WE'LL HAVE three courses, waiter, but we have to be out of here in 25 minutes.

Trying to consume a course every eight and a half minutes kind of sums up Kevin Godley and Lol Creme; they attempt to get through so much in so little time. With a much here and a quote there, this is going to be some interview.

The pair are literally on a flying visit with 24 hours to meet with their management, joke with this journalist and view the video they are editing before flying back to Ibiza to continue producing the Boomtown Rats' fifth album.

This burst of activity is reflected with the amount of 'product' which is emerging from the duo after a lengthy lull. With the single 'Under Your Thumb' scaling the charts and an album soon to follow, Godley and Creme can at last put the failure of their invention, the Gizmo instrument, and the failure of their 'Consequences' LP behind them. They are heading for success once more.

But how long will that last? The answer could depend on business reaction to the latest trick up their sleeves . . .

Well into the first course I learn about the pair's venture into the literary sphere, 'The Fun Starts Here' — Out-takes From A Rock Memoir' which will shortly grace the stands of selected bookshops. It's a combination of grotesquely satirical cartoons and words, tracing the rise of a rock star amidst an ocean of sharks.

"It makes an ideal present . . ."

quips Lol . . .

" . . . for somebody you don't like!" Kevin wisecracks.

Based on their experiences in the music business, several well known figures might recognise thinly disguised caricatures of themselves, and could cause a considerable number of hackles to rise. It's a blunt and cruelly honest poke at the industry, and as Lol mentions, could well do their career a lot of damage.

Needless to say, some publishers wouldn't touch the book, and now several bookshops are refusing to stock 'The Fun Starts Here'. Perhaps people working in the music business might be able to identify with the subject matter more closely than the average person, but not to the extent that the latter will feel excluded.

Seconds into the second course we discover that it is impossible to eat three courses in 25 minutes, so we depart to the video studio where Kevin and Lol are completing the final edits of a Duran Duran video to go with the extended 12 inch version of 'Girls On Film'. The video is intended for New York clubs, but even if the single hadn't gone down the charts over here, the BBC would never have shown it. Blush — a double X rated adventure into scantily clad models mud wrestling,



GODLEY AND CREME

playing suggestively with hairdryers, writhing around with beach boys in a plastic paddling pool — there's hardly a scene the BBC would leave uncensored. No wonder the dynamic duo enjoy working with videos.

"We got into videos after people saw what we'd done with 'An Englishman In New York' and 'Wide Boy' and suddenly we were asked to do others," Kevin says. "We did the Visage videos which are probably the ones most people will remember, and the Toyah 'I Want To Be Free'. Toyah is amazing to work with. For 'Mind Of A Toy' for instance we had to storyboard everything in detail so Steve had a definite idea of what he was going to do every second. But with Toyah, we just had to put her in a situation and she improvised wonderfully. She's a born actress."

From the way they took command of the editing desk over the Duran video, you'd think they'd been at it all their lives. As Lol says, it's a medium they like to work with because they like translating music into visual effects.

No more time for talk, as the pair have several more hours' work to put in before Duran Duran arrive to see the finished article. I leave them drooling steamingly over nipples and ice cubes.

Books, records, videos and production. Is there anything this versatile duo can't do? I wouldn't be too sure . . . DANIELA SOAVE

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ROLLING STONES — AN EXCLUSIVE

Pictures by George Chin

GOD SPEED TO THE ROLLING STONES, proclaimed a banner outside the local church. "Is that a welcome or are they telling us to get out of town?" Mick Jagger roared with laughter, his eyes crinkled and mouth contorted into the famous leer. Mick is delighted and astonished at the furore caused by the return of the Stones. "We don't really deserve all this fuss do we?" He owns up during a break in rehearsals.

Lines etch into their faces and the long hair that shocked the sixties is trimmed and turning grey, but the Stones are still a school gang, arguing, and mocking.

"Who said you can play guitar on this one?" Keith Richards demands when Mick plugs in and jigs around. Jagger ceases to be the playboy celebrity, or the management and business brain. He's the lead singer and Keith is boss of the guitar department. He relaxes, and like an older brother, shows Mick how the guitar should be strapped up, tuned and played.

Ronnie Wood, a Stone these past eight years, comes up, excited and full of smiles. "The music has been feeling so good, all we need now is an audience."

"Why don't you shut up — I'm doing the interviews," Keith orders him to vacate the premises. Gang rules are strict. The new boy must be kept in his place.



Invited as a special guest to the farm in Massachusetts where legendary rock 'n' rollers the ROLLING STONES are rehearsing for their first US tour in three years, CHRIS WELCH provides a rare insight behind the preparations.

The band's arrival at Long View Farm, an elaborate and luxurious studio deep in the heart of the Massachusetts countryside was supposed to be a secret. But within days of them moving in to rehearse for their first American tour in three years, the entire local population knew of their presence. Reporters and photographers descended on the farm, clamouring for interviews. CBS News TV crews toured the picturesque streets of North Brookfield, the nearby town that looks like the prototype for Peyton Place, and probed into the effects on the natives.

Anyone with an English accent was immediately asked: "Are you with the Rolling Stones?" The young Brookfieldians demanded autographs. Older ones told how they had been to England, for the D-Day landings in 1944.

Fans began driving in from New York and Boston to camp out in the field at night, wrapped in tog and assailed by the moths and flies that plague the area. Their shadowy figures flitted like Indians around the farm by day and night, while the cavalry in the shape of Big Jim, the Stones' English security guard, flashed his torch anxiously into the bushes.

Armed cops blocked off the roads and select men, the equivalent of local councillors, combed the fields, for infiltrators. "Can you imagine them doing all this for us in England?" said Jim, highly impressed. "They would just be complaining about the noise."

Fans stalked across the hills, keeping under cover, and beating off the moths.

Turn to page 14

NEW DOUBLE LIVE ALBUM

IT'SNAZ

ON TOUR

September

17th HULL City Hall
18th NEWCASTLE City Hall
19th EDINBURGH Odeon
20th GLASGOW Apollo
22nd BRADFORD St Georges Hall
23rd BIRMINGHAM Odeon
24th POOLE Arts Centre
25th NOTTINGHAM Rock City
26th LIVERPOOL Royal Court Theatre
28th CARDIFF Sophia Gardens
29th SHEFFIELD City Hall
30th WEST RUNTON Pavillion

October

1st DUNSTABLE Queensway Hall
2nd LONDON Hammersmith Odeon

Nazareth



MEMS

their reward came just midnight, when the Rolling Stones began blasting blues and rock.

Inside a huge barn, once the domain of horses and manure, now converted by owner Gil Marik into a carpeted, track-lit workshop, the Stones played at full volume for hours. The music waited for miles across the countryside, while the unseen, scattered audience sat under the stars and listened.

I sat cross-legged on the floor of the loft where the band set up, and allowed myself to be decimated at close range. 'Is it too loud? It is too loud?' said Mick, looking concerned as I poured him some beer. It didn't matter. Just hearing the Stones suddenly launch into the old R&B hit 'Monie' was enough to bring tears to the eye. Keith set up a floating, echoing Bo Diddley beat. Mick shook his maracas, and Charlie Watts produced a controlled thunder of tom tom.

This wasn't the Hoop LA, dry ice and special effects Stones. But the magical blues band I first saw playing in a tent at the Richmond Jaz festival, back in the mists of time.

THEY have been digging back into their roots, recapturing the spirit of the youth, and unearthing tunes they haven't played for years. Applause greeted 'Down The Road Again' and tunes from the new album like 'Hang Fire' and 'Black Limousine'.

Your presence seems to be having an effect. That's the best I've heard them all week," said Ian Stewart, still playing boogie piano with them after all these years. "I think this is going to be my last tour with them. I'm getting too old for all this." He says that before the start of every tour, just like Bill Winer, who has been threatening to retire. But he's still there, watching Charlie's bass drum foot and keeping his head down.

They all lead separate lives, and busy themselves with solo albums, films and hobbies. But a Stones reunion puts them all back into their old roles that have survived catastrophes, marriages and a lifetime of changes. Can these charming middle-aged gentlemen recapture the spirit of rock 'n' roll in the slightest?

The answer is, they represent the spirit of the Stones, and nothing short of total collapse can miss that away. With Keith cured of his drug problems and Mick running every minute of his day in his blues track suit, they seem determined to roll on for a good few years yet.

Bill Graham, the man who started the legendary Fillmore, and is promoting the tour which starts at the end of the month, wandered around the town telling everybody how the tickets were selling every body had the tickets were selling an extraordinary variety of support acts were being invited to play in the main marquee, from UB40 to James Brown.

There were plenty of people for him to earbash. The four couples of entrees, studios and beaches seemed overran with wives, children, and women, security and press. In the night of the nation, coast Morike, the Richard Branson of Massachusetts, could be seen holding his head and looking worried. He actually lives on the premises and the invitation seemed to be getting him down. "It's been madness - we never expected all this," he said, nervously scouring the baskets for fresh arrivals.

I had been waiting three days, waiting files at the local motel before being asked to breach the security net. But Mick seemed to think I had just arrived, when we finally sat down in the studio in talk. "Would he like a cigarette?" "No. I grew up ten years ago. I haven't smoked since I was 21." His fitness drive is all part of the restless need to explore, to keep working and moving. In the last year he's been to Peru for filming on the ill-fated Werner Herzog epic 'Fitzcarraldo', and to India for a holiday.

"We came here to get some work done, but there's been too many visitors. We can't get any playing done, and I can't even do my exercise. I have to keep fit so I don't pull any muscles in my old age. I do some weight training, and running, dance routines and gymnastics. I've been running a 1/2, about seven miles a day. Then I do... gym and some weights with my bodyguard. The trouble is nobody else can run with me, and my body guard is so big, he can't move."

In fact Mick has three bodyguards, which he obviously considers necessary in the wake of attacks on every type of celebrity from Reagan and the Pope to John Lennon. He wanted to do normal things like go into town for a shave or play tennis, until the news got out. "It's all been on TV and I can't really go out now. But they have been very nice to us in the town. The TV crews interviewed the boss of the local liquor store and asked how many bottles we ordered. They probably think there's only the five of us up here, ordering all this booze."

WASNT he pleased at all the excitement? Yes, it's good, but we don't deserve it really. Nearly every one of the acts in on every type of a day, and on the last tour it took a week to sell 'em out. I don't know why it's suddenly gone crazy. The album isn't even on the charts yet. The single is being played, but I don't see the reason. When I landed at the airport, the kids were shouting 'Oi Oi Mick'. And they'd all got their tickets. I think we've sold around a million."

The Stones will be playing arenas, auditoriums, smaller theatres and clubs, as well as two nights at New York's Madison Square Garden. The trick to tour again developed last year when as Mick says, he was pressured by fans to show a response. "I got petitions from kids, some signed by 1,500, and I got tied up with saying I didn't know when we'd tour. I just said 'this year. And that was it."

"We're going to have very big acts on the bill with us, not just good people, but very popular ones, like Journey and Santana."

Would the Stones bring this package to England?
"We don't have any definite plans to do anything more after this tour, but Europe should be the next stop. Whether it will be springtime I'm not sure. We'll wait until the weather gets better. It's a nightmare travelling when everything is snowed in and England always goes on strike in the winter."

The Stones are bemused by the trappings of their album. Great significance is read into song titles, lyrics and covers art, but as Keith and Mick explained, the songs were put together over long periods and the cover was the least of their worries.

Rolling Stones Tickets You best songs that date back at least three years.

Said Mick: "There I say? This album seems to be selling better. But in the last three or all the same. Some Girls' Emotional became and this one don't have any quality difference. Sometimes people say we are pretentious. But this new one is quite good."

shit, people don't blame you I hope."
In fact a group of religious zealots campaigning against rock music only the night before the TV show "Singer Fingers" as an example of an album cover that should be banned and banned on a bonfire of their regular burnings sessions.

"Oh, that's just a minority. Don't give the impression there is a campaign against rock music or the Stones. It's just 'Singer TV'. You're just to go a long way to find a few other reasons like that. You can see a producer streamlining his programmes up - can't you? They get a few boxes together and a record company spokesman who always wants to be on TV anyway."

Keith's last chance to be in the movies, 'Fitzcarraldo', failed out. What happened? "Production stopped because the leading actor, Jean Rochford got ill and fell. I an assistant in Lima writing and nothing happened. By that time my contract was up and I couldn't sit around for another three months while they re-shoot the whole thing. So I said, 'Goodbye, I'm going back to the record business.' I finished off the album and organised this tour."

Mick admits he was very disappointed that his big sale idea 'Performance' had fallen through.
"It was a thing because I did two months filming and they'd got all my motor around. Now they can't use any of it. Maybe we'll use it as a promo film. We

with its counterfeit 15 dollar Stones tickets. Mick showed me a genuine ticket and said "Feel the tongue". The Stones logo - the big red jagged tongue - had a filament inside, which sets off a detecting machine. They hoped the system would save fans paying up to 50 dollars for forged ones.

Less concerned with the business department was Ian McLagan, dapper keyboard player and veteran of the Small Faces, Rod Stewart's Faces, and several years duty with the Stones. The strain of working with them showed. He has gone grey. MC was miserable because the keyboards had not arrived in time from his Los Angeles home. But he was eager for news from home, especially about his old mate Ronnie Lane and Steve Marriott. He was astonished to learn they were playing together again.

Ronnie Wood was hospitable, showing where the drinks were kept and proffering copies of his new solo album 'I 2 I 4'. He was suffering from a bad attack of hiccups as he tried to tell me the New Barbarians, the Stones spin-off band, was still in existence, and just waiting to roll in the wake of Steppenwolf. Keith confided that he thought the Barbarians were a load of old fat.

"It's a newly formed band, and we're hanging in there, ready to go," said Ronnie brightly. "I was also invited to go on tour with Bob Dylan. He came over to my house in LA and asked me, 'Can I couldn't do it because the Stones were restraining for a couple of weeks in New

It's been great. We didn't really get the go-ahead until late July and this place has been built almost over our heads. The guy was talking about building more bedrooms but as long as we had a stage to play on, I didn't mind. You might think after all the time we've been together we didn't need to re-locate. But there was detailed stuff to work out, and it's partly psychological - to get us playing. Everybody is playing well and the band sounds good. That's the main thing. We worry about where the numbers end when we get on stage."
Keith explained they had been reviving 'Time Is On My Side', 'Under My Thumb' and even 'Come On' the most ancient and holy of Stones classics.

"I've got this incredible tape of old me. It was good to play back and check out the old songs I'd forgotten."
Ronnie began to bubble excitedly about the songs, and Keith fixed him with a serious gaze and said very softly, "You disappear", Ronnie seemed unshocked by this snub and I asked how the pair of them got on playing together. Was there a telepathy between them? "Yes, I kick him and he says 'I see the long extended leg, aimed towards the vital parts. Actually we have a problem signalling to each other more than Mick and I do. Mick only looks to me if it's going really well - or really bad. We can get into trouble if Charlie he got his eyes closed and he's still banging away when we should have stopped."

Keith explained that he felt he had won a battle over the staging plans. "I can see that shifting stage coming afloat. But it's going to be hammered down. I don't want to put on some elaborate piece of theatre, I don't think the Stones function best like that."

"But now we are going to have dynamic effects, once or twice in the show... " interrupted Ronnie, which was not a wise move.

"Radio - when I'm talking, kindly shut up and knock your teeth in. The noise of the booth talking is indecipherable." Ronnie hiccupped and fell silent. "All I'm trying to say is that we need a stage to carry around, not a small town. All I care about is the sound getting a good sound and being happy. We should all be leaping off 10 story buildings, but if the sound ain't right, the audience are going to say 'What's Wrong?' We've still got that big globe that we used to walk over, anybody wants to buy it, we've got it in the warehouse."

KEITH'S victory over the combined forces of Jagger and Bill Graham was to ensure that the band could control when the moving stage actually moves. And the music is a just of sound quality, then according to Keith, it wouldn't move again. The tour is due to start in Philadelphia on September 24 with 30 open air dates to kick off. Charlie Watts has asked me on the radio, reporting Woody who had wandered off, still hiccupping.

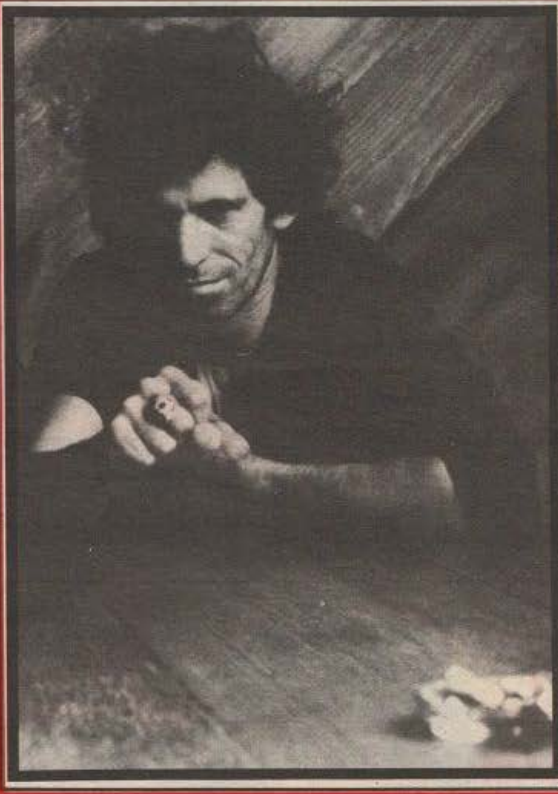
"Was Charlie looking forward to the tour? His expression was a mess when he went to the plane 'No Comment', Keith laughed. "He always says he doesn't want to go on tour, but he always does," said Richards, happily interpreting the Watts silence. "He's one of these guys who appear over the pump deck after all's over and says, 'I wish I could be just a fat man and he doesn't want to do it. 'Cause he does really, and also why would he still be here?"

"I do it because I like it, and it helps keep the band together afterwards. It gives everything from writing songs to recording another injection and meaning. The reason most bands who have a few hit get f---ed up, is because they get fat on success. They spend a lot of money making records then wonder why they aren't hits. You don't start a band by walking in the studio."

One factor of the Stones' longevity that amuses Keith is that girls who used to go to their shows in the sixties now turn up with their 18 - year old daughters. Right now, I'm much more interested in the daughters. I'm not ready for retirement yet."

The Stones began jamming again. Charlie, business - like and obedient, only playing his tiny wooden drum kit when asked, while Bill sat on one side on a stool smiling and sole in the knowledge that he too is now a pop star.
"That's good but it's awfully loud," said Mick, his guitar sugging in his knees after the band had blasted through an untitled blues. His red socks dropped around his ankles, and a combined power of the guitars seemed liable to blow him off stage. Woody and Keith began a juggling routine with cigarette packets, and it seemed to me the band got a shade louder, as they launched into 'Down The Road Again'.

Stu played them back on an old number on a tape machine, so they could remember it. "What's all this?" demanded Keith, and then giggled to Charlie. "Oh he's always a one for one, but he's not possible. Any plans I make, something is bound to happen to make them null and void. I have implicit faith in the Rolling Stones. This is what we've got - so come and get it. What else we supposed to do - go and collect butterflies?"



is quite cool and relaxed. It's not a great step forward or backward. Heaven is a nice song. Mick then, it started out with just me and Charlie playing in the studio. Then we added Keith. I was just looking around singing on my own. Keith said it sounded really good and we should leave it alone. But we added some harmonies and guitar. I just made it up as I went along. There's not much of a lyric - just a sound and a mood. Lots of people like that one - it's funny."

Mick is also pleased with the bluesy 'Black Limousine' and says it really just got onto the album.
"People always sniff their nose when we play a blues, but this has turned out to be the one everyone likes. The critics have to look up their noses, and say 'Ah, that's just ah-hum, the one I liked...'. I suspected Mick had seen me looking up my nose, and he laughed in derisive fashion."

"When we did 'Some Girls' we were feeling very vicious and snarling. But I got that out of my system and there are a few ballads coming now. I'm not straining so much. I had a really thought about it, but enough people have said that, so it must be true. I'm not trying too hard."

Why the tattooed faces on the album cover?
Mick groaned a bit. "Oh, it's an artist whose work we've used before. I don't think it came off too well. I like the picture of Keith but not of me. I suppose it's okay. Covers don't mean much do they? If the record is good and the cover is

was living with the Indians out there in Peru - hundreds of them. Very interesting people. They'd never seen a mirror before and of course they painted their faces, and got their hair up. And when we gave them mirrors, they stared at them the whole day. Utterly innocent sanity."

MICK went hunting with the Indians, and although he can speak Spanish he couldn't understand their tribal tongue. Nonetheless he played drums and flutes with them, as they hunted away through the jungle. It must have been a horrid scene.
Gore Vidal has written the screenplay for Mick's next film 'Keith', in which he plays an ex-GI from New Orleans. He's spent months getting the accent right. The guy smokes a new cigarette, it's very black comedy. A bit like of American, religious, the CIA - a lot of things. We hope to make it next summer. David Byrne and I have also been writing a few film scripts around together."

As part of re-recording and conducting interviews, the Stones had a meeting with Bill Graham to finalize details for the tour and plot money. An argument developed about the way an American singer, which Keith didn't want very much. "What if it were? He was a little bit. Both photographers later claimed victory as the issue, much to Mick's amusement. They have to contend

Another problem they have to contend with is counterfeit 15 dollar Stones tickets. Mick showed me a genuine ticket and said "Feel the tongue". The Stones logo - the big red jagged tongue - had a filament inside, which sets off a detecting machine. They hoped the system would save fans paying up to 50 dollars for forged ones.

Tuck, because we come here. He's a heavy guy. But I can loosen him up and control him with all the things that are normally taken.

"I don't feel intimidated, I always put the Stones first because they are my favourite band. I've been with them for eight years."

Ronnie contributes two songs to 'Tattoo', 'Black Limousine' and 'No Use in Crying', but he doesn't claim too much credit, not when Keith is around. The senior Stone made a rather spectacular entrance as he sat beside us on a sofa. Something shot out of his mouth. "Oops - this goes one of my legs," he observed, and the assembled company dissolved with laughter. Ronnie nervously split beer on my leg and proceeded to mop it up while Keith probed for missing gaps in his mental work.

ROCK'S original punk, clad in black leather trousers and waistcoat, has an intimidating reputation and aura. He's the heroin addict who survived and came back. The bust victim with the legendary stamina for hard living. But he was in wonderfully relaxed and good-humoured mood. His wit can be scathing, but he is fearless, and frank.
"It's been a rush getting ready for this tour, but we had to come back, and so far

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PARENTAL ADVANCE

I'VE ALWAYS liked my boyfriend's father until now but he has made me feel so sick that I never want to see him again. It happened when I went to watch television at their house a few weeks ago. I was alone in the kitchen just before putting on my coat to go home, when his father, back from the pub, walked in and put his hand up my skirt. Then he just laughed and walked off.

I didn't tell my boyfriend and haven't been to his house since. I don't feel like going when his father is there and don't know what excuse to make when I'm asked. I can't tell my parents as they'd go mad, and my boyfriend is afraid of his dad anyway. What should I do? I don't want to cause trouble.

Debbie, Gravesend

● You're understandably upset about this unexpected advance made by your boyfriend's father, but you won't feel any better if you continue to keep your feelings bottled-up inside. Writing this letter has been an escape valve, now let's try to get things into perspective.

There's no reason why his dad's immature and intoxicated action should cause a rift between yourself and your boyfriend. Your first loyalty is to be honest with the guy in your life about your reasons for not going to his place any more. Even if your boyfriend doesn't feel able to take it up with his dad, talk it over with him, and decide how you can both handle the situation best from there.

This hassle can be confronted head on, deliberately avoided or laughed off and allowed to fade and be forgotten. The choice is yours. Whatever his motivation at the time, chances are your boyfriend's father will be just as embarrassed as you are when and if you meet again. He knows why you're staying away, unless he was so drunk at the time that he's already forgotten, and by now he must be aware that you're interested in his son — not him. If you see him again, and he isn't, it's up to both of you to make it clear.

Meanwhile, why not ask your boyfriend to your house instead. There are plenty of other places where you can arrange to meet too.

Warning to dads. Act your age. Your sons are getting bigger every day.

MESSAGE HOME

I LEFT home recently after getting into trouble and would like to let my parents know I'm OK. It's important that no-one knows where I am so I can't risk a postmark. Any ideas?
Billy, UK

● You can let your parents know you're still alive and well by leaving a message, in complete confidence, with Message Home on one of their 24-hour lines connected with a tape-recorder. No attempt will be made to trace your call. Ring them on 021-425 3295. BIRMINGHAM: 051-709 7558. LIVERPOOL: 01-799 7682. LONDON: or 0968 76161, SCOTLAND.

BRACES BOVVER

DO BOYS like girls who wear braces on their teeth? I've had to wear one for a couple of months and it's terrible. I hate

to open my mouth because all the silver wires show and it's so annoying to talk or eat with a lump of plastic in your mouth. When I go out with my friends I hide the brace in my pocket, but then I have that guilty feeling, as though I'm missing school.

I had a boyfriend who's really lovely, but have been avoiding him since I've started to wear a brace. It's so embarrassing.
Penny, Chester

● Better to brace yourself for a few months of intensive tooth treatment now than have a less than aesthetic set of choppers later. Investing in a smile you can be proud of for the future really is worth it, so avoid the temptation to phase that brace for once and for all.

Why assume your fave fella won't want to know you? Let him make-up his own mind. If you have something going between you, of course he'll still want to know. Right now he's probably wondering what on earth he's done to offend you.

SWEATY QUALMS

FOR SOME reason I seem to sweat more than anyone else I know and I'm sure other people notice. I've tried several different types of deodorant, but none of them seems to do much, except ruin my shirts. I'm 13, and feel really filthy.

Tim, Bristol

● Sweating is natural. Sweating is healthy. It's a speedy and effective body mechanism for eliminating waste products and generally cooling you down at the same time. Everyone does it! But often during times of worry and stress and at the stage when your body is working overtime as it grows to maturity, the sweat glands may function erratically, producing more. It's happening to your friends too.

While you can't control the amount you sweat you can do something about the aftermath. Clean sweat smells sweet. Stale sweat creates an odour. So do those plastic android deodorants if they're used excessively even over a short period of time. Give 'em a break for awhile, and let your body take over again.

Avoid nylon shirts, lethal as perspiration traps, change socks and underwear every day and try using a medicated bacteria-killing soap, available from any chemist. Washing the sweaty bits, armpits, groin and feet at least once or twice a day will help if you can't manage a daily bath or shower.

RETURNED PASSION

UP UNTIL last year I'd been going out with the same girl for three and a half years. But we split-up and she's engaged to someone else now. Since we finished I've tried going out with other girls but can't get her off my mind.

When I saw her recently, she said she still loves me and I believed her. I know I love her and am confused about what to do now.

Steve, Ramsgate

● Seeing this girl again has brought home the good aspects of your relationship after the relatively short time you've spent



SUSANNE GARRETT ANSWERS YOUR PROBLEMS

Problems? Need some information fast? Or just want to talk about it? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply.

apart. But think about the reasons for the big bust-up too. Could it work again? Only your ex-girlfriend and yourself know the answer to that one. If you're confident that she still cares for you too, pluck up the courage and ask her to come back. What if she refuses? You'll know the split is final, and the sudden jolt could be just the stimulus you need to find another girlfriend. Love and hate are two sides of the same coin.

ACHING PROBLEM

I'M REALLY scared as I keep getting a kind of aching pain in the balls whenever I feel randy. I was kicked hard during a football game a few weeks ago and wonder whether this could have anything to do with it. I don't have a girlfriend now, but am wondering if this will ruin my chances of a sex life. What should I do? I'm 15.

Steve, Cumbria

● The testicles are ultra-sensitive and any injury, however slight it may seem at the time, should be checked - out with your doctor. Feeling sexually turned-on without reaching orgasm and the release of ejaculation is also quite a natural cause of painful sensations in the balls. This may be the reason why you're feeling discomfort from time to time. If so, masturbation will help relieve the tension.

If that doesn't help, and the pain continues, you should certainly make an appointment with your GP. There's no reason to suppose that the twinges you describe will in any way affect your future sex life, but see the doc to make sure you're safe and sound.

KATE'S MATES

FOR MONTHS I've been trying to find an address for the Kate Bush fan club. It's not advertised in any of the music papers or mentioned on the cover of any Kate Bush book or album I've ever seen. Any ideas?
Jon, Stockton-On-Tees

● Sure thing. For details of how to join the ever growing legion of Kate mates zap a stamped addressed envelope to Kate Bush Fan Club, PO Box 38, Brighton BN1.

Anyone else having trouble locating a specific adulation organisation or experiencing difficulties with the ones you've joined, let us know.

KONTACT KORNER RIDES AGAIN: Yes, the Autumn gig season is starting to happen with a vengeance. If your friends aren't into the same kind of music, or you just need someone else to come along to clubs and concerts, let's see if we can match you up. Drop a line, stating your (musical) interests to Kontakt Korner, 'Help', Record Mirror, 40, Long Acre, London WC2. It's free! People who haven't yet been contacted due to my summer absence will hear from us in the very near future.

SAD CAFE

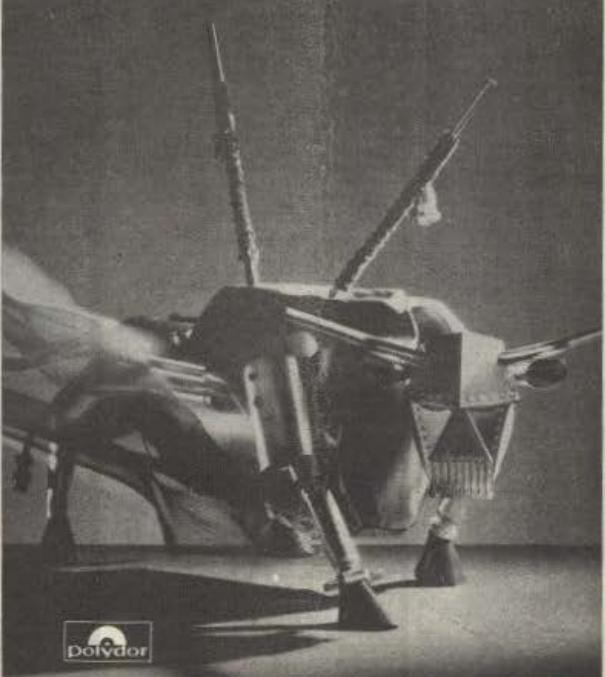
The New Single
MISUNDERSTANDING
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Autumn Tour 81

September		
Wednesday 23	Preston	Guild Hall
Thursday 24	Sheffield	City Hall
Friday 25	Bradford	St. George's Hall
Saturday 26	Newcastle	City Hall
Sunday 27	Edinburgh	Odeon
Monday 28	Aberdeen	Capitol
Tuesday 29	Glasgow	Apollo
Wednesday 30	Day off	
October		
Thursday 1	Birmingham	Odeon
Friday 2	Liverpool	Empire
Saturday 3	Nottingham	Rock City
Sunday 4	Bristol	Colston Hall
Monday 5	Portsmouth	Guildhall
Tuesday 6	Poole	Wessex Hall
Wednesday 7	Cardiff	Sophia Gardens
Thursday 8	Day off	
Friday 9	Ipswich	Gaumont
Saturday 10	Hammersmith	Odeon
Sunday 11	Croydon	Fairfield Hall
Monday 12	Leicester	De Montford Hall
Tuesday 13	Hull	City Hall
Wednesday 14	Manchester	Apollo
Thursday 15	Manchester	Apollo
Saturday 17	Coventry	Theatre
Sunday 18	Oxford	Theatre

all concerts commence 7.30pm.



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Just when you thought it was safe — another winner from the people who bring you SOUNDS and KERRANG!

PUNK'S NOT DEAD has full colour pictures of: —
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FINGERS
999

AND LOTS A
NEW BANDS



Singles



NO SINGLE OF THE WEEK, JUST . . .

THE POLICE: 'Invisible Sun' (A&M). While Adam Ant aims himself desperately at the under-sixes (did you see 'TOTP?'), yesterday's heart-throbs wheel themselves out on a new 45. They really shouldn't have bothered; or perhaps they should have just stuck to rewriting 'Message In A Bottle' every now and then. 'Invisible Sun', an attempt at something different, is a total bore — lyrically puny and musically just a drone. The smart remarks about a Spent Force start here.

DEAD KENNEDYS: 'Holiday In Cambodia' (Cherry Red). The splendidly-named DKs are, I s'pose, the Motorhead of latter-day punk: you may not care for their music, but it's hard to dislike them. There's none of the blistering spirit of the original punk about them, or the piggy-eyed evil of the Oi brigade — they're a flan in the face rather than a knife in the guts. This is a re-release of a single which had been deleted, and it no doubt stands a very good chance of following 'Too Drunk' up the charts.

DAVID ESSEX: 'The Magician' (Phonogram). Ghastly. A totally bland three minutes consisting largely of one blue eye repeating the title over and over again; this record is useful only to illustrate that ex-dreamboats can end up in much worse states than Sting or Adam — it just takes time.



KISSING THE PINK: 'Don't Hide In The Shadows' (Martyrwell). A Peel favourite, or so I'm told. I like it rather a lot, too, from its attractive pink and black sleeve to its artfully simple mood; I wasn't sure about the singer at first, thinking her voice a little prissy, but I've come around to liking her too. An unusual, unrocky record — you are urged to investigate.

JOHN MARTYN: 'Please Fall In Love With Me' (WEA). Slow, unexciting exercise, rendered even less successful by a Phil Collins production that shoves Martyn's remarkable voice to the back and has a bleeding great drum thumping away in the thick of it and drowning all else out. Sounds suspiciously like Collins's horrible gurgly voice on backing vocals, too; why can't he be content with boring half the world to death with his own wretched records?



DEVO: 'Through Being Cool' (Virgin). Skillful pop, many a sophisticated mile from those early masterpieces that made their name. I can't help but feel that Devo are fated to be remembered for 'Jocko Homo' and the like rather than their more recent works, however. If 'Whip It' missed being a monster hit over here for 'em, I can't see 'Through Being Cool' putting things to rights.

BILLY JOEL: 'Say Goodbye To Hollywood' (CBS). Mr Joel sometimes writes really excellent MOR songs, but this isn't one of them, as you may have gathered from the woeful title. Even the player of the obligatory sax solo sounds as if he's running out of steam.

OBX: 'Sailplane' (Cara). Radio Two fodder if ever I heard it. The composer and synth player of this seventies-style aural wallpaper is one Peter Bardens. Not the Camel bloke, surely? 'The



music stays the same," croons the singer, "only the words have changed." How appropriate.
EVERLYN KING: 'If You Want My Lovin' (RCA). She's triffl, but the song's a dead loss; there isn't much that sounds more anonymous than anonymous disco music. The minute this is over, you forget you've heard it. How many bpm's? Christ, how should I know?



REVIEWED BY
SUNIE

THE MOOD: 'Is There A Reason' (RCA). Oh dear. The Mood, as a glance at their piccle and a quick earful of their single reveal, are four pimply youths clad in tacky rent-a-futurist togs and trying frightfully hard to sound like Ultravox. Succeeding, too, more or less, particularly the singer, who has little Midge Ure's voice off to a T. Just what the world needs, I hear you mutter. Quite.

THOMAS DOLBY: 'Europans And The Pirate Twins' (EMI). Identikit electro record, with bits of Numan, Foxx and others poking out all over the place. If this is a piece of sly humour on the part of the angelic-looking Mr Dolby, we'll let him off with a light tap on the wrist and a warning not to be such a smart-Alec in future. If this is a serious artistic endeavour, though, we shall have to number him for the plagiarising little toe-rag that he is. Own up, Tom.

A FLOCK OF SEAGULLS: 'Telecommunication' (Jive). Another record with all the fashionable ingredients, handclaps and repetitive lyrics (on techno theme) included. With producer Bill Nelson on hand to stir the pot, the end result was bound to be competent, and so it is. The trouble with it is the group, who sound uninspired and distinctly short on original ideas.

BUDDY HOLLY: 'True Love Ways' / 'It Doesn't Matter Any More' (MCA). These two tracks comprise the A side of a four-track EP; don't know why they've been re-released now (they're not even medleyed a la Stars on 45), but you can be sure of one thing. If you buy this record, you are putting more loot into the fathomless depths of Paul McCartney's pockets, for the old bore owns all Buddy Holly's publishing rights.

CHRON GEN: 'Reality' (Step Forward). Oi boys, or that's what they look like. Quite presentable ones, though: not really ugly enough to qualify as Bushellian heroes, and — surprise, surprise — they're musically competent, although naturally the fast punk / HM / pop they play makes no huge demands on whatever abilities they have in that area. Umm. . . not as bad as I thought it would be.



DARYL HALL & JOHN OATES: 'Private Eyes' (RCA). They keep on churning it out, don't they? Hall and Oates never seem to stop, just churning out an endless stream of singles and LPs month after month, year after year. . . . Trouble is, for the last five years they've all sounded exactly the same. There can't be much job satisfaction in it.

ANOTHER RUNG

JOAN ARMATRADING: 'Walk Under Ladders' (A&H AMLH 64876)
By Daniela Soave

JOAN ARMATRADING is a shining example of what a producer can add to an album. This is by no means intended to be a slight on her songwriting ability, but the changes between her LPs are perhaps too subtle and without the help of a different producer every time to inject a new slant, her songs could quite easily fall into the trap of being similar and stale.

With Steve Lillywhite at the helm, I found myself taking more time to get used to 'Walk Under Ladders' than with her previous offerings, but it's well worth the effort. It's far more satisfying and stimulating, though you would hardly feel so at first listening. 'Walk Under Ladders' is a sparse affair almost to the point of being minimalist, but beyond the understatement lies a latent power which is invigorating and lasting.

Lavish string arrangements and 12 string guitars have almost been completely banished and synthesizers have been introduced with great effect. This is aptly illustrated on 'I'm Lucky', the first song of the LP and definitely the most stunning. Joan sounds younger than ever, singing a happy little melody. But the backing instruments are in a minor key which lends an almost sinister sense of foreboding and a hell of a lot of atmosphere.

Jerry Marotta's drumming has injected more spark into her compositions, as is apparent especially in 'I Wanna Hold You'. Without his inventive percussion this track would have been totally unremarkable. With the help of Rico on 'Romancers' a typical Armatrading composition is brought to life with colour and warmth.

'Walk Under Ladders' is more diverse in its moods and treatments than any of her other albums, and while it might require a good few listens before its merits suddenly shine through, it portrays Ms Armatrading moving into a new era, and a welcome one at that. ++ + +

MICHAEL SCHENKER GROUP: 'MSG' (Chrysalis CHR 1336)
By Malcolm Dome

IS THIS man truly heaven's gift to the cardboard guitar generation? Or has his skill been over-estimated? Now, whichever way I jump on this point, it won't alter the fact that Schenker is fit to many aficionados of metallica.

Well, be that as it may, like all guitar commandos, the man NEEDS the complementation of a strong group around him. And, as is proven here, Herr Schenker has exactly that. Sure, the six-string strummer is well to the fore, as his axe roams across the continuum from the bellicose to the sensitive with undeniable charisma.

However, in no way are his four cohorts overshadowed. Paul Raymond admirably blends towering volatility with calm atmospherics on keyboards. Cozy Powell blusters and broods with his usual panache, whilst Chris Glen remains sturdily in the background on bass (no hint of the oft-remembered McCartney appearance) and Gary Barden, if not a vocalist in the Steve Perry/Lou Gramm class, at least is consistently gutsy.

The overall effect is an album of light and shade, where even titles such as 'Ready To Rock' and 'Attack Of The Mad Axeman' tell only half a story. The sound is something of a surprising hybrid between UFO's dynamics and Journey's AOR craftsmanship and it ain't all hot, muthas! ++ + +

T REX: 'T Rex In Concert' (Marc ABOLAN 1)
By Simon Hills

SOMEWHERE AT the back of the roughest sound yet to be put on to vinyl you can hear the inimitable wailings of a singer who has become a pop legend.

It was recorded 10 years ago on the famous Electric Warrior tour, but sounds like a schoolboy doing a take-off, along with a very amateur guitar player.

If you're a fan you'll remember the era — songs like 'Ride A White Swan', 'Hot Love', 'Metal Guru' and 'Telegram Sam' are included as well as the older 'Dobrah' and 'One-Inch Rock', but they certainly don't sound the same on this offering.

The only element of the band that comes through with any force is the percussion work of Steve Took, while the rest sounds as if it has been dragged through an army assault course of mud, hedges and streams and then recorded on the cheapest cassette player you can find. OK, so it's the spirit that counts, but the most spirited thing about this album is the fact that someone had the nerve to put it out at all.

Which is all very sad. Not one of the songs comes even remotely close to doing justice to the originals. Bolan is often out of tune, the guitar phrasing is simply unintelligible through the mire and hissing that drowns out virtually everything else on the LP.

Sadder still is that neither Bolan or cohort Steve Currie are alive anymore to stop this coming out.



Heaven 17 rich mixture

Syrup of figs

HEAVEN 17: 'Penthouse And Pavement' (Virgin V2208)
By Mike Nicholls

IF EVER there was a conglomerate pulsating overtime with more than their fair share of ideas, it's Sheffield's answer to the PariaFunkadelicThang, the Heaven 17/British Electric Foundation Band.

Maintaining the same level of synthesised naivety started with the Human League and continuing on 'Music For Stowaways', ingenuity continues to abound with the addition of a proliferation of other exotic ingredients.

Without even dwelling too long on the superbly sardonic sleeve illustration, Messrs Marsh, Ware and friends have produced a pancake which requires more digesting than the entire contents of a Basque patisserie. You want electro-disco? You want extraordinarily sophisticated MOR funk? You want some jazz-tinged linking piano? You want super-cool chick singers, you want...?

Well, it's all here folks and it's a heady brew to say the least. In fact, it's a little too rich a mixture in parts, much of side two tending to get lost amidst its awesome complexities. The new version of 'Fascist Groove Thang' is also something of a disappointment, but elsewhere there are some stunning treats.

The title track, in particular, is immense coming over as a supermix hybrid of Chaka Khan, Light Of The World and Krautwerk! 'Soul Warfare' also shows the kind of long term interest in a genre that only dark horses like this weird crew could spring.

But dilettantes always did get their comeuppance and on 'The Penthouse Side' the mix, 'in' matchin' gets decidedly out of hand, notwithstanding one or two useful basic doodles like 'Geisha Boys And Temple Girls' whose lyrics underline the opposite forces of hedonism and social conscience which characterise the records as a whole.

The Hugo Montenegro-style grunting on the itchy 'The Height Of The Fighting' is a further example of the hyper-eclectic experimentalism which spills out of almost every note and the essential conclusion is that when Heaven 17 vent some of their more complicating frustrations, we'll be left with a very rewardingly creative crowd indeed.

Until then, tread gingerly and consume at leisure. ++ + +

SCOTT WALKER: 'Fire Escape In The Sky: The Godlike Genius Of Scott Walker' (Z002)
By Sunie

HERE IT IS at last. The long-awaited Scott Walker compilation, put together by his adoring disciple Mr Julian Cope and discreetly packaged in elegant grey and green, sees the light of day.

Doubtless there are those of you too young to recall Scott Walker when he was a pop star, never mind a deity, so an explanation may be in order. Scott Engel was the lead singer of the Walker Brothers, a trio from California who came to England in 1965 and scored several hits before their break-up two years later. Scott 'Walker' went on to record several solo LPs, with ever-declining degrees of success, on which he interpreted many songs by Jacques Brel (an influence on more than one rock performer, notably David Bowie) as well as his own compositions.

This record rounds up Engel's

self-penned songs from the solo LPs, and shows him to be a songwriter of at least notable talent, if not 'genius' as stated. It certainly conveys a certain bleakly romantic mood, albeit a somewhat unrelieved one.

Engel as writer, however, lacks that wry humour apparent in many of Jacques Brel's bitterest songs; these works have a more narcissistic feeling to them, the gloom of self-pity. What makes it all magical, of course, is The Voice, a gorgeous sombre, sensual instrument that mourns and caresses like no other before it or since. As a singer, the man is incomparable; Cope's infatuation is entirely understandable.

I'm told that a collection of Walker - songs - Brel is planned; that will make ideal listening for the days when the sun shines and you feel worldly-wise and confident and optimistic and cynical all at once. On the nights when you want to hug your loneliness to you, however, play 'The Godlike Genius Of...' for its velvet melancholia and for the ache in that voice.

Oh, and keep your fingers crossed — Scott Walker is now signed to

Virgin; if his current vogueishness hasn't alarmed him too much, perhaps he'll get round to making a new LP. Somewhere in Liverpool, a boy with a Scott Walker haircut is waiting with bated breath.... ++ + +

THE CRUSADERS: 'Standing Tall' (MCA MCF 3122)
By Paul Sexton

COCKER? Yes, Joe Cocker, well-loved throat of the late sixties cum early seventies now looking as if he's in his early seventies but, on this welcome comeback teamed up with the Crusaders sounding as croakily soulful and rich as he ever did.

The combination is unlikely than unlikely but it has the cheek to work. 'I'm So Glad I'm Standing Here Today' is a single of potential enormity, some of which at least I'm sure will be realised. Cocker's rasping sympathy gels just so with the other Joe, Sample, and his ever-accommodating keyboards. JC lives again on 'This Old World's Too Funky For Me' (it might have been written for him. No, hold up, it was) where his vocal is just that bit more controlled and there's a benign funkiness abroad.

Which leaves the lads, Sample, Felder and Hooper, four other tunes (there's also a Felder - lead sax instrumental of the single) on which to be the Crusaders. They do it; polished, controlled, unhurried, but this time certainly more than last, 'eally quite fresh and youthful. There's a fine arrangement of 'Luckenbach Texas (Back To The Basics Of Love)'; a Waylon Jennings country hit; Steve Hooper's imaginative percussion on 'Sunshine In Your Eyes'; the stomp - and - twang of the title number; and one called 'The Longest Night' with a hinted mystic quality and some strident electronic keyboards, another free Sample.

Perhaps they aren't the Jazz Crusaders of old, but they've done well just to avoid being the MOR Crusaders, and to be standing here today. ++ + +

LEVEL 42: 'Level 42' (Polydor Super P.O.L.S. 1036)
By Alan Coulthard

THE ISLE of Wight's very own college funksters launch into the serious business of recording with the release of their debut album on Polydor. Although they have achieved reasonable success with their three singles to date, this wouldn't ordinarily guarantee similar success in the larger vinyl format, but, in this case, Level 42 seems to have made the transition with the minimum of fuss and the maximum of proficiency.

The most important feature about the album, as far as I'm concerned anyway, is the variety of sound which the band conjures up. True, all the Level 42 singles so far have retained that economical jazzy soulful quality, somewhat reminiscent of Heatwave, but one listen to the album will soon dispel any doubts concerning the band's versatility.

Perhaps there is a kind of 'Jekyll and Hyde' streak in the band's nature. In a relaxed mood, they embark on soulful pop songs such as 'Love Games' (the last single) and 'Turn It On' (the present one), but when their anger is aroused all Hell breaks out in the studio with fearsome bass playing and rattling percussion combining to make up searing jazz funk instrumentals of which the episodic '43' stands out as the killer and the rumbling and rolling 'Heathrow' a close second.

The highlight of the set, 'Starchild' reverts to the soulful sound of previous singles but adds some invigorating instrumental intensity as it progresses to its climax. This cut also sees keyboardist Mike Lindup wrestling lead vocals away from Mark King, but it must be said that at times he seems to struggle. Still, the band's honesty and lack of complacency should carry them through any teething problems apparent on this album. It's unfair to expect too much.

Level 42 are four guys, talented but relatively inexperienced in the recording business, who've gone into the studio with a few ideas and come out with a whole album. All things considered, this is a stunning debut. ++ + +

Meaningless songs

THE HEEBEEGEEBES: '439 Golden Greats' (TWITS 101)
By Simon Hills

S NIGGERING ALL the way to the bank, (and why not?) The HeebieGeeBees take playful swipes at all the major artists you love to hate with slightly overdone imitations that expose the cliches top acts lean upon so heavily.

A sort of up-market Barron Knights, they ruthlessly crucify The Police (The PeeCees), Paul McCartney (Paul McCarthob and Wangs), David Bowie (David Bowwow) and Quo (Status Quid) as well as the inevitable Bee Gees from which they take their name.

Perfectly crafted, you can titter away to Status Quid and 'Boring Song', taking every Quo cliché in the book with the nasal Rossi whine off to a tee, Kenny Rogers talking about his son, and chuckle to an outrageous Neil Dug spooz taking in the highly imitable Bob Dylan on the way singing 'Bird Of Peace' ('you tasted real good, I had you with mint sauce').

Even the cover is a spoof 'Saturday Night Fever' job, with the other side a Pistols take off entitled 'Never Mind The Originals. Here's The HeBeeGeeBees'.

So true to the real thing are the

numbers here, though, many don't bear repeated listening — the lyrics for some of the songs not quite outrageous enough (presumably to guarantee mucho radio play), and once you've heard the note-perfect imitations then there's little more to look for.

But the initial impact is strong enough to have this office falling off their chairs (a normal practice after lunch, anyway), and all of it will make a great record to entertain your playmates on a rainy Sunday. TeeHee, the HeeBeeGeeBees have made the album... but the Stars on 45 will be the killer ++ + +

THERE'S A Rage In Eden and every other provincial outpost the compass can pinpoint: Ultravox have a new album out and all the young hacks crave their seasonal fix — an interview. The record out, the rock 'n' roll production line cranks into action: record, package, release and tour and if you've got a spare week, chat to the Press between the final two crucial stages of the process.

Chris Cross is round at Chrysalis Records' central London office first thing in the morning. The self-acclaimed earnest teen in Ultravox, he's dutifully telephoning a stack of local newspapers — the Oxford Mail, Gloucester Mercury, the Kidderminster Evening Courier — with the World Media — whatever that is — he's being most sympathetic with a tongue-tied 15-year-old girl who's obviously his greatest fan.

In fact, Chris Cross comes across as being a very nice chap indeed, a touch of his indigent uncle emerging as he spares a talkative half hour to each journalist, most of whom will probably only write about half a paragraph anyway.

He stops for a breather and we renew an acquaintanceship which began when I was on the road with the band in New York about a year ago. Yes, he's still living in Tottenham but has an eye on a country cottage out towards Reading on the M4. A modest abode set within an acre of grounds, its price makes the 500,000 mark.

He'll wear the collared jackets of Vienna. He's naturally come into a bit of cash, though this is hardly unusual for the band — second-hand Italian ballet slippers, ridiculous army boots, couple of days' growth about half an hour after Midge Dwyer arrives.

Although something of a heart — which, he has doesn't quite come over as the proverbial peacock in the past — similarly dressed in what he calls urban guerrilla hand-me-downs and an hour later, I get the impression he's recovering from what we'll call the trade here "a good night's sleep."

"No, no, no, I'm just knackered anyway." The unmistakable presence of a few grey hairs contrasting the otherwise mousey-haired features to the fact that maybe he has been working too hard, but more about that later.

Right now is the time for the interview situation to come off. It's another summer. Summer of ours — not that Midge has noticed. He's been so long in the studio it could be the middle of winter for all he knows — and I suggest Hyde Park for the scene of the crime.

A Chrysalis employee has a better idea. The tempo of a frisky cocktail lounge isn't outside. So, never one to let a passing coffee when Singapore Sings are available, we drop downstairs, position ourselves near a morning sunbeam over one of the resident videomusic waitresses.

Chris Cross, meanwhile, remains conscientiously at his telephone post, getting on about videos to some lover from the Liverpool Echo.

So, Midge, you did notice, what about all these scurrilous ads that Onda Sreba has been making, questioning your method? (Chris remembers that thanks to remarks made in Record Mirror a couple

ROCKETS IN EDEN

MIKE NICHOLLS discovers why ULTRAVOX are still the rage

of weeks ago we nearly ended up with a lawsuit instead of an interview.

"Just wait till I get me hands on who the hell wrote it," he opens cheerfully, "nobody'll tell me I'm not a vindictive person but that's over the top. What's gonna happen to those girls who see me as a sex symbol? They'll stop buying me records!"

Good point, though by an uneasy silence. Still, that's all so much water under the bridge now. Let's talk about something happier. Like all this money you've been raking in this year.

"Well, you know there are still a lot of debts to pay off. But still wait on arm and a leg off me from the fuck kids days. They don't want to give me my stuff. They just wanted to keep me dangling on a third acquaintance, I know."

There's been a lot of problems with the other guys, too. They owed a lot of money to Island and when we all wanted to record elsewhere, we had to agree on all our touring percentages, so we all ended up paying debts from their debts and three record companies ago.

"That's the hard side of this business," he continues without self-pity. "There have been a lot of problems, suing and fighting but it's all just about sorted out now. Island are quite happy because they're making more money out of all the back catalogues than they were when they had the band."

OF COURSE, the other wrong to Midge's artistic bow — and earning potential — is Visage. Contractual difficulties also surrounded the release of their first album to the extent that it didn't come out until a good 18 months after it was recorded. Now their second LP is almost ready for the racks. Has the space between recording times — two — and a half

years — rung many musical changes?

"Yeah, there's a marked difference between the two," Midge reveals. "I'm really shaping up and I'm very pleased with it... I'm sure everyone will like it." He adds dryly, doubtless referring to RM's hunched pop, "Rage In Eden." Time to change the subject again, then? ... Well, about this album, ever been to a garage band to wear a dress on the scene, that sort of thing?

"There's a sex problem here," Midge declares. "But I happened to mention he didn't get photographed in a dress and I just happened to mention he couldn't live happily because it all been made out to have been a big issue but there hasn't been one at all."

Fair enough, but one undeniable problem concerning Visage relates to their playing live dates. One remembers that most of the members of the band have their own more important gigs in the live and can't always accommodate this extra-curricular part-time project.

"It's hard enough trying to get everybody in one town at one time for rehearsals, so can you imagine trying to do a tour? Like John McVie's album, he's supposed to be doing a tour and the Bananash album and concentrating all surplus energy into his honeymoon so he can't manage it if this one tour. But that's no Visage was set up in the first place. Whoever was around most would take the major role. Like at the moment Barry Adamson is doing a lot in the wake of Magazine spinning up."

Meanwhile Midge's main priority is promoting "Rage In Eden," which although completed in June has only just come out. What took so long?

"Well, the art — work took quite a while," he admits. "Peter Saville moving all his usual speed-backwards."

"But we got what we wanted in the end," he enthuses, referring to the modern art design, the sort of thing which one might have seen gracing a high-cinema poster during the fifties. The concept follows through to the album and stage set.

Midge continues, "A few weeks before getting into moving away from the classical theme of the Vienna and All About Girl, sleeves. What I like about this one is that none of us are on it — there's no photograph of the band," he asserts with uncharacteristic flourish.

A minor difference between "Rage" and its predecessor is that the new LP was written entirely in the studio, isn't that rather going backwards under uncharacteristic protest?

"Well, we didn't think it would take so long," he concedes. "You think something's gonna be simple then it gets more intricate as you're new aspects of the song start popping up. So instead of taking a couple of days to write a song, it might take two weeks. We actually went over to Conny Plank's studio in Germany for six weeks but ended up staying three months."

"We enjoyed working with Conny but it starts to get you after a while. Particularly when there's absolutely else nothing to do."

"The studio I stuck out of a window from Cologne in a farmyard. There's nothing there, absolutely nothing," he emphasises, "it's just haunted by the spectre of the Doktorbaas plan. You can watch TV, you can listen to the radio. Nothing, just complete isolation."

"So why did they stay there so long? Was the album such a slog? Were they worried that unless they really revealed over the new LP it would be an anti-climax following the enormously successful Vienna?"

"No, not at all," he assures me. "I hate that idea. Like Fleetwood Mac took maybe a month to record 'Rumours' and it was a massive success. So then what happens? It's like — paradox — I've got to better this album so you go into the studio for a year and spend a million pounds doing the next LP and it's crap."

"We wanted a whole different approach from Vienna which we'd even looked up to recording. The way back, that's why I took so long."



between. You're living off your own wish when everyone else is taking home 75."

"It's like that for eight to nine years so the money isn't so burning now — which has a casualty quite justified in getting — if you spread that over seven years, it's not a lot more than what anyone else gets and it's not a lot of work. That goes for every musician," he goes on, absently, like a prime candidate for a position of senior rock 'n' roll shop steward.

So what about Barrett, square. Has this new-found affluence enabled you to play an essential part in London's burgeoning night scene?

"I honestly haven't had the time," he explains. "I keep up with what's going on through Betty or Dave or whoever. When I went down to there's a club last week it was the first time since the opening party which was... these months ago I've actually been working the whole time in the studio, not to mention a lot of video stuff, but the

new Visage video. It was quite interesting. So you're still into alcoholism — an workaholic, rather."

"But in about halfway," he laughs, before giving more substance. "No, I like working but it gets to the point where it all becomes too much and you look like what the hell you're doing. The studio makes you a dull person after a while."

"I mean you're talking about all these clubs (for a time excepted) page 10). It hasn't been to any of them because I've been working all the time. I'm really looking forward to the tour. It's gonna be like a holiday, getting out and meeting people, seeing the outside world again."

Touring opens in Sheffield this week and continues until February, taking in America, Japan and Australia, where, according to Midge, Ultravox are "regulators" — platinum affairs without so much as a professional diet.

Come next spring, Midge intends to take a break to pursue his other passion — film. "I've got an idea for a movie, a full-length feature which I'd like to direct and appear in as well. But before that, this and I am looking to take on other cameras, pr-

tour and shoot a documentary as we work our way back from Australia. It'll be great — seeing life from our point of view, what interests us as opposed to what Alan Whicker or David Frost like. Then maybe we could get someone to release it as a documentary."

Big ambitions, especially since the nearest they've got so far is poking their telephoto lenses about on a sparse beach. Midge explains, "we'd been working incredibly hard and the office suddenly said 'we're cancelling four days' studio time and you're off on holiday.'"

So they're off on holiday and it was Majorca. Tell me, please. A tiny hotel in the middle of nowhere, right, the only other guests German geologists. Anyway, within the space of 24 hours we'd found a bubble beach and Chris and I were waiting around like two photographers from the Sixties. Of course, when we got back, the film hadn't come out because the batteries were flat.

Aha, three minutes, who's the boss, who should arrive but Chris himself, seeing from a north of someone, instead. "I've got been"

see — ahh, now," he announces to the world in general. "This set's as gone completely. Nice here, fellas." He continues, stalling from the puffing breeze "mean our dual-purpose passers: at 50 like heading round the wind, break at Blackpool, offer."

"Blackpool doesn't have a beach, does it?" queries Midge.

"Yeah, it's a great place, Blackpool," Chris tells him. "Ah, ah, I'm thinkin' of Brighton," Midge agrees. "Er, where's the waitress, sh could do with another champagne cocktail," he decides, pushing aside the completed drag of his previous aperitif.

Midge declares that the too, is three sheets to the wind and implies that I've just bugged up a reliable day's rehearsal time.

Well, you were meaning you were working too hard, I gather. "Aye," he concedes, "better go and find a MacDonald's to sober up. Such natural fellows, these Ultravox types. All the rage in Eden!"



A LIFE IN THE DAY OF

Dollar

66 THEREZA: THURSDAY. Getting up was governed by Wednesday night when we actually went and recorded the track for 'Top Of The Pops'. We had a few minor hitches like a drum kit not arriving until late so we had a rather late night. I got up on Thursday morning at 9.30. Because we didn't actually know whether we were going to get 'Top Of The Pops', the guy who usually does my hair wasn't available to come to my home sometime before the show, so I went to the hairdressers and had me barnet done! A car met me from the hairdressers and we went to collect David — or so we thought.

David: Ah yes, I had a late night



DAVID VAN Day and Thereza Bazar, both 25, together make up singing duo Dollar. The couple first sang together in Guys & Dolls and this led to a romance which has only finished in recent weeks. Since splitting with Guys & Dolls four years ago the couple have concentrated their energies into making Dollar a chart success and have had hits with 'Shooting Star', 'Who Were You With In The Moonlight', 'Love's Gotta Hold On Me' and 'I Wanna Hold Your Hand'. Their current single is called 'Hand Held In Black And White' and comes from the album 'The Paris Collection'. David now lives in St John's Wood and Thereza has settled in Fulham, where she also runs a company making advertising jingles.

too on Wednesday. I stopped off for a drink in Mortons, I was only going to have one but I ended up staying to the end. Three o'clock in the morning touch. I woke up Thursday about eleven o'clock, wondering where I was. I was meant to meet Thereza somewhere about a quarter past one.

T: That's right. We don't like

having to travel in a car longer than we have to. It's daft because I live off the Fulham Road and David lives off the Abbey Road so it's stupid for us to travel to each other in the same car. So we just fix a point to meet each other. We were waiting for David in Shepherds Bush somewhere but David didn't arrive. We had a call time for 1.30 so the

car took me up to 'Top Of The Pops' at the BBC and then went back to find out what happened to dear David who'd gone back to sleep that morning after being woken up. D: 'Cause I'd had this hangover it'd set me back about two hours. Anyway I eventually did meet the car and I got to the BBC about an hour late and they were actually on the set going through the song.

T: There was this poor guy standing in for David and he was really embarrassed with the camera stuck up his nose. And David arrived and jumped up on the set and we carried on rehearsing.

D: Then we had a break. I went and washed my hair.

T: Yes, he looked a state.

D: They said: "Do you want make up?" And I said do you do plastic surgery?

T: I went back to the dressing room and decided what I was going to wear. The next call time was quarter to four and they asked me to do my make up and hair for the dress rehearsal, but I never do because then you have to sit around for another two hours before the run of the show and get stale. So we sat down with the musicians and had a natter. Plied with alcohol from our record company, to keep us happy. We decided what we were going to wear, had a little fashion show for the boys in the band. We didn't have any lunch. David had a sandwich after the dress rehearsal.

I never eat when I'm working, so if we're doing a show that doesn't go on until 11 at night I'm kind of wasting away. But I can't eat, it slows me down so much. I like to feel very empty when I'm working. Same when we used to gig back in Guys & Dolls days, I'd never eat six hours before a show. David's the opposite, he likes to eat lots and work it off in the show.

D: Darling, you're forgetting. You're meant to be telling a day in the life.

T: Well I am. We're talking about in between the first run through and the dress run. Our managers came down just before the dress run and we actually signed a contract for the gig. I looked at it and thought, is this wise? So that's what we were talking about with the band, trying to think of what songs we want to do, where we're going to rehearse.

We've got to have two other musicians as well, so they were suggesting people and we were just having a good old natter.

D: We started drinking then. Champagne went everywhere.

T: Good job the clothes had plastic over them because it just poured all over the place. We've got this sort of ritual which is still with us from early Guys & Dolls days. We always have a limo to take up to Top Of The Pops and we always have

champagne. And even if we don't want it now we still do it. It's the kind of thing that if we stopped maybe our luck would turn round or something. Just to explain that it's not pure extravagance and let's screw the record company for as much as we can.

D: And we had a surprise visitor. Gary Numan. He's looked after by the same distribution company as us, WEA, and he popped in to say hello.

T: He was actually on the show, his video was being used and he said he'd come down which was good fun really. He's so quiet. Obviously we've bumped into him lots because we're involved in the same company but we've never actually got talking to him until the last couple of weeks. He's so shy. And just the last few weeks we've really gotten quite close.

Because he wants to be more a part of the areas we're involved in a lot, that very showbizzy kind of image, in the papers a lot, individuals apart from our records. And we want to be a bit more credible and respected for our music instead of being slated all the time. So it's quite interesting. We've got quite a lot in common. He said he'd come down and we didn't think he would because he quite often says he'll do things and then chickens out. But he did.

He came down with his Dad who looks after and manages him. And he's taking us flying next week, 'cos he's got a 12-seater plane, a jet, and it's black. We're going to do some photos. That's what we talked about after the dress rehearsal.

That's when we started getting bored. After the dress run. That finished at about quarter past four and the show didn't go out until about quarter past seven. So it's three hours really of sitting round with nothing much to do.

D: No there's always so much to do anyway. Like Thereza's make up takes five hours.

T: Now, now!

D: Little joke. And then we did the show. Peter Powell introduced us, very nice introduction he gave us. We did the number, took a bow and then Peter Powell sent us off I suppose.

T: There's always a last five minute panic. You've got three hours to get ready for it. But I'm never ready. Someone comes along and says, on the set please, and I've got one earring on and one off and things like that. So we had our little panic and threw a few things at one of our managers and said carry in the comb and lip gloss. We were seventh on the show and it's quite hard not to be around and idgeit while everyone else is doing their bit and you're waiting still.

D: But that's when it begins. The main part of the pop business is to celebrate. We went out to dinner and asked Gary Numan if he'd like to come and to our surprise he said, yes, all right, smashing. Well he didn't actually say all right, smashing, I think he said, well... yeah. But so he came along. He doesn't usually go out, he's a junk food freak and we took him to Langan's. He had a steak which is quite healthy, I suppose.

T: We do like going to good restaurants, typical artist's fashion I suppose. But especially after a day like that, you've got to wind down somehow so it's nice to sit around and talk.

D: And then we went on to Tramp. Gary didn't come there.

T: Actually we got to Tramp and we felt a little deflated. We were tired from all this winding up just for three minutes. I mean, how can you give everything in three minutes? So we were sitting in Tramp feeling a bit flat actually so we thought we'd go home.

D: Before we did though we got gate crashed by Gary Glitter. He was telling us we should enjoy it more. It's just he was a bit louder than everyone there, I was saying calm down, Gary.

T: He kept saying to me, are you and he still together then? And I was going no we're not. So he goes oh, are you available then? And he kept putting his arm around me and kissing me and I was saying, now hang on a minute. But he's an amazing guy, Gary Glitter. Adam and the Ants are just like Gary Glitter, only 15 years on aren't they? So then the faithful driver was waiting outside with the limo and he dropped David off home and then me. And I went to sleep in the back of the car.

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"A Day Lay" by Paul Sinclair (author 'The Marc Bolan Biography', Omnibus Press March 1982)



September 30, 1947: Marc Bolan born in Hackney, London as Mark Feld son of Simeon and Phyllis Feld.

October 1952: Begins Northwood Primary School aged 5. "It was a nice school really, I remember liking playing with rubber bricks and making things with them."

September 1958: Attends William Wordsworth School in Dalston. Aged 10. "I remember on my first day being told it was named after a famous poet." That year his parents bought him a £16 acoustic guitar, having earlier bought a drum kit. His father was only earning £4.10 shillings a week as a lorry driver.

1959: Forms street corner skiffle group, while only 12 years old, with Helen Shapiro and school friend Stephen Gould. Helen's rise to fame a year later gave him his first desire for stardom.

Spring 1960: While sitting on a wall waiting to go to his part time job he sees local 'face' Martin Kaufman and stunned by the mod's appearance he resolves to throw out his Teddy Boy gear and become a 'face'.

September 1961: Parents move to a pre-fab called 'Summertime' in Wimbledon and Marc goes to his last school, Hill Croft. His father is now a caretaker in a block of flats. Marc spends most of his time out of school and round at friends houses listening to Motown records and drinking black coffee.

February 1962: Leaves school with only a few months to go and at 14 works in Edgars clothes shop in Tooting Broadway and a Wimpy Bar, washing dishes. The pressure of both jobs, one in the evening, the other during the day led to a "mental breakdown." He had "two hours sleep at night" and "did that for a week."

September 1962: Featured in 'Town' magazine as local 'face' with pictures by award winning photographer Don McCullin. Writer Peter Barnsley commented beneath the bleak canal and street pix "where is the goal towards which he is running as fast as his impeccably shod feet can carry him? It is nowhere. He is running to stay in the same place, and he knows by the time he has reached his mid-twenties the exhausting race will be over and he will have lost."

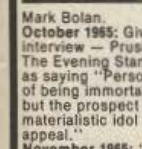
Winter 1963: Models clothes for John Temple and Freemans clothes catalogue. Also works as cloakroom assistant in a Soho disco and does occasional walk-on spots in the Sam Kydd children's TV show 'Orlando' where he plays a delinquent.

Spring 1964: Hangs around the National Theatre with actor friend Riggs O'Hara absorbing various Shakespearean characters and words he was later to use in the early songs.

Summer 1964: With Riggs O'Hara he takes the boat train to France for a month and spends a weekend with a conjurer in Paris. He later expands this to six months in a chateau with a magician.

Autum/Winter 1965: Works the local folk clubs in cloth cap under the name Toby Tyler. Meets actor Allen Warren who becomes his first manager and with whom he falls an EMI recording test singing the Betty Everett song 'You're No Good'. But Warren got Jim Economedes to produce an acetate of Toby Tyler 'The Road I'm On' before they split and Jim Economedes took over.

Spring 1965: Meets Mike Pruskin who is only 18 years old but becomes his publicist/manager. Jim Economedes gets a deal with Decca and Mark Feld becomes



Mark Bolan. October 1965: Gives his first interview - Pruskin's only success. The Evening Standard quoted Marc as saying "Personally the prospect of being immortal doesn't excite me; but the prospect of being a materialistic idol for four years does appeal."

November 1965: 'The Wizard' / 'Beyond The Rain' Sun is released on Decca. Reviews are good, airplay non-existent and sales not even enough to cover Economedes £100

bolan's biog

IN 1977 the original Electric Warrior MARC BOLAN said: "This is going to be my year. Everybody remembers Rudolph Valentino. And I'm determined that everybody will remember me." Two months later he died in a car crash, aged 29. Now, four years after his death, interest in Marc Bolan is stronger than ever, and this month sees the release of an album of previously unreleased material entitled 'Scare Me To Death'. PAUL SINCLAIR, author of 'The Marc Bolan Biography' due out next year, looks at the tragically short life of the man who still remains a hero to his fans.



producer's advance. June 1966: 'The Third Degree' / 'San Francisco Poet' released by Decca. It flops and Marc splits from Economedes and the company. Summer 1966: Meets Simon Napier-Bell, then manager of The Yardbirds and records set of demos with just acoustic guitar. All rejected by record companies except for 'Hippy Gumbo' for which Parlophone offer a one-off deal. Winter 1966: Second session with Napier-Bell to record 'Hippy Gumbo' again for a single and three other tracks. Marc believed he wouldn't sing well in a group so he put down the tracks alone with a click track as

he had done with the demos so as to get them steady and the band and strings were added later. February 1967: Marc promoted 'Hippy Gumbo' on 'Ready, Steady, Go' where other guest Jimi Hendrix, told Marc how much he liked the single. But sales were minimal. Spring 1967: Simon Napier-Bell puts Marc into Johns Children to restore his ego after flop of 'Hippy Gumbo'. May 1967: 'Desdemona' / 'Remember Thomas A Beckett' (Track). Banned by the BBC it becomes a minor hit with adverts all over London showing the group standing nude amongst discreetly placed flowers.

July 1967: 'Midsummer Nights Scene' / 'Sara Crazy Child' single issued by withdrawn after a few days. August 1967: 'Come And Play With Me In The Garden' / 'Sara Crazy Child' issued quickly after 'Scene' was withdrawn while touring Germany with The Who. October 1967: Bolan leaves Johns Children and 'Go Go Girl' / 'Jagged Time Lapse' issued against his wishes. Winter 1967: Meets Steve Peregrine Took after placing an advert in International Times. Arguments duo for one-off disastrous gig at The Electric Garden. Unrehearsed and

incompatible five-piece called Tyrannosaurus Rex after the giant dinosaur split soon after but Bolan and Took carry on as acoustic duo. 1967: Tyrannosaurus Rex record a session with Napier-Bell. Present also is Bolan's girlfriend - Terresa Whitman. It is these tracks together with the first solo demos recorded in the summer of 1966 that are later released on the 'Beginning Of Doves' compilation in 1974. February 1967: Bolan and Took leave Napier-Bell and record some demos with Joe Boyd producing. Danny Thompson plays cello.



March 1968: While playing Middle Earth they are spotted by producer Tony Visconti and signed to Regal Zonophone. April 1968: 'Debra' / 'Child Star' (Regal Zonophone) released. A minor hit it reaches No 34 in the charts.

June 3, 1968: Appears with David Bowie at the Royal Festival Hall. Bowie is a mime artist at the time. June 1968: Meets June Child, future wife and guiding light to Bolan over the years.

July 1968: 'My People Were Fair' album released. Cover by friend of Bowie, George Underwood. Cult sales.

August 1968: 'One Inch Rock' / 'Salamanda Palaganda' single. October 1968: 'Propheets, Seers And Sages' album. Initial impetus of 'Debra' sales now lost. The album has a lukewarm reception.

January 1969: 'Pewter Sutor' / 'Warlord Of The Royal Crocodiles' released.

May 1969: 'Unicorn' album. A masterpiece of hippy production but savagely underrated at the time. "When we did the album it was very obvious to me that it was going to be the last I did with Steve, in fact we both knew it at the time. We were living in Cornwall and Wales and I was very close to the earth . . . it was a period of clarity and purity and 'Unicorn' was very much into my soul, it was all me."

1969: 'The Warlock Of Love' volume of poetry published. Very Dylan Thomas influenced.

July 1969: 'King Of The Rumbling Spires' / 'Do You Remember'. The last single with Steve Took. They split after a bad American tour. "We just grew apart. We never were that together." It was also the first electric single. Marc had been round to Eric Clapton's house and picked up licks from him, though would never admit to be anything but wholly original. "It sounds like Johns Children . . . it doesn't actually sound that much different, just more funky."

October 1969: Advertises for a replacement for Took but settles for artist Mickey Finn who he meets in the Seed macrobiotic restaurant in Westbourne Grove. "Right away it was far more musical and far more relaxed."

January 1970: 'By The Light Of Magical Moon' / 'Find A Little Wood'. The first single with Mickey Finn and the last on the Regal Zonophone label. The company changed into Fly Records.

February 1970: Marc Bolan and June Child marry at Kensington Register office having lived together for about 18 months.

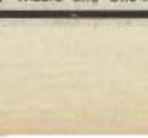
March 1970: 'A Beard Of Stars' album released, the first electric LP. Many of the tracks were solo Bolan as it was quicker to record all the parts himself than teach them to Mickey Finn. After its release they tour America.

September 1970: Name changed officially to T. Rex. October 1970: 'Ride A White Swan' / 'Is It Love?' / 'Summertime Blues' single. After one play on Saturday morning radio it sells 20,000 in one day and after a 'Top Of The Pops' appearance it goes to No 2. T. Rexy begins.

October 9, 1970: They begin the 50p tour which means all the kids can afford to come. And they do.

December 1970: After using Tony Visconti on two gigs it was decided to recruit a bass player. Steve Currie joined after answering an advert.

December 11, 1970: 'T. Rex' album released. It featured re-recordings of 'The Wizard' and 'One Inch Rock'.



presumably for the new audience who hadn't heard of Tyrann, Rex. "The audiences are a lot younger now. They come along with the kind of excitement that in the past has been associated with Led Zeppelin and that kind of stuff, attendances have been well over capacity."

February 1971: 'Hot Love' / 'King Of The Mountain Cometh', 'Woodland Rock' single. The first No 1. It stayed there for six weeks. The single featured new drummer Bill Legend and also Howard Kaylan and Mark Volman of The Turtles and Mothers Of Invention on backing vocals.

March 1971: Short Irish tour while Fly Records cash in on success with release of 'Best Of T. Rex' compilation. Then fly to America for first US tour with full band.

May 1971: First major riots at gigs. "I'd like to catch on the record the essence of the audiences we are getting so that people will know what is happening. People who come along to gigs really cannot believe it, it really is like the old rock days, people rushing the stage."

July 2, 1971: 'Get It On' / 'There Was A Time', 'Raw Ramp'. (Fly) The last official single for Fly. It was his second No 1 and his only major American hit.

August 1971: 'Electric Warrior' album. The last for Fly and a masterpiece that stayed in the charts for over six months. Ian MacDonald of King Crimson played sax and Rick Wakeman played piano.

November 1971: 'Jeepster' / 'Life's A Gas' reaches No 2 but Bolan wasn't happy as he had left the company and with manager Tony Secunda was negotiating with EMI for his own label.

January 1972: 'Telegram Sam' / 'Cadillac', 'Baby Strange' (T. Rex Wax Co). The classic glitter song at the height of his popularity. It was the third number one and had advance orders of 97,000. In the first week EMI had 250,000 copies ready to be shipped.

March 1972: Empire Pool Wembley. Two performances at the height of T. Rex's, drawing 20,000 screaming teenage girls. Captured on film by Ringo Starr.

March 1972: 'Boian Boogie' compilation LP by Fly, No 1.

April 1972: 'Debra' single re-released as a maxi single and reaches No 7.

April 1972: 'My People Were Fair' / 'Prophets, Seers And Sages' re-released as a double album by Fly.

May 1972: 'Metal Guru' / 'Thunderwing', 'Lady' last No 1. While it climbs the charts he and Ringo Starr are editing footage of film shot at two performances given at the Empire Pool Wembley which is later to be called 'Born To Boogie' and released by Apple Films.

July 1972: 'The Slider' album released. No 1. It was recorded at Chateau D'Herouville, France and features David Bowie on sax, backing vocals and acoustic guitar. 100,000 copies were sold in the first four days.

September 1972: Records session for Alice Cooper's 'Billion Dollar Babies' album while on US tour. Album title due to it containing billion dollars worth of talent.

October 1972: 'The Slider' album includes Bolan, Donovan, Cooper, Nilsson, and Klaus Voorman.

Autumn 1972: Played on Bowie's 'Aladdin Sane' album.

December 1972: 'Solid Gold Easy Action' / 'Born To Boogie'.

December 1972: 'Born To Boogie' film premiered in London.

1973: Appeared on the Cilla Black show miming to one song and dueting with Cilla on the acoustic 'Life's A Gas'.

1973: Played on 'Showdown' and 'Mama Belle'.

March 2, 1973: 'Twentieth Century Boy' / 'Free Angel'. This was the first to feature girl back-up singers. Howie Casey played sax. "Basically the new single content is emotion rock and if you listen to the words some of it quotes from Muhammad Ali. I took quotes from a lot of people and I think that every young man in the twentieth century is a superstar and the record's meant for him."

Spring 1973: Played on Ike and Tina

Turner's 'Nutbush City Limits' amongst others.

March 1973: 'Tanx' album. It took seven months to make and cost £12,000 in studio time alone. It included 'Mad Down' a song originally written in 1966 and one year later included in the Johns Children stage set. David Bowie plays sax on some tracks and a 19 year old French piano player. "I made it as an LP. I considered it. I really thought about the way it was going to feel."

June 1973: 'The Groover' / 'Midnight'. A self parodying single. "I doubt if I will be putting out any more records will be the same sound."

Summer 1973: Having recruited girl vocalists for an American tour and another guitarist, Jack Green, he sees the glitter crown going to others and plans 'ax exile' with Gloria Jones, one of the back-up singers, having left his wife June Child.

September 1973: Releases 'Squint Eye Mangie' / 'Black Jack' under the pseudonym Big Carrot. A spoof project which fails to chart.

November 1973: 'Truck On (Tyke)' / 'Sitting Here' released.

November 1973: Bill Legend quits as drummer after tour of Japan.

January 1974: With new drummer Davey Lutton begin UK tour as 'Zinc Alloy and The Hidden Riders of Tomorrow'.

January 1974: 'Teenage Dream' / 'Satisfaction Pony' featuring Lennie Thompson of War on piano.

February 1974: 'Zinc Alloy' album. Produced by Tony Visconti and Marc Bolan together.

March 1974: Parts with producer Tony Visconti after six years.

June 1974: 'Beginning Of Doves' early compilation finally released after Bolan's injunction had failed.

June 1974: 'Jasper C. Debussy' single (Track) from the second session with Napier-Bell in 1966. Featured Nicky Hopkins on piano.

July 1974: 'Light Of Love' / 'Explosive Mouth'.

September 1974: Auditioned band for Bowie's 'Diamond Dogs' tour but kept back keyboard player Dino Dines for T. Rex.

February 1975: 'Zip Gun Boogie' / 'Space Boss'.

February 1975: Began rehearsing with David Niven for the thriller 'Obsession' in which he played a psychopathic killer. But he didn't make it and Niven's side denied he had been considered.

February 1975: 'Bolan's Zip Gun Album' featured Billy Preston, Harry Nilsson and David Bowie on sax. It was his worst and he spent most of the year in exile.

June 1975: 'New York City' / 'Chrome Sitar'. Somewhat of a comeback single. It reached No 15.

August 1975: He was interviewed on the 'Today' programme and was so good they signed him as an interviewer. But although booked for 13 shows he only did four, including Angie Bowie and Stan Lee.

September 1975: 'Dreamy Lady' / 'Do You Wanna Dance, 'Dock Of The Bay'. The first non originals since 'Summertime Blues'. Billy Preston was on organ.



September 1975: Rolan Seymour Bolan born. "I delivered him myself," said Marc. "I might just marry Gloria for Rolan's sake, but I don't think it's very necessary."

October 1975: 'Christmas Bop' / 'Telegram Sam', 'Metal Guru'. This single was not released and although given a serial number, Marc 12, it wasn't even pressed. Labels however were printed because labels are the first things to be made as they take the longest to print.

February 1976: 'London Boys' / 'Solid Baby'. Not the Bowie song of the same name but the same theme however.

February 1976: 'Futuristic Dragon' album. Cover by George Underwood. Some sax by Bowie, organ by Billy Preston. It was a collection of American tapes, most of which had been lying in the can for nearly a year. It was originally to be the concept for a stage show but the story is lost without the narration and the tracks are not in the correct order.

June 1976: 'I Love To Boogie' / 'Baby Boomerang'. Originally a

demo it was considered too good to let go so it was issued just as it was. It marked his second 'comeback' and reached No 13. The highest chart position for three years. "I wrote it in 10 minutes."

July 1976: 'Bolan's Bolan TV special. Hour-long TV show with only 15 minutes of T. Rex live in the TV studio. Premiered two new songs 'Soul Of My Suit' and 'Laser Love'.

September 1976: 'Laser Love' / 'Life's An Elevator'. The last with Steve Currie and T. Rex as it had been. The B-side was with new guitarist Miller Anderson but it remained simply produced because they didn't know what else to put on.

January 1977: 'To Know Him Is To Love Him' single with Gloria.

February 1977: 'Soul Of My Suit' / 'All Alone'. First single with new band that comprised Tony Newman (drums), Herbie Flowers (bass), Miller Anderson (second guitar) and Dino Dines (keyboards). "It's about a lady who's damaged my ego."

March 1977: Marc carried off the coup of the year by touring Britain and France with premier new wave band The Damned. "The Damned I like a lot. I was introduced to them because one of them had the good taste to wear a Marc Bolan T-shirt."

March 1977: 'Dandy In The Underworld' album. "I consider myself an elder statesman of punk. The godfather of punk if you like."

"This is going to be my year everybody remembers Rudolph Valentino. And I am determined everybody will remember me."

May 1977: 'Dandy In The Underworld' / 'Groove A Little', 'Tame My Tiger', 'Groove A Little', was announced as the next single but Marc changed his mind again and it went on the B-side.

Spring 1977: Started to write a regular column for Record Mirror.

August 1977: Marc television show on Granada TV. Six programmes including Generation X, The Jam and David Bowie.

August 1977: 'Celebrate Summer' / 'Ride My Wheels' single.

September 16, 1977: Marc Bolan, aged 29, killed when Mini driven by common law wife Gloria Jones crashes into a tree near his home in Barnes, South London.

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- 29th Sept. Wolverhampton Civic Hall
- 30th Sept. Manchester Free Trade Hall
- 1st Oct. Liverpool Royal Court
- 2nd Oct. Leeds Grand Theatre
- 3rd Oct. Leeds Grand Theatre
- 4th Oct. Croydon Fairfield Halls
- 5th Oct. Canterbury Odeon Theatre
- 6th Oct. London Hammersmith Odeon
- 7th Oct. London Hammersmith Odeon

GENTLE GIANTS

DURAN DURAN
 Captain Video Club, Paris
 By Debra Dwight

THE EMI publicity machine had arranged for 100 handpicked 'Rumrunner' fans to be shuttled to the gig from Birmingham for the benefit of the French press. It was a case of 'Fans On Film' as they made their spectacular entrance into this rather drab (futurist?) club under a barrage of flashguns.

There was no bar disco or for that matter any video but the strains of 'Tel Aviv' thundering through the PA helped take our minds off these irritations. There was a rush to the front as Duran Duran made their intro in a swirl of dry ice with 'Friends Of Mine' (one of my favourites on the album). But not tonight. They followed with a 'slightly over-exposed' 'Girls On Film' which got the audience moving nonetheless. Next was Bowie's 'Fame' which sounded good, but Simon Le Bon's voice lacked the urgency that made the original such a classic.

They played 'Nightboat' with more confidence and launched straight into 'Careless Memories' which proved to be the highlight of a disappointing set. Nick and John swamping the stage with chunky throbs of bass and synth. They played most of the songs off the album before doing two encores, 'Planet Earth' and the revamped dance version of 'Girls On Film' with added brass section and a deliriously funky intro.

And then they were gone — just as they were getting good. There were rumours that the band were not happy with the sound or the audience (60 per cent musicbiz crowd). I've seen them much better but they played with a gentle force which had me wishing they'd carried on. Oh well, C'est la vie, n'est ce pas?

Pics by Justin Thomas



DURAN DURAN'S Simon Le Bon and (right) fans of the band

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DEAD OR ALIVE
 The ICA, London
 By Gill Pringle

THE ICA was unfortunately treated to Dead Or Alive's deathly version at this recent showcase gig.

Having such a reputation to live up to meant that anything less than weird was greeted with disappointment and betrayed expectation. Singer Peter Burns appeared as a sad painted harridan rather than the flamboyant transvestite he is more usually known as. Pity and admiration are hardly compatible.

This misfit band have never professed to be melodious, but their characteristic discordant noise had never come as close to heavy metal as it does now. Numbers like 'Sick Inside' and 'Nowhere To Nowhere' were just monotonous. The amateur theatricals wore painfully thin, revealing little beneath.

People had flocked to this gig partly out of DOA's past record and partly to see what further musical talent was breaking out of Liverpool's boundaries. From under a heavily made-up face, Burns refused to take their challenge. He cowered away, contorting in white swathing robes with matching ribbons in wild tangled hair.

The rest of the band are not untalented but with such a monumental centrepiece its difficult to draw the eyes away just to check which chord the guitarist is playing.

DOA aren't a band easily judged on one hearing — each developing performance offers something new. It was obviously the wrong time of the month.

SO SWEET

SUGAR MINOTT
 The Venue, London
 By John Shearlaw

THE KING of lover's rock returns to a London showcase (at last), delivers his art and we all go home happy. At least that's what happened eventually.

Truly, on a good night, there is none sweeter than Sugar — a fact proven by a long series of ecstatic acquaintance with British audiences over the last year. But you can't always be lucky, and this time around, with a crowd surfing through the last waves of an Indian Summer that got here three months too late, *Mister Minott* (if you please) was out of touch for far too long. An artist who'd thrive in a packed dance hall full of writhing bodies at 4am inexplicably became repetitive, even bland.

Sure, he had all the moves. Starting with the theme of 'Loving You' he took himself and football team back-up band Black Roots

through a fair selection of the Sugar Minott 'Showcase'. But for a while the only bodies that were moving were those on stage. For an hour the pace remained the same, the audience largely unmoved, Sugar playing the star, most things not quite clicking. 'Sandy' and 'African Girl' stood out through long familiarity, the rest was a plea to thin air — certainly not the ideal environment for an artist of Sugar's stature.

By midnight (the joint was packed) Sugar won through by sheer persistence, a sight not often seen with JA artists. 'Lover's Rock', his first hit, was a turning point, and by the time we got to 'Good Thing Going' (the early year *monster*) the tide had turned. Mr Minott returned to long acclaim, ending a giant-sized set with the old Studio One swinger 'Mr DC'.

Bossing it at last, Sugar took his bow and left to an ovation. He is the king, no messing, and dance hall style won through in the last round... even if it only was on points.

JOE JACKSON
Hammersmith Palais, London
By Simon Ludgate

JUMPIN' JIVE comes alive! Last night of the tour and the party atmosphere is so thick, you could cut it with a knife. It's also the last time Joe will be appearing with this particular bunch of musos, because they were garnered especially for this tour down of memory lane.

There's a particular stereotype die-stamped on the attendant Jackson fans: smart young couples, trendy even, and they are all in love. They're as much into each other as Joe way up there somewhere, half obscured by the bobbing heads.

Joe takes the stage to a blistering build-up by his rentahorn trio. He laughs, jokes, cajoles, teases, dances on the drum kit and finally unzips the drummer's flies for him. Clean fun, clean tunes, sharp threads.

Forties and fifties memories immortalised by Jackson's loving attention to period "feel" and detail: 'Jack, You're Dead' and 'Jumpin' Jive' among the best of them.

Last time I saw Joe, he was in a deep rut and struggling to climb the slippery sides. This last LP was a very shrewd move indeed — Joe decided to take his own advice and looked sharp. Now the fans who had grown cold will wait for his next move with interest not indifference.

The sound was first class, the rhythms toe-tappingly fresh. Joe's lank, gaucho frame so right. Sax breaks, clarinet squeals, fat and punchy to the last note.

In fact, more swing than Tarzan.

THE TWIN SETS
Nite Club, Edinburgh
By Bob Flynn

THE TWIN Sets specialise in jiving, giggling and singing without order. The demolition girls wreck

'Remember Walking In The Sand' and Little Eva's 'Locomotion' with a wacky ease that can only be admired. Off-centre harmonies and hand claps and finger snaps complete the false Americana bop-pop. The old style is transfigured into 'Johnny Come Home', one of the few originals. It seems that old man Norman, two of the band's father, composes the songs and the girls rubbish them to the required standard. Little Scottish cousins of the Ramones, let loose with their mother's make-up box and old Spector records. This is trash and roll.

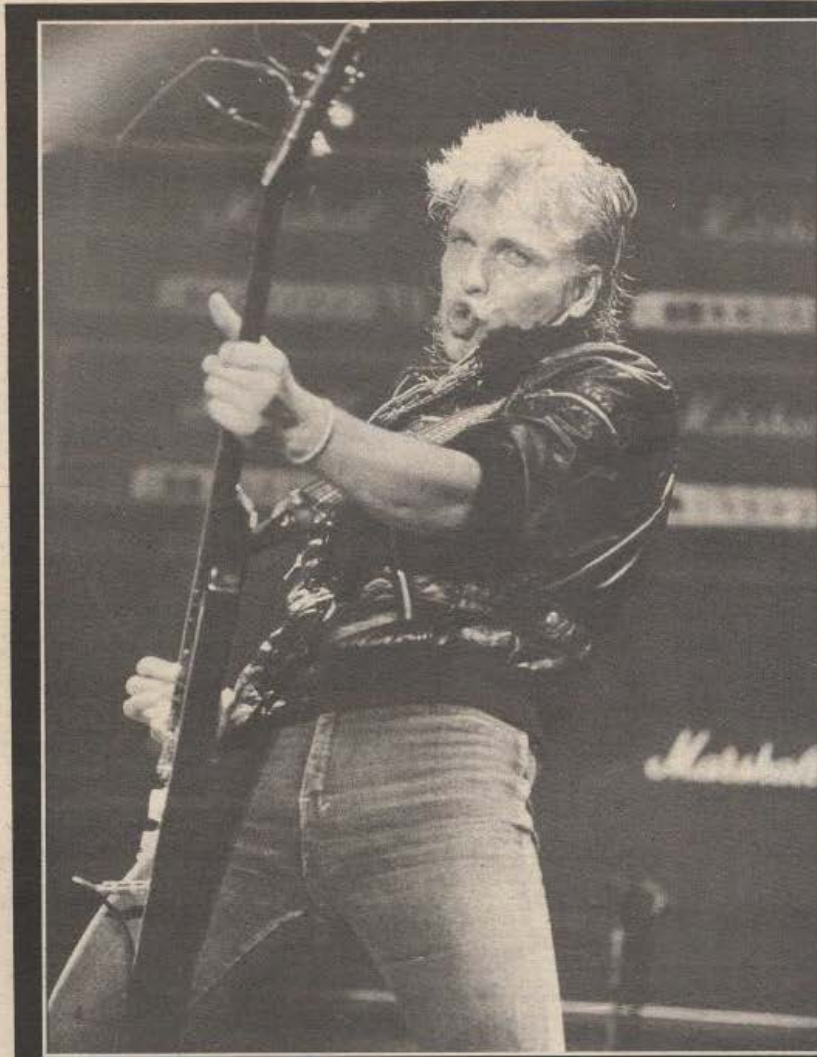
They continued to step daintily through the debris of the oldies, lippy and daff. The best/worst number was Eivis' 'Suspicious Minds'. They fill the breaks with rough Embrá (translation - Edinburgh) banter and requests for beer, Go-Go girls on pints of heavy, then return to the homicidal attempts on the memories of the Shirelles and the Crystals. They restore all the natural uncertainty and enthusiasm of early punk by using a long-forgotten ingredient called humour. They are having a good time, sod the audience.

HEAVY METAL ALL DAYER
Top Rank Suite, Reading
By Karen Harvey

IT WASN'T really a heavy metal delight, just a sheer headache — literally. Twelve hours of grating rock gradually seeped into your system, not helped by the festival weekend that had finally taken its toll creating wall to wall 'crashed out' denim and leather carpets.

The show kicked off with local combo Big Noses And Funny Teeth (apparently the former applies), but their brand of soft rock did not entice the appetites of those hardened festival leftovers. Next on the bill were the Starfighters who at least cured the curiosity of that AC/DC family connection. They have improved — no longer being Angus and Co soundalikes, but still have hints of characteristic boogie (in the blood?)

With the crowd well oiled, Predator hit that vital nerve raising the crowd to its highest point of the day. Reminiscent of Motorhead / Vardis / Blitzard (urgh) but with track (and string) breaks of verbal jollities. One comment summed



Schenker blows kisses to his fans.

HUNS, KNEES AND BOOMPS A DAISY

MICHAEL SCHENKER GROUP
Hammersmith Odeon, London
By Luigi Sproat

WITH STRONGER material, this gig would have been a 100 per cent success and it took Cozy Powell's drum solo to help provide a truly blistering finish.

I decided to treat this gig in two halves. For the first hour Schenker's band while being good, didn't reach their full potential and I think that's the fault of the new album which has some mediocre material. The band are still obviously upset by the length of time it took to record it and the desperate efforts of Ron Nevison in producing them.

Schenker though is still one of the best guitarists around and Sharp as ever and he's beginning to add to the fine style he adopted when he left UFO. I've also never seen a band enjoying themselves on stage so much and ex-Alex Harvey member Chris Glen is the perfect anchor for the band, ripping out a nice line in heavy duty bass.

them up, "crap but fun". More had a hard job to follow, resulting in the operatic-like voicebox Paul Day fighting for attention whilst human spacehopper Kenny Cox kept the indifferent amused. They may have been fast and furious, but were as flat and predictable as the M11.

Still, Angelwitch broke the monotony of those endless HM riffs, with guitar effects credited to Kevin Heybourne — pity the vocals aren't handled with the same imagination and ease. Rhythm section Kev

Riddies and Dave Dufort pounded away as strong as ever, but Wilch need that 'bit extra' to push their potential to the full. And no, despite rumours, this wasn't their last appearance.

Headliners, the Tygers of Pan Tang were the biggest disappointment. They were competent, showing signs that they could 'make it' (not just in Japan!) but had two major downfalls; half the set was taken from the dreadfully weak 'Wildcat', and

vocalist John Devrill. Although an excellent and powerful throat, Devrill has adopted the macho he-man image (Biff Byford, Dave Lee Roth) encased with hip rolls, lock tossing and that oh so star struck Americanised drawl — come back to earth John you haven't made the States yet! The rest of the troop were as faultless as ever, especially John Sykes (lead guitar) — but just because he reminds me of one David Coverdale doesn't make me bias now does it!

RIP / RIG AND PANIC
Action Space, London
By Jim Reid

THE ACTION Space is sold out and jam packed at an hour when most of London's fashionable young things are just getting made up and ready to go out. There's an expectancy about Rip Rig and Panic; one that has the dance - floor solid with some of the capital's more promising young groups, all eager for that first peak.

RIP: the stage is squeezed tight with musicians and dancers; the framework they work with is loose; the style is free, the spirit is literally burstin' out. The music is wild — a meeting of jazz and funk, a free - form explosion incorporating the density of Afro and the coolness of the right note pitched at the right time.

Unlike others who have now taken inspiration from African music, Rip Rig and Panic show a clear understanding of the differences between African and European cultures. Theirs is an interpretation steeped in the feel and the spontaneity of African music; constricted neither by style or fashion.

RIG: there's Gareth Sager, a saxist piling note upon note in a cool rush that is both demented and yet controlled enough to take order and push a tune back into place. There's a pianist whose playing exudes the style and spirit of some sleazy jazz dive; whilst dipping into a repertoire that is classical and carefree. Add to this, a spiralling bass and drummer whose understanding of funk is out of the JB's and into the eighties.

PANIC: this is music played with spirit, played with a smile, by musicians true to their influences. Ready to break down barriers with a sound that explores new ground, exploding the constrictions of style.

With an imminent LP and a dance - floor single that takes its cue from epic Garry Glitter, Rip Rig and Panic are set to go public in a big way.

Like Pigbag they have developed their music with scant regard to fashion; yet pretty soon they are going to be very fashionable.

What the hell? Free your soul, This is it, this is it...

THE BIRTHDAY PARTY
The Venue, London
By Mike Nicholls

GATE-CRASHING wasn't the word for it. After spending most of the year slogging round the sweaty dive circuit, this hirsute bunch of Antipodean reprobrates finally joined the establishment by headlining at The Venue.

Not only that, but the place was full, which presumably goes to show that you can have your cult and crack it. Musically, The Birthday Party are what once might have been described as "left field". In other words they create a most unholly shrieking row.

Vocalist Nick Cave appears to be the main culprit, screaming and haranguing his audience with unabated zest. His voice owes a lot to both Pere Ubu and Captain Beefheart but since such a sound is in essentially short supply, he can get away with this relatively easily.

The rest of the band follow his example with the utmost loyalty. Rowland Howard cutting quite a dash on guitar by adopting a B-movie greaser persona, ciggy hanging out of his mouth and a vacant stare searching out the spotlights.

Most of the material split out of the 'Prayers On Fire' album; 'King Ink' a fine evocation of lunacy, and 'Junkyard' an epic chapter of American garageband punk lore. Many of the songs are reident of Cramps-style psychobilly, the loose, deadpan guitar work and sub-rockabilly rhythms matched by some sinister visuals.

A highpoint of the set was when one of the committed punters grabbed a mike and took over the vocals for the duration of a song. One would like to confirm that he got it word-perfect — if it weren't for the fact that he was completely ad-libbing!

Needless to say, there were no complaints from the group. Simply, they proved that they could have their birthday cake and eat it.

Pic by New Elite

SCOTTISH synthesizer band 'SIMPLE MINDS' are playing several dates with Australian group ICEHOUSE before heading for America where they enjoy considerably more success. They're at Nottingham Rock City September 17, Glasgow Apollo 19, Manchester Apollo 20, Newcastle City Hall 21 and Liverpool Royal Court Theatre 22.
The inimitable WRECKLESS ERIC unleashes his own special brand of madness and chaos with some welcome appearances at Cambridge Sound Cellar September 17, Coventry General Wolfe 18 and the London Rock Garden 19.
Other gigs worth a mention are NAKED LUNCH and BLANCMANGÉ at the London Venue September 21, the UK SUBS at the London 100 Club 27, ALTERED IMAGES at the London Venue 22, ULTRAVOX at Sheffield City Hall 23 and fresh faced youngsters DEPECHE MODE at the London Venue earlier on in the week on the 19th.



ABERDEEN, Boat Inn, The Force
BIRMINGHAM, Fighting Cocks, Moseley (449 2054), Carnation
BIRMINGHAM, Night Out (822 2233), Alan Price
BRADFORD, C5 Club, Shadr
BRAINTREE, The Institute, Caroline Roadshow
BRIGHTON, Northern (802519), Meanstreak
BROTHWICK, Three Mile Oak, Storm
CAMBRIDGE, Sound Cellar (0223 69933), Pencils / Lonely
CARLISLE, University College (7971), Johnny Mers Band
CHADWELL HEATH, Electric Stadium (01 599 1332), Deep Machine / Cry
CHELMSFORD, Odson (33677), David Essex
CLEETHORPES, Pier Hotel (81435), Whammer James
COLWYN SAY, Divaland (2994), UK Players
COVENTRY, General Wolfe (86402), Wreckless Eric
DUNDEE, Technical College, Students Union, The Demolites / Photographic Memories
EAST RETFORD, Porterhouse Club, Carotgate (1704851), Vice Squad
ELLESMEERE PORT, Bulls Head (051 339 5836), Troys
EPPING, The Riverside Bar, Saigon
FOLKESTONE, Royal Norfolk, English Reggae
FRIMLEY, Lakeside Club, Showdaddy
GLOSSOP, Surrey Arms, Fireclown
HARROW, Robinrough, Mothers Ruin
HATFIELD, Polytechnic, A II Z Of Heavy Metal
HIGH WYCOMBE, Nags Head (21758), Blue Shakers
IPSWICH, The Manor, Here And Now
KIDDERMINSTER, Look In, Jon Benns
LEEDS, Brannigans Bar, Call Lane (48995) New Opera / Kill Another Night
LEEDS, Poster Bar, Sharp Practice
LIVERPOOL, Dolphin, The Chaze
LIVERPOOL, Empire (729 1555), Michael Schenker Group

LIVERPOOL, Noahs Ark, Spoke, Body
LONDON, Action Space, Cheyne Street, Birthday Party / Drowning Craze
LONDON, Angel, Lambell Walk, Telephone Bill
And The Smooth Operators
LONDON, Bridge House, Canning Town (01 476 2850), Jackie Lytton's Band
LONDON, Dingwalls, Camden Lock (01 267 4967), Hi Men
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Alternative TV / The Aces
LONDON, Half Moon, Herts Hill (01 737 4580), TBS-Telwyn Pops
LONDON, Half Moon, Putney (01 798 2387), Chuck Fales
LONDON, Hope And Anchor, Islington (01 359 4519), The Dancing Did
LONDON, Kings Head, Fulham High Street, 45's
LONDON, Lyric Theatre, Hamptomth (01 741 2111), Hank Wangford Band
LONDON, Moonlight, The Railway Hotel, Hampstead (01 824 7811), The People / Really
LONDON, New Golden Dcn, Fulham Road (01 3862), The Bluecats
LONDON, 101 Club, Clapham (01 223 8389), Big Combo / Spoon Fraser
LONDON, Pils, Green Man, Euston Road (01 387 8977), Red Beans And Rice / The Avengers
LONDON, Rock Garden, Covent Garden (01 240 3981), Flying Padovanis
LONDON, Roundhouse, Wandsworth Common, Timmer And Jenkins
LONDON, The Ship, Plumstead Common, Jump Squad
LONDON, Star And Garter, Putney Bridge (01 788 0345), Isaac Gilligan Band
LONDON, Sunlight, Railway Hotel, West Hampstead (01 824 7811), The Uncol Dancband / Things In Bags
LONDON, Two Brewers, Clapham (01 622 3621), Tab Like That
LONDON, Upstairs At Ronnie's, Fifth Street (01 438 0747), Young Revelation
LONDON, Venue, Victoria (01 328 9441), The Desperados / Taj Mahal / Via Stanthal
LONDON, White Swan, Greenwich, Nothing Fantasy
LONDON, White Swan, Scullin, The Chevrons
NEW CUMNOCK, The Glens (0204 241), The Impriants
NORWICH, Gals, The Reasonable Strollers
NORTH HARROW, Headstone, Imperial Drive, Neal Kay's Heavy Metal Soundhouse
OXFORD, Cowley Centre, Misty In Roots
OXFORD, Cowley Workers Social Club, Twinkle Brothers

OXFORD, Pennyfarthing, Westgate Shopping Centre (48027), Mosequites
PECKHAM, Newstead Tavern, Mainland
RAMSGate, Flowing Bowl, Bronze
READING, Carribean Club, Coderesters
ROCHESTER, Kings Head (Medway 42799), Arizona Smoke Revue
ST ALBANS, Horn Of Plenty (36809), Clientelle
SALISBURY, Cathedral Hotel (20146), The Press
SHEFFIELD, Polytechnic (730934), Spider
SHIFFALL, Star (Telford 861517), JCB
STRATFORD ON AVON, Urtren Dragon (3894), Seltchers
SUNDERLAND, Mecca Mayfair (843827), Montage
Real Estate
SUTTON, Red Lion, High Street, Redolite
TRETFORD GREEN, Dragon, Mathews Brothers
WIGAN, Ship Hotel, Thirteenth Candle
WORKING, Crickeeters (81408), The Cavalry
WOODFORD, White Hart, Desolation Angels
WORTHING, Balmoral (36233), Electric Pear



ASHTON UNDER LYNE, Sproedeaegle (061-330 5732), Spider
BIRMINGHAM, Mercat Cross (022 3281), Storm
BIRMINGHAM, Crown Pub, Hill Street, Scorched Earth
BIRMINGHAM, Fighting Cocks, Moseley (449 2554), The Art Of Loving
BIRMINGHAM, Night Out (822 2233), Alan Price
BIRMINGHAM, Odson (843 8101), Hazel O'Connor
BLACKPOOL, JF's Whammer James
BOLLINGTON, Masonic Arms, Permanent Wave
BRACKNELL, Bridge House, Blind Date
BRADFORD, St Georges Hall (225131), Michael Schenker
BRIGHTON, The Arches, Kings Road (0273 62738), Jewels Shine Darkly
CAMBRIDGE, Coleridge School, Axe Band
CAMBRIDGE, Sound Cellar (0223 69933), Honda / Picebo Thing
CHADWELL HEATH, Electric Stadium (01-599 1533), Purple Hearts / The Pencils
COLCHESTER, University Of Essex, Wivenhoe (863211), Caroline Roadshow
COVENTRY, General Wolfe (86402), DK Jive
DERBY, Rainbow Club, Pledrivers
DUDLEY, JB's (53567), Rempedis
DURHAM, New College, Nevilles Cross Centre, JALB Band
FARNBOROUGH, Rocky's Night Spot, Larry Miller Band / Human Brings
FLITTON, Red Lion, Thirteenth Candle
FOLKESTONE, Royal Norfolk Hotel, Bronze
FRIMLEY, Lakeside Club, Showdaddy

MORE DATES ON PAGE 30



THE CAREER OF Diana Ross gets put under the microscope of Paul Gambaccini's informative series of Radio One profiles on THURSDAY. He will chart the rise of 'the first lady of Motown' with The Supremes and their unstoppable success and the more erratic nature of her solo career that has now lasted 11 years. Steve Wright introduces this week's 'Top Of The Pops'. In some regions of the ITV network has the pleasure of watching the off beat American comedy about radio station 'WKRP in Cincinnati' which has a special appearance by Michael Des Barres who was last seen in this country fronting a band with Blondie's Nigel Harrison and Clem Burke. BBC 2's 'Folk' programmes has Dave Var Ronk, Dorian and David Brimstone. Scots listeners to Radio Clyde has an hour of Gordon Giltrap in concert.

DIANA ROSS is the Queen of Thursday on Radio One.

Chart topping Marc Almond of Soft Cell keeps Peter Powell and Richard Skinner company on 'Roundtable' on FRIDAY. The band that 'made the Southern Freez' mean more than an August Bank Holiday in Bournemouth, Freeze are the guests of Peter Powell's funk slot on Radio One's 'Summer Groove'. Later the 'Friday Rockshow' has a session with metal boys Niagra. Metallurgists in the Radio Trent region have the bonus of Salvo on live on the 'Castle Rock' show and they can be called up during a 'phone-in'. ITV's early morning edition of 'Razzmatazz' has the repeated show with Depeche Mode and Dollar. Later on the region has 'Beat The Carrot' with Jasper Carrot in concert at The London Palladium. SATURDAY is a busy day and since the show thrives on surprise they can't announce who will be appearing even though they seemed to get all to a show start to the new series we should give the new team a chance. Those who get bored with the fans can watch 'The Monkees' turn on their gentle brand of wacky humour and good songs. Radio One's 'In Concert' features the highly visual Tubes who are sadly attempting to be taken seriously as musicians. You can check up how successful they are without the stage set pieces. The Polecats are the main guests on 'Roll's Hots, OK!' on BBC 1 on SUNDAY which is all the nation has to enjoy on the day of rest. Londoners have Capital Radio's 'Sound Of The City' which concentrates on 'Post Punk Trends' and has testimony from Madness, Buster Bloodvessel of Bad Manners and Paul Jones of The Blues Band. Charlie Gillet's 'Alchemists' show features records about telephones as expect the Big Boppers 'Cherry Lane' (Mal-Joe Basaby) and Blondie's 'Hanging On The Telephone' for starters. London reggae fans should be pleased that Radio London's 'Reggae Rockers' show is now two hours long and starts at midday. MONDAY has little to offer with only folk rock band Home Service on BBC TV's 'A Little Night Music'. But Trent as usual saves the day with a live interview with Michael Schenker on 'Castle Rock'. Ageing rocker Alvin Stardust joins new boys The Polecats on the early evening edition of 'Get It Together' on ITV. Clyde's 'Stick It In Your Ear' has the bearded John Marlyn showing his guitar prowess and Nick Lowe's missus Carlene Carter in the studio with host Jeff Cooper on TUESDAY. WEDNESDAY is boring, as usual with only Radio Trent saving us from rigor mortis with Cozy Powell in the studio.

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DISCOS

DANCING NUMBERS

Dire Straits

THIS WEEK you'll have to hook your furniture to afford all the hot newies now flooding disco record stores — in fact there's dangerously too much product to choose from and much I fear will get lost uncarefully. (No, there's so much I had to spend a marathon eleven hours on Saturday just BPM-ing, and now my beat-counting thumb has seized up!). The danger is increased by the way in which many new imports are unlikely to spread outside the London area. Import retailer wholesaler, Groove of Soho's Tim Palmer theorizes that the recent drastic price hikes have discouraged provincial shops from stocking the imports that once they might have carried, and in fact the importers themselves have cut down on their own initial orders with the result that there are fewer records to go around, even in London. Tony Monson's Disc Empire in Chelsea is actually closing down, ending one imaginative source of import material (especially from Japan). Paul Anthony in Walsall has to say his disco record shop for reasons that might not be quite so keenly felt in London but which must mirror much of the country. At BADEM's open forum, Paul explained that local unemployment is so high amongst the black kids who are really into their music that they obviously no longer not only don't buy records but also don't get out to clubs so much, meaning that clubs have closed; thus in turn putting the black DJs out of their gigs, meaning that they no longer buy records. DJ custom at Paul's shop dropped from sixty or so a week to less than twenty, and he closed. (Incidentally, attempts by the council to provide disco entertainment facilities have been wrecked by vandalism, so with some people you can't win). More and more it becomes apparent from the DJ charts we read that provincial jocks are relying on the records they get sent for free, so unless material is mailed out, it's not promotional by a UK company it'll never break out of London, where imports still figure strongly. Now of course we're experiencing the "white backlash" from people who go to discos but don't like disco music — black disco music, that is. As forecast at the start of the then largely misunderstood futurist boom, the new white kids making caught on as they're white kids making white kids for the first time (since the Stones at any rate) find exciting to identify with... and oddly enough the population of Britain is largely white. Now that the bands have dropped futurism for funk there looks like no stopping 'em. This week for instance, had Soft Cell been included at number 5, the disco chart's top five would have been completely white. (Incidentally, despite Central Line being easily the biggest request at black orientated clubs. Where does this leave the traditional disco fan, for whom in Britain the disco scene has always been synonymous with soul music, and its main outlet? Should we run two separate disco charts, one for black music (which still needs all the help it can get) and another for soul music. I know, and meanwhile keep struggling to keep the faith.

Odds 'n' Bods

DISCOTEK 81 looked much as usual — great if you're into speaker stacks and flashing lights — although BADEM's Jim St Pier said displays were slanted more towards club installations than mobile units this year... Froggy and Kelly won DJ awards at the Bussy's bash, Nicky Price and Norman Scott were cock-n-hop at Lazers/Botts being the London club award, Steve Dennis and Alan Gibson got the regional club award for Edgobaston Faces (these awards decided by disco pluggers' opinions), Fatman was an over-enthusiastic Masterblaster, and Bussy's jocks Greg Bucher and Cino Berigliano played almost nothing but oldies all night... Style X 'No Secret Affair', about an hour, was a well conceived cheerfully bounding brassy fast 137-139bpm jazz instrumental with a raggedy soul vocal flip, similarly Buzz 'Tonight's Alright' sounds as if some futurist-funkers heard 'Masterblaster' and came up with their own 133bpm reggae fusion... Modern Romance will be reissued soon here as an extended Disconet remix with much top rap... Ronnie Laws could possibly visit the UK for PAs in the very near future — clubs with imaginative ideas should contact Captain's Debbie Bennett (01-486 4488) — and Maza may have a gig for the disco business to handle day-to-day problems (call Lorton 280)... Soho's Le Beat Route now has 25p booze all night on Tuesdays (8 '80s soul night from this week) as well as Wednesdays, and also

between 8.30-9pm (when admission is only 1£) every night Mon-Friday... hic!... CJ Carlos leaves Soho's Hombres after this weekend to start next week confusingly on Tuesdays at Bracknell's Wednesdays, and on Thurs/Fri/Saturdays at High Wycombe's Tuesdays — hic hic!... Larry Foster now jocks most Wed/Thursdays at Terry Hooper's Reflections Club in Bridge Road, Stratford (E15), where £35 membership of this sophisticated soul nite-spot can be discussed on 01-519 2524... Chorley Hospital Radio on 21st October start a sponsored attempt to break the Guinness record 208½ hours non-stop broadcast by a DJ, money pledges for charity being welcomed by John Clarke, 65 Wilkinson Avenue, Little Lever, Bolton, Lancs (Farnworth 782458)... Derek Pierce (Bath Mole Club), offered Mondays to run 'Moderne Music' nights with live bands (amplification provided), wants to hear from the likes of Soft Cell, Funkapolitan, Blue Rondo A La Turk — or any similar! — on Bath 2827... Mike Tobin invites futurist-slanted resident club jocks to write in for mailing list application forms from Magnus Associates Promotions, Vivian House, 2 Market Hill, Southam, Royal Leamington Spa, Warwickshire CV33 0AJ... Alan Jewell jets off today to Oslo's Leopard (which the black means "kiss" in Norwegian), where he'll be mixing until 4 every morning for the next four months — what will Morgan Khan do without a chauffeur?...

Rob Harknett was playing current hits at a club near the airport. Stunned when he was asked to play some "new" records — like 'Rappers Delight', 'Shame' etc: he says not even the Danes and Czech kids are that far behind. Tom Wilson (Edinburgh Oscars) reports from Juan-Les-Pins that Al Jarreau is kinda big sur la Cote d'Azur... John Murray of the Freeway Stereo Disco at Kirkcaldy Ice Rink says the official roller disco crowds for the summer season was 19,014 — what, all at once?... Gary Alan (Liverpool McMillans) mixes Sylvester 'Give It Up' through the break out of George Benson's oldie so that the two locked together go 'give me the night — BOOM — give me the night — BOOM!', the booms being Sylvester's intro drum... Alan Gasker (St Helen's West Park Rugby Club on Sundays) finds the start of Carl Carlton runs together for ages over the first break in Gino Soccio 'Try It Out'... CBS's Loraine Trent seems upset that despite DJ reactions to her 'Hot Chick' she's been dropped out of our breakers (and she doesn't know it yet but the Big Dipper's slipping too) — maybe they're spinning you a line over?... Nola Jones is actually rather good, and Abba's latest sounds nice — hang on, that's not Abba, it's Orchestral Manoeuvres in the Dark!... Patti Austin's album, dripping with class though it is, ain't actually packed with another 'Upside Down' or 'My Old Piano' material-wise, so maybe Diana Ross would have done so well produced by Quincy Jones... I walked into Mayfair's Rockefeller late nite eatery on Saturday to be told "That other DJ is in at the back, you know, Big Ginger!" — ladies and gentlemen, allow me to introduce Big Ginger, Steve Walsh!... Mark Clark (Bracknell) suggests running a poll amongst disco jocks to see who they consider the most pleasant to work with, nationally known radio DJ — Mark's vote is Simon Bates... 'I'm not saying who, but one well known London radio DJ was asked to do the closing session of a lavish private party last Saturday between 3 and 4 in the morning, and not exactly wanting the gig he quoted £500 an hour — "Alright", they said, and so he capped £1,500 (which was worth staying up for!)... zzzz... STAY AWAKE!

Disco Dates

THURSDAY (17) Cayenne play live with Sean French & Fergi at Southall America. Peter D'Amico's night at Dorking Halls; FRIDAY (18) Chris Hill jazz-funks Laysdown Stage 3 with free admission, Adrian Love & Neil Taylor with John DeSade funk Edits 201, Chicago Brown jazz-funks Dilco Rio 21 Club, Rob Harknett hits Ongar Hout, Dave Simmons hits Charnock Richard's raffined Bowling Green weekly (Thurs/Sat too), Graham Gold & James Hamilton funk Mayfair Gullivers weekly; SATURDAY (19) Wigan Casino has its last-ever 'End Of An Era' allnight, Liverpool's Terry Lennane brings a coachload ofarsejockers to Graham Gold at Mayfair Gullivers while I escape to a private gig in the country, John DeSade soulies Tudridge Wells The Club; SUNDAY (20) Graham Gold & James Hamilton Hempstead Hustlers in Heath Park Hotel with free admission.

Imports

ROSE ROYCE: 'R.R. Express' (LP Jump Street) US Whitfield WHK 3829, Oh boy, but they're back with a bang! Borrowing

from BT Express, this Norman Whitfield-produced marathon 118 bpm powerhouse chugger starts out with shunting locomotive-type effects over the rhythm before Rose Royce returns to a mid-'60s sound to take the long 12 minute track on home. Nothing else on the album can compare, but who cares as this is a monster!

ROGER: 'I Heard It Through The Grapevine' LP The Music Factory Of Roger US Warner Bros BSK 3594. In one of the most successful fusions of funk and jazz to date although by no means "jazz-funk" this unreservedly recommended set is that rare rarity, an album that's thoroughly funky yet so full of satisfying variety you listen to it with delight all the way through. With all vocals via vocoder, Roger Troutman of Zapp fame was made an easy flowing 0-118 bpm funk four-de-force out of the Gladys Knight/Marvin Gaye classic, the 111 bpm 'Go Rufi So Tuff' being closest he gets to straight P-funk, while delightful jazzy guitar on the 118 bpm 'A Chunk Of Sugar' scatters instrumental and chunkily lolloping 0-27-108 bpm 'Do It Roger', and superb synth on the bubbly 0-112 bpm 'Maxx Axe' make a fabulously fresh fusion, leaving the amusingly introduced 'Blue (A Tribute To The Blues)' as exactly that, an homage to the guitarists called King. Buy this album.

STANLEY TURENTINE: 'Hermanos' LP 'Tender Togetherness' US Elektra SE-534. Due here (K 52313), this excellent consistent set by the axist is initially getting reaction for the accessible good-time 114-115 bpm funk of 'Havin' Fun With Mr T', but I'm sure jazz-funk jocks will soon switch to this lovely pulsating 0-117-120-121 bpm instrumental roller, while 'I'll Give You My Love' is a really chick-cocked then beefily blown fast 129 bpm romper. 'Tarmac' a brassy 114 bpm bumper. 'After The Love Is Gone' a tender 0-15-30-85 bpm smooching 'Cherubim' a lyrical pop while 0-109-55 bpm specialist swayer, and 'World Chimes' a throwaway 120 bpm tootler.

JUMBO: 'Take It Light (Get That Mojo Working Day And Night)' (US Atlantic DM 4818). Waiting and rocking in old-style Al Hudson fashion at times, this extremely strong simple 109 bpm 12in disco thumper has some great vibrant breaks and an infectious vocal pattern which keeps making me want to sing "I take what I want" (which those really long in the tooth may remember as an early Sam & Dave title).

T LIFE: 'Something That You Do To Me (Keeps Turning Me On)' (US Arista CP-710). Chattering and chugging in 'Get To Me' style which, while it may not add up to a strong song but sounds fine on the floor.

CAPTAIN SUE: 'Station Brake' (US MCA 4WS-82407). Dynamite bonging and tapping unusual 111 bpm 12in heavy funk semi-rapper with guffawing fruiti-voiced groove over chanting chick, the less heavily structured instrumental 'Station Brake' (Innernessim!) flip having nice piano and synth building jazzy tension through the loudly booming and bumping percussive rhythm.

ONE WAY: 'Hold It' (LP 'Fancy Dancer' US MCA MCA-5347). A real little growler, this slickly chinking and throbbing 99-100-101-104 bpm soul groover should get up your trouser leg as it's pretty hypnotic, the down-tempo walk and clap of the 102 bpm 'Pull Fancy Dancer/Pull' being old-style Al Hudson funk, as is the pedestrian 109 bpm 'Burn It', while the sparsely structured 122-123-124 bpm 'Come Give Me Your Love' goes on about "any time — tonight is fine". I hope 'Hold It' is a single.

PIECES OF A DREAM: 'Warm Weather' (LP 'Pieces Of A Dream' US Elektra E8358). Produced by Grover Washington Jr (who guests as well with Ralph MacDonald, Dexter Wadum, etc), the lovely mainly main jazz set is a bit of background listening or smaller intimate gatherings, the already 7r issued hot cup being a surf effects introed gently joggling 100-105 bpm gorgeous atmospheric swayer with Barbara Walker doing an accurate impression of Randy Crawford's singing, while the B-side's 'Body Magic' is an excitingly convoluted 0-118-115 bpm herky funky bass and synth snapped instrumental bubbler, 'Steady Glide' a subduedly nagging 105-107-106 bpm patterer with synth and some Grover tootling, 'Easy Road' a 111 bpm intensely wailing 55/110-112-114 bpm electronic key-board moother, 'All About Love' a traditional 0-124-0 bpm cocktail piano swinger, the 34 bpm title track, sleek 'Touch Me In The Spring' and vocal dead slow 'Lovers' being really laid back.

I HATE having to let you down just when I thought I was winning, but after the largely sleepless weekend's exertions I



THIS TRULY ACHING gent is Balsara, leader of Balsara And His Singing Sitar, whose amazing Indian - recorded 'Do - Re - Mi' (EMI Odeon ODO 104) is an ever - so - politely backed rollicking 0 - 134 - 0 bpm sitar treatment of the 'Sound Of Music' tune (coupled with two more on 3 - track 7in), which is hilariously effective segued out of Silhouettes 'Hot Licks', say! Try it, for fun.

just had to crash and get some kip, now leaving me with no time to do more than merely list all the more important Beats. Per Minute, Continuing with imports, the funk/soul SHADOW LP (US Elektra 6E-345) has 'Best Lady' 120-121, 'Born To Hustle' 107, 'Shadows In The Street' 117, GERALDINE HUNT 'Heart Heart' 12in (US Prism PD 412) 109-110 (break) 109-110, CANDY BOWMAN 'I Wanna Feel Your Love' 12in (US RCA PD-12305) 115 (intro) 118-119; JR FUNK 'Good Lovin' 12in (US Brass BRDS 2518) 118-119; CHILLERS 'Me And You' 12in (US 20th Century-Fox/Chisound TCD-132) 113/56-114-115-116; RONNIE LAWS LP (disappointing) (US Liberty LO-51087) 'Heavy On Easy' 119 (intro) 122-120-122, 'Good Feelings' 118, 'Your Stuff' 107, 'Stay Awake' 0-34/68-69, 'Solid Ground' 53/105, 'Summer Fool' 97/48, 'There's A Way' 79; then the lead review of the UK Newbies would by a mile have been the dynamite MIKE T: 'Do It Any Way You Wanna' 12in (Blue Inc INCSD 13) 118; BOB JAMES 'Sign Of The Times' 12in (Tappan Zee CBS A13-1608) 0-99-100; PATTI AUSTIN LP (intro) K 86631) 'The Genie' 122-123 (like 'Razzmatazz'), 'Do You Love Me?' 127, 'Love Me To Death' 109, 'The Way I Feel' 111/85, 'Every Home Should Have One' 103, 'Baby Come To Me' 45, 'Symphony Of Love' 89, 'Oh No Margarita' 113; RONNIE LAWS 'Heavy On Easy' 12in (Liberty 12JP 844) 0-120 (intro) 122-121-123; THE JONESES 'Summer Groove (Moving On)' 12in (Champage PFW 507) 124-125-126-127; WHISKEYS 'This Kind Of Lovin' 12in (Solar SOT 22) 114; WAS (NOT WAS) 'Wheel Me Out' 12in (Zee 12WIP 8716) 126; HEAVEN 17 'Play To Me' 45, 'Symphony Of Love' 89, 'Oh No Margarita' 113; RONNIE LAWS 'Heavy On Easy' 12in (Liberty 12JP 844) 0-120 (intro) 122-121-123; MORRISSEY 'Mile After Mile' 12in (Capitol 905) 126; MULLEN 'Stay Awhile' 12in (Beggars Banquet BEG 63T) 115; LINDA TAYLOR ('You're) In The Pocket' 12in (Groove Production GP 109T) 109-110-109, 'UK PLAYERS 'Ghi' 12in (A&M AMSP 8169) 121, Full fifth next week, Sorry!

Breakers

BUBBLING UNDER the UK Disco 90 (page 37) with increased support are Bobettes 1981 'Love Rhythm' (US Q1 12in), Jean Carn 'We Got Some Catchin' Up To Do' / 'Bet Your Lucky Star' (US T50P LP), The Duke's 'Mystery Girl' (WEA 12in white label), Jacksons 'Time Waits For No One' (Epic), Crusaders 'I'm So Glad I'm Standing Here'

Hello, Betty?

'DIMPLES' FIELDS' US hit 'She's Got Papers On Me' which ends with Betty Wright impassionately nagging as his divorced wife, has sparked off what looks like being the biggest answer version craze since Shirley Brown's 'Woman To Woman' — and like that "telephone call" record, the best of the new bunch starts with phone tones and a bit of rap before Jean Knight & Premium walk the great 2 @ 40 bpm 'You Got The Papers (But I Got The Man)' (US Cotillion 4628), on 7in. Now on 12in, Barbara Mason's equally nice 3 1/4 - 3 3/4 bpm 'She Got The Papers (I Got The Man)' (US WMOT 4WS 92327) has been joined by Betty Wright herself and the Richard 'Dimples' Fields - penned / produced 38 - 38 bpm 'Goodbye You Hello Him' (US Epic 4982521), which mentions "papers" before slightly leaving the theme of the others. Deep soul freaks will want them all, and more may yet be coming.

Today / 'Standing Tall' (MCA 12in), Ritz 'Workin' Out' (US Posse 12in), One Way 'Push / All Over Again' (MCA 12in), Silhouettes 'Hot Licks' (MCA), Harlow 'Take Off' (Champagne 12in), Bang Gang 'Street Music (Instrumental)' (US Sugarcoo 12in), Gilberto Gil 'Maracatu Atomico' / 'Samba De Los Angeles' (Elektra LP), Bobby King 'A Fool And His Love' / 'Heart To Heart' / 'Fool For The Night' (US Warner Bros LP), Michael Henderson 'We Are Here To Geek' / 'You're In My Heart' / 'Jumbo' / 'Take It Light' (US Atlantic 12in), Bill Summerville 'Summer Fun' (MCA 12in), Ronnie Laws 'Heavy On Easy' (Liberty 12in), Jose De Jesus 'Get Tough' (US Park Place 12in), Captain Sky Station 'Brake' / 'Innernessim!' (US WMOT 12in), T Life 'Something That You Do To Me' (US Arista 12in), One Way 'Hold It' (US MCA LP), Spyro Gyra 'Summer Strut' / 'Fretless' / 'Amber Dream' (US MCA LP), Real Thing 'Foot Tappin' 1' (Calibre 12in white label), Junior Giscombe 'Mama Used To Say' (Mercury 12in), Jean Knight & Premium 'You Got The Papers' (US Cotillion), Brother To Brother 'Monster Jam' (US Sugarhill 12in), Geraldine Hunt 'Heart To Heart' (US Prism 12in), Shadow 'Born To Hustle' / 'The Street' (US Elektra LP), Cedric Myton & The Congo 'Can't Take It Away' (Go-Feat 12in), Dynasty 'Love In The Fast Lane' (US Solar LP), Heaven & Earth 'I Really Love You' (US WOMOT 12in).

DORC (Dance Orientated Rock Chart: 111) Soft Cell, 212; Anetka, 313; Duran Duran, 4110; ELQ, 568; UB40, 64; Ultravox, 717; Depeche Mode, 811; Gidea Park 'BBG' 915; Kraftwerk 'The Model' / 'Computer Love', 10/18; John Foxx, 115; Iki Creole, 1213; Tenpole Tude, 1314; Havana L.P., 1410; Debbie Harry, 1512; Shakira, 1618; Japan, 1768; Simple Minds, 1818; Rolling Stones, 1918; Our Daughter's Wedding, 2018; Pointer Sisters, 2126; Cliff Richard, 2218; Alvin Stardust, 2327; Grace Jones, 2418; B-52's, 2521; Nolans, 2617; Bad Manners, 2725; Bill Wyman, 2819; Visage, 2920; Kiki Dee, 3018; Gidea Park 'Seasons'.

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (endings denoted by f for fade, c for cold, r for resonant) are Adam & The Ants 75; 10575c; Ross/Richie 0-32/47-0r; Tweets 0-190/85c; Shesha Easton 142; Gidea Park 'BBG' 121; Beggars & Co 121-120r; Godley & Creme 88/172r; Tubes 35-71-73r; Exile 123r; Portsmouth Sinfonia 0-148... 0 of Phlegm hit, Joan Armatrading 28-57/115f; Phyllis Hyman 127r; Ivor Biggin 121f.

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Record Mirror 33

UK SINGLES

THIS WEEK	LAST WEEK	WEEK IN CHART	ARTIST & SONG
2	(2)	2	PRINCE CHARMING, Adam & The Ants, CBS
2	(6)	1	TAINTED LOVE, Soft Cell, Bizarre
3	(4)	3	SOUVENIR, Orchestral Manoeuvres In The Dark, Dindisc
4	11	4	HANDS UP (GIVE ME YOUR HEART), Ottawan, Carrere
5	(4)	5	WIRED FOR SOUND, Cliff Richard, EMI
6	(7)	6	JAPANESE BOY, Anaka, Hansa/Arloa
7	(3)	7	HOLD ON TIGHT, Electric Light Orchestra, Jet
8	(1)	8	PRETEND, Ahim Standish, Siff
9	26	9	START ME UP, Rolling Stones, EMI
10	(1)	10	LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin
11	16	11	SLOW HAND, Pointer Sisters, Planet
12	(7)	12	ONE IN TEN, UB40, Dep Int
13	(2)	13	ENDLESS LOVE, Diana Ross/Lionel Richie, Motown
14	12	14	EVERYBODY SALSAS, Modern Romance, WEA
15	14	15	THE THIN WALL, Ultravox, Chrysalis
16	10	16	SHE'S GOT CLAWS, Gary Numan, Beggars Banquet
17	23	17	YOU'LL NEVER KNOW, Hi-Gloss, Epic
18	(5)	18	ABACAB, Genesis, Charisma
19	(3)	19	SO THIS IS ROMANCE, Linx, Chrysalis
20	(3)	20	ONE OF THOSE NIGHTS, Bucks Fizz, RCA
21	18	21	RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros
22	(7)	22	IN & OUT OF LOVE, Imagination, R&B
23	(7)	23	CARIBBEAN DISCO, Lobo, Polydor
24	24	24	HAND HELD IN BLACK & WHITE, Dollar, WEA
25	44	25	BIRDIE SONG, Tweets, PRT
26	28	26	CHEMISTRY, Nolans, Epic
27	18	27	GIRLS ON FILM, Duran Duran, EMI
28	36	28	HOLLIDAZE, Hollies, EMI
29	32	29	PASSIONATE FRIEND, Teardrop Explodes, Zoo/Tear
30	84	30	UNDER YOUR THUMBS, Godley & Creme, Polydor
31	15	31	HOOKED ON CLASSICS, Louis Clark/Rpo, RCA
32	21	32	GREEN DOOR, Shakin' Stevens, Epic
33	—	33	STARS ON 45 (VOL 3), Star Sound, CBS
34	30	34	HAPPY BIRTHDAY, Stevie Wonder, Motown
35	51	35	SEASONS OF GOLD, Gides Park, Polo
36	27	36	WUNDERBAR, Tanglewood, Siff
37	35	37	EVERLASTING LOVE, Rex Smith/Rachel Sweet, CBS
38	68	38	CLASSICAL MUDDLEY, Portsmouth Sinfonia, Springtime/Island
39	25	39	BACK TO THE SIXTIES, Tight Fit, Jive
40	34	40	I LOVE MUSIC, Enigma, Creole
41	90	41	MULE (CHART NO. 2), Beggars & Co, RCA
42	30	42	JUST ANOTHER BROKEN HEART, Sheena Easton, EMI
43	43	43	AS THE TIMES GOES BY (VOCAL), Funkapolitan, London
44	—	44	JUST CAN'T GET ENOUGH, Depeche Mode, Mute
45	78	45	DAY AFTER DAY, Pretenders, Real
46	72	46	I'M LUCKY, Joan Armatrading, A&M
47	41	47	EUROPE AFTER THE RAIN, John Foxx, Virgin
48	42	48	WALKIN' INTO SUNSHINE, Central Line, Mercury
49	37	49	SI SI JE SUIS UN ROCK STAR, Bill Wyman, A&M
50	75	50	BRAS ON 45, Ivor Biggin & The D Cupps, Dead Badger
51	28	51	TAKE IT ON THE RUN, Red Speedwagon, Epic
52	53	52	PLAY TO WIN, Heaven 17, Virgin
53	29	53	STARTRAX CLUB DISCO, Various, Pickys
54	68	54	HEART & SOUL, Exile, Rak
55	55	55	MEMORIES, Mike Berry, Polydor
56	74	56	YOU SURE LOOK GOOD TO ME, Phyllis Hyman, Arista
57	52	57	BETCHA WOULDN'T HURT ME, Quincy Jones, A&M
58	46	58	CHANT NO 1, Spandau Ballet, Reformation/Chrysalis
59	—	59	ORIGINAL BIRD DANCE, Electronics, Polydor
60	85	60	DON'T WANT TO WAIT ANYMORE, Tubes, Capitol
61	—	61	QUIET LIFE, Japan, Hansa
62	40	62	BEACH BOY GOLD, Gides Park, Sonet
63	47	63	BEACH BOYS MEDLEY, Beach Boys, Capitol
64	39	64	WATER ON GLASS/BOYS, Kim Wilde, Rak
65	—	65	IT WILL BE ALRIGHT, Odyssey, RCA
66	—	66	LOVE ALL THE HURT AWAY, Aretha Franklin/George Benson, Arista
67	—	67	IT'S MY PARTY, Dave Stewart/Barbara Gaskin, Broken
68	48	68	AIN'T NO MOUNTAIN...REMEMBER ME, Boystown Gang, WEA
69	45	69	FOR YOUR EYES ONLY, Sheena Easton, EMI
70	—	70	LOCK UP YOUR DAUGHTERS, Slade, RCA
71	58	71	CAN CAN, Bad Manners, Magnet
72	83	72	URGENT, Foreigner, Atlantic
73	56	73	GHOST TOWN, Specials, Two-Tone
74	37	74	NEW LIFE, Depeche Mode, Mute
75	—	75	YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red

BUBBLING UNDER

I'D I WISH, Dooleys, GTO
 ANGELS ON SUNDAY, Matchbox, Magnet
 BUSTIN' OUT, Material, Island
 CADILLAC RANCH, Bruce Springsteen, CBS
 DO YOU LOVE ME?, Patti Austin, Q West
 HAPPY BIRTHDAY, Altered Images, Epic
 HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red
 HOMOSAPIEN, Pete Saguey, Island
 I'M GOING TO LOVE HER FOR BOTH OF US, Meatloaf, Epic
 I'M STANDING HERE TODAY, Crusaders, MCA
 IF YOU WANT MY LOVIN', Evelyn King, RCA
 INCONVENIENCE, Au Pairs, Human
 LET IT GO, Def Leppard, Vertigo
 LET'S HANG ON, Barry Manilow, Arista
 LOVE HAS COME AROUND/LOVING YOU, Donald Byrd, Elektra
 PAPA'S GOT A BRAND NEW PIG PIG, Pig Bag
 QUAKA SONG, Waders, KA
 READY TO ROCK, Michael Schenker Group, Chrysalis
 ROCK ON LEVIN, Tulsa McLean, RCA
 SPASTICUS AUTISTICUS, Ian Dury, Polydor
 TAKE OFF, Harlow, Champagne, Fizz
 TELSTAR, Shadows, Polydor
 THE STROKE, Billy Squier, Capitol
 WE'RE IN THIS LOVE TOGETHER/EASY, Al Jarreau, Warner Brothers
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 SHE'S LOST CONTROL — Joy Division. Powerful little study that affects me emotionally.
 THE ROBBER AND THE PRINCE — DAF. Really universal, fuzzy like lyrics set to a catchy little tune. Shame they lost their independence and signed to Virgin.
 HAVE YOU GOT THAT SUNSHINE SMILE? — M.Jamerson (local vicar). Great rendition of a great chorus by one of the great performers of our time.
 TROUBLE IN THE WORLD — Only Ones. The organ and gospel type backing singing make this song and I love Peter Perrett's vocal style.
 ANIMALS — Talking Heads. Really dancy rhythm with silly lyrics.
 TOTAL WAR — Cam Sat. Angels. Slow but moving, not really sure why I like this song.
 MARRIANNE — Human League. A tune you can't help singing along with.
 VICIOUS — Lou Reed. Raw but nice.
 I SNUB YOU — Egg Pop. Straight to the point power and aggression.

UK ALBUMS

THIS WEEK	LAST WEEK	WEEK IN CHART	ARTIST & ALBUM
1	(2)	1	DEADRINGER, Meatloaf, Epic
2	(2)	2	TATTOO YOU, Rolling Stones, Rolling Stones
3	(2)	3	DANCE, Gary Numan, Beggars Banquet
4	(1)	4	RAGE IN EDEN, Ultravox, Chrysalis
5	(7)	5	TIME, Electric Light Orchestra, Jet
6	(2)	6	WALK UNDER LADDERS, Joan Armatrading, A&M
7	(12)	7	LOVE SONGS, Cliff Richard, EMI
8	(19)	8	SHAKY, Shakin' Stevens, Epic
9	(6)	9	SECRET COMBINATION, Randy Crawford, Warner Bros
10	(16)	10	PRESENT ARMS, UB40, Dept Int
11	(2)	11	SONS & FASCINATION/SISTERS FEELINGS CALL, Simple Minds, Virgin
12	(13)	12	DURAN DURAN, Duran Duran, EMI
13	(132)	13	BAT OUT OF HELL, Meatloaf, Epic/Cleveland Int
14	(—)	14	MICHAEL SCHENKER GROUP, Michael Schenker Group, Chrysalis
15	(—)	15	SUPER HITS 1 & 2, Various, Ronco
16	(8)	16	CELEBRATION, Johnny Mathis, CBS
17	(7)	17	ROCK CLASSICS, LSO, Royal Choral Society, K-Tel
18	(7)	18	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING, BBC Rep
19	(4)	19	SHOT OF LOVE, Bob Dylan, CBS
20	(—)	20	STARS ON 45 VOL 2, Star Sound, CBS
21	(7)	21	BUCKS FIZZ, Bucks Fizz, RCA
22	(4)	22	BLACK & WHITE, Pointer Sisters, Planet
23	(4)	23	BEATLE BALLADS, Beatles, Parlophone
24	(8)	24	PRETENDERS 11, Pretenders, Real
25	(19)	25	HI INFIDELITY, REO Speedwagon, Epic
26	(45)	26	HOTTER THAN JULY, Stevie Wonder, Motown
27	(7)	27	BELLA DONNA, Stevie Nicks, WEA
28	(4)	28	LEVEL 42, Level 42, Polydor
29	(19)	29	FACE VALUE, Phil Collins, Virgin
30	(17)	30	ANTHEM, Toyah, Safari
31	(45)	31	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
32	(2)	32	COVER PLUS, Hazel O'Connor, Albion
33	(47)	33	MAKIN' MOVIES, Dire Straits, Vertigo
34	(11)	34	KIM WILDE, Kim Wilde, Rak
35	(2)	35	T, REX IN CONCERT, Marc Bolan, Marc
36	(23)	36	THIS OLE HOUSE, Shakin' Stevens, Epic
37	(68)	37	GUILTY, Barbara Streisand, CBS
38	(35)	38	VIENNA, Ultravox, Chrysalis
39	(13)	39	NO SLEEP TIL HAMMERSMITH, Mott/Hood, Bronze
40	(12)	40	BEST OF MICHAEL JACKSON, Michael Jackson, Motown
41	(—)	41	HITS RIGHT UP YOUR STREET, Shadows, Polydor
42	(—)	42	DANCE DANCE DANCE, Various, K-Tel
43	(7)	43	TRAVELOGUE, Human League, Virgin
44	(8)	44	MUSIC OF COSMOS, Various, RCA
45	(31)	45	BAD FOR GOOD, Jim Steinman, Epic/Cleveland
46	(—)	46	HAPPY BIRTHDAY, Altered Images, Epic
47	(33)	47	SIGNING OFF, UB40, Graduate
48	(46)	48	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
49	(7)	49	FOUR, Foreigner, Atlantic
50	(9)	50	CALIFORNIA, Foreigner, Atlantic
51	(19)	51	STARS ON 45, Star Sound, CBS
52	(20)	52	KILIMANJARO, Teardrop Explodes, Mercury
53	(12)	53	JUMPIN' JIVE, Joe Jackson, A&M
54	(—)	54	SCISSORS CUT, Art Garfunkel, CBS
55	(18)	55	MAGNETIC FIELDS, Joan Michel Jarre, Polydor
56	(43)	56	JAZZ SINGER, Neil Diamond, Capitol
57	(8)	57	REPRODUCTION, Human League, Virgin
58	(2)	58	20 GOLDEN GREATS, Beach Boys, Capitol
59	(66)	59	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
60	(47)	60	THE RIVER, Bruce Springsteen, CBS
61	(24)	61	CHARIOTS OF FIRE, Yangelis, Polydor
62	(7)	62	PIRATES, Rickie Lee Jones, Warner Bros
63	(—)	63	BEAT THE CARROTT, Jasper Carrott, DJM
64	(13)	64	BREAKING AWAY, Al Jarreau, Warner Bros
65	(2)	65	BEST MOVES, Chris De Burgh, A&M
66	(7)	66	KOO KOO, Debbie Harry, Chrysalis
67	(13)	67	JU JU, Siouxsie & The Banshees, Polydor
68	(8)	68	CATS, Various, Polydor
69	(4)	69	CURED, Steve Hackett, Charisma
70	(12)	70	MISTAKEN IDENTITY, Kim Carnes, EMI America
71	(3)	71	SLEEP NO MORE, Comsat Angels, Polydor
72	(7)	72	RUMOURS, Fleetwood Mac, Warner Bros
73	(—)	73	EXIT, Tangerine Dream, Virgin
74	(23)	74	THE DUDE, Quincy Jones, A&M
75	(8)	75	SIMON & GARFUNKEL'S GREATEST HITS, Simon & Garfunkel, CBS
76	(9)	76	BEATLES 1962-1966, Beatles, Parlophone
77	(—)	77	HOOKED ON CLASSICS, Louis Clark/RPO, K-Tel
78	(8)	78	VISAGE, Visage, Polydor
79	(61)	79	20 GOLDEN GREATS, Diana Ross, Motown
80	(4)	80	DARK SIDE OF THE MOON, Pink Floyd, Harvest
81	(3)	81	NEW TRADITIONALISTS, Dexy's, Virgin
82	(26)	82	DISCO DATE & DISCO NITES, Various, Ronco
83	(—)	83	TILT, Ozzy Osbourne, Polydor
84	(7)	84	4 SYMBOLS, Led Zeppelin, Atlantic
85	(4)	85	90Y, U2, Island
86	(78)	86	MANILOW MAGIC, Barry Manilow, Arista
87	(28)	87	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis
88	(6)	88	BACK IN BLACK, AC/DC, Atlantic
89	(14)	89	OFF THE WALL, Michael Jackson, Epic
90	(3)	90	AIN'T NO STOPPIN', Enigma, Creole
91	(—)	91	STANDING TALL, Crusaders, MCA
92	(23)	92	COME & GET IT, Whiskymate, Liberty
93	(—)	93	MORE GREGORY, Gregory Isaacs, Charisma
94	(5)	94	DIRE STRAITS, Dire Straits, Vertigo
95	(6)	95	THE LAST CALL, Anti Pasti, Rondelet
96	(3)	96	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC, Atlantic
97	(—)	97	PLAY IT AGAIN, Brian Smith & His Happy Plano, Damsam
98	(4)	98	FLESH & BLOOD, Roxy Music, Polydor
99	(18)	99	LONG DISTANCE VOYAGER, Moody Blues, Threshold
100	(3)	100	THE LEGEND OF MARIO LANZA, Mario Lanza, K-Tel

PUZZLES

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

US ALBUMS

- 1 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 2 BELLA DONNA, Stevie Nicks, Modern Records
- 3 ESCAPE, Journey, Columbia
- 4 I, Foreigner, Atlantic
- 5 DON'T SAY NO, Rick James, Capitol
- 6 PIRATES, Rickie Lee Jones, Warner Bros
- 7 PRECIOUS TIME, Pat Benatar, Chrysalis
- 8 WORKING CLASS DOG, Rick Springfield, RCA
- 9 STREET SONGS, Rick James, Gordy
- 10 PRETENDERS II, Pretenders, Sire
- 11 ENDLESS LOVE, Soundtrack, Mercury
- 12 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 13 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 14 HI INFIDELITY, Red Speedwagon, Epic
- 15 HEAVY METAL, Soundtrack, Full Moon/Asylum
- 16 TIME, ELO, Jet
- 17 BLACK & WHITE, Pointer Sisters, Planet
- 18 EL LOCO, ZZ Top, Warner Bros
- 19 FEELS SO RIGHT, Alabama, RCA
- 20 THE ONE THAT YOU LOVE, Air Supply, Arista
- 21 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 22 MECCA FOR MODERNS, Manhattan Transfer, Atlantic
- 23 IN THE POCKET, The Commodores, Motown
- 24 FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, Columbia
- 25 ZEPH, Santana, Columbia
- 26 KONO, Debbie Harry, Chrysalis
- 27 JUICE, Juice Newton, Capitol
- 28 I'M IN LOVE, Evelyn King, RCA
- 29 PARADISE THEATRE, SUE, A&M
- 30 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 31 STEP BY STEP, Eddie Rabbit, Elektra
- 32 SOME DAYS ARE DIAMONDS, John Denver, RCA
- 33 DIMPLES, Richard Dimples Fields, Boardwalk
- 34 REFLECTOR, Pablo Cruise, A&M
- 35 FACE VALUE, Phil Collins, Atlantic
- 36 SHOT OF LOVE, Bob Dylan, Columbia
- 37 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 38 MOVING PICTURES, Rush, Mercury
- 39 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 40 HOY-HOY, Little Feat, Warner Bros
- 41 BLIZZARD OF OZZ, Ozzy Osbourne, Jet
- 42 GIVE THE PEOPLE WHAT THEY WANT, The Kinks, Arista
- 43 FANCY FREE, Oak Ridge Boys, MCA
- 44 BEAUTY AND THE BEAT, The Go-Go's, IRS
- 45 BROTHERS OF THE ROAD, The Allman Brothers Band, Arista
- 46 JUST BE MY LADY, Larry Graham, Warner Bros
- 47 LOVE ALL THE HURT AWAY, Aretha Franklin, Arista
- 48 NOW OR NEVER, John Schneider, Scotti Bros
- 49 HIGH WIDY, Def Leppard, Mercury
- 50 THERE'S NO GETTING OVER ME, Ronnie Milsap, RCA
- 51 ROCKHORROLL, Greg Kihn, Bessiekey
- 52 EAST SIDE STORY, Squeeze, A&M
- 53 THE MAN WITH THE HORN, Miles Davis, Columbia
- 54 IT MUST BE MAGIC, Teena Marie, Gordy
- 55 CARL CARLTON, Carl Carlton, 20th Century Fox
- 56 FREETIME, Spyro Gyra, MCA
- 57 HARD PROMISES, Tom Petty And The Heartbreakers, Backstreet
- 58 PLEASANT DREAMS, Ramones, Sire
- 59 TIME EXPOSURE, Little River Band, Capitol
- 60 VOICES, Daryl Hall & John Oates, A&M
- 61 JUMPIN' JIVE, Joe Jackson, A&M
- 62 BALIN, Marty Balin, EMI-America
- 63 DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
- 64 MAGIC MAN, Herb Alpert, A&M
- 65 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project, Arista
- 66 CHILDREN OF TOMORROW, Frankie Smith, W.M.O.T.
- 67 WITH YOU, Stacy Lattisaw, Cotillion
- 68 MARAUDER, Blackfoot, Atco
- 69 THE DUDE, Quincy Jones, A&M
- 70 WILLIE NELSON'S GREATEST HITS AND SOME THAT WILL BE, Willie Nelson, Columbia
- 71 SHORT BACK 'N' SIDES, Ian Hunter, Chrysalis
- 72 GREATEST HITS, Kenny Rogers, Liberty
- 73 CAN'T WE FALL IN LOVE AGAIN, Phyllis Hyman, Arista
- 74 ARTHUR THE ALBUM, Soundtrack, Warner Bros
- 75 LIVE IN NEW ORLEANS, Mase Featuring Frankie Beverly, Capitol

US SINGLES

- 1 ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
- 2 QUEEN OF HEARTS, Juice Newton, Capitol
- 3 STOP DRAGGIN' MY HEART AROUND, Stevie Nicks w/Tom Petty & The Heartbreakers, Modern
- 4 URGENT, Foreigner, Atlantic
- 5 NO GETTIN' OVER ME, Ronnie Milsap, RCA
- 6 WHO'S CRYING NOW, Journey, Columbia
- 7 ARTHUR'S THEME, Christopher Cross, Warner Bros
- 8 LADY YOU BRING ME UP, Commodores, Motown
- 9 STEP BY STEP, Eddie Rabbit, Elektra
- 10 SLOW HAND, Pointer Sisters, Planet
- 11 START ME UP, The Rolling Stones, Rolling Stones Records
- 12 HOLD ON TIGHT, ELO, Jet
- 13 JESSIE'S GIRL, Rick Springfield, RCA
- 14 THE BEACH BOYS MEDLEY, The Beach Boys, Capitol
- 15 "GREATEST AMERICAN HERO", Joey Scarbury, Elektra
- 16 COOL LOVE, Pablo Cruise, A&M
- 17 THE BREAKUP SONG, Greg Kihn Band, Bessiekey
- 18 THE VOICE, The Moody Blues, Threshold
- 19 FOR YOUR EYES ONLY, Sheena Easton, Liberty
- 20 THE NIGHT OWLS, Little River Band, Capitol
- 21 IN YOUR LETTER, Red Speedwagon, Epic
- 22 I COULD NEVER MISS YOU, Lulu, A&M
- 23 BREAKING AWAY, Balance, Portrait
- 24 I'M TRYIN' TO REMEMBER, Gary Wright, Warner Bros
- 25 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 26 SUPER FREAK, Rick James, Gordy
- 27 PRIVATE EYES, Daryl Hall & John Oates, RCA
- 28 DRAW OF THE CARDS, Kim Carnes, EMI-America
- 29 HARD TO SAY, Dan Fogelberg, Full Moon/Epic
- 30 FIRE AND ICE, Pat Benatar, Chrysalis
- 31 I'VE DONE EVERYTHING FOR YOU, Rick Springfield, RCA
- 32 YOU COULD TAKE MY HEART AWAY, Silver Condo, Columbia
- 33 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 34 CHLOE, Elton John, Geffen
- 35 GENERAL HOSPITAL, The Afternoon Delights, MCA
- 36 SOME DAYS ARE DIAMONDS, John Denver, RCA
- 37 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 38 JUST ONCE, Quincy Jones Featuring James Ingram, A&M
- 39 STRAIGHT FROM THE HEART, The Allman Brothers Band, Arista
- 40 I'M IN LOVE, Evelyn King, RCA
- 41 FEELS SO RIGHT, Alabama, RCA
- 42 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox
- 43 BACKFIRED, Debbie Harry, Chrysalis
- 44 THAT OLD SONG, Ray Parker Jr & Raydio, Arista
- 45 TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger, Capitol
- 46 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
- 47 THE THEME FROM HILL STREET BLUES, Mike Post, Elektra
- 48 BURNIN' FOR YOU, Blue Oyster Cult, Columbia
- 49 TEMPTED, Squeeze, A&M
- 50 LOVE ALL THE HURT AWAY, Aretha Franklin & George Benson, Arista
- 51 ALL I HAVE TO DO IS DREAM, Andy Gibb & Victoria Principal, RSO
- 52 HEAVY METAL, Don Felder, Full Moon/Asylum
- 53 SILLY, Deniece Williams, ARC/Columbia
- 54 SQUARE BIZ, Teena Marie, Gordy
- 55 ALIEN, Atlanta Rhythm Section, Columbia
- 56 SAY GOODBYE TO HOLLYWOOD, Billy Joel, Columbia
- 57 I DON'T NEED YOU, Kenny Rogers, Liberty
- 58 OUR LIPS ARE SEALED, The Go-Go's, I.R.S.
- 59 BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
- 60 HEARTS, Marty Balin, EMI-America
- 61 ELVIRA, The Oak Ridge Boys, MCA
- 62 THE SUN AIN'T GONNA SHINE ANYMORE, Nilsson/Pearson, Capitol
- 63 IT'S NOW OR NEVER, John Schneider, Scotti Bros
- 64 FALLING IN LOVE AGAIN, Michael Stanley Band, EMI-America
- 65 DON'T GIVE IT UP, Robbie Patton, Liberty
- 66 A HEART IN NEW YORK, Art Garfunkel, Columbia
- 67 JUST BE MY LADY, Larry Graham, Warner Bros
- 68 WORKING IN THE COAL MINE, Devo, Elektra
- 69 THE STROKE, Billy Squier, Capitol
- 70 DEDICATED TO THE ONE I LOVE, Bernadette Peters, MCA
- 71 NICOLE, Point Blank, MCA
- 72 STEAL THE NIGHT, Stevie Woods, Cotillion
- 73 YOU DON'T KNOW ME, Mickey Gilley, Epic
- 74 YOU SAVED MY SOUL, Burton Cummings, Atla
- 75 IN THE DARK, Billy Squier, Capitol

POP-A-GRAM



Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column falls where you're imprisoned if your love is tainted. Remember the clues aren't in the correct order. You have to decide what the right order is.

When unraveled, line 24's clues from material helped A.N. Other provide an everlasting love (6,5).

No gloves can't disguise Simple Minds' song (4,4).

In the bird sanctuary you might see a tit fight or you might prefer to go back to the 60's (5,3).

A very deep M. echoed around and around for a new life style (1,4).

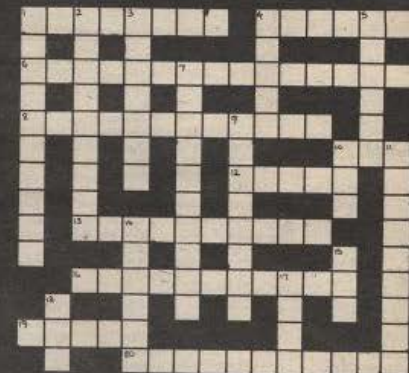
The French translation of pure Proust diverted Abba's (3,7).

Harbie Darby is ready to go koo-koo (6,5).

Ain't Sol is really a chemical expert (6).

I'm novel... if Yes but Evelyn also sounds amorous (2,2,4).

X-WORD



ACROSS

- 1 Kraftwerk classic (3,5)
- 4 1980 Steely Dan LP (4)
- 6 A hit single to be taken at Face Value (2,3,3,7)
- 8 Ian Dury LP (2,6)
- 10 Beatles directions to a pony (3)
- 12 She got Eric back on his feet (5)
- 13 He listened to a Happy Radio (5,5)
- 15 Kool and the Gang hit (6,3)
- 17 Lennon Not (5)
- 18 See 14 Down.

DOWN

- 1 Group Dancing On The Floor (5,5)
- 2 The Ox In The Who (9)
- 3 Rory's A.S. (5)
- 4 Bowie's laughing companion (5)
- 5 1973 Wings hit (2,2,2)
- 7 Richie going in (3,5)
- 9 New Zealand's finest (3,3)
- 10 See 17 Down
- 11 D Force leader (4,5)
- 11 & 20 Across, Cliff's last Not (2,4,4,7)
- 15 What After The Fire Have changed to (1,1,4)
- 18 Kate Bush hit (5)

Solution to last week's X-word:

ACROSS: 1 Arabian Nights, 6 Bank Robber, 7 A.S. 5 Planet Earth, 11 Steve Harley, 15 Ian Anderson, 18 Bank Robber, 21 R.o.o. 23 Sheet Music, 24 Bruce Foxton

DOWN: 1 Anti Past, 2 Abacab, 3 Its Getting Better, 4 Time, 5 Star, 7 Sarah, 10 Beaches, 12 Vienna, 13 Ron, 14 One In Ten, 15 Obey, 17 Glass, 19 Bright, 20 Rock On, 22 Bill

Solution to Popagram (in order of puzzle): Bill Wyman, Specials, Backstreet, Beatles, Mr Blue Sky, Supremes, Whitesnake, DOWN, Wallers.

LAST WEEK'S WINNER: Graham Walls, 21 Hare Grove, Northfield, Birmingham 31.

Remember, you have to complete both the Xword and Popagram to qualify to win an album. Send your completed entry to: Xword / Popagram, Record Mirror, 40 Long Acre, London WC2J 9JT.

Name

Address

US SOUL

- 1 ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- 2 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
- 3 SUPER FREAK, Rick James, Gordy
- 4 JUST BE MY LADY, Larry Graham, Warner Bros
- 5 LADY YOU BRING ME UP, Commodores, Motown
- 6 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 7 SLOW HAND, Pointer Sisters, Planet
- 8 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 9 ON THE BEAT, The B B & Q Band, Capitol
- 10 I'LL DO ANYTHING FOR YOU, Denroy Morgan, Beckett
- 11 SQUARE BIZ, Teena Marie, Gordy
- 12 SWEAT, Rick James, Gordy
- 13 LOVE THE HURT AWAY, Aretha Franklin & George Benson, Arista
- 14 NEVER TOO MUCH, Luther Vandross, Epic
- 15 DO IT NOW, The SOS Band, Tabu
- 16 CAN'T WE FALL IN LOVE AGAIN, Phyllis Hyman, Arista
- 17 SILLY, Deniece Williams, Columbia
- 18 I'M IN LOVE, Evelyn King, RCA
- 19 I LOVE YOU MORE, Rene & Angele, Capitol
- 20 SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia

US DISCO

- 1 DANCIN' THE NIGHT AWAY, Vogues, Atlantic
- 2 A LITTLE BIT OF JAZZ, Nick Straker, Prelude
- 3 ONE THE BEAT, BBO & Band, Capitol
- 4 BUSTING OUT, Material with Nona Hendryx, ZE/Island
- 5 I'M IN LOVE/IF YOU WANT MY LOVIN', Evelyn King, RCA
- 6 WALK RIGHT NOW, The Jacksons, Epic
- 7 ZULU, The Quicks, Pavilion
- 8 GET ON UP AND DO IT AGAIN, Suzy Q, REC/Atlantic
- 9 GONNA GET OVER YOU, Franco Joli, Prelude
- 10 PRIME CUTS/THE DOUBLE DANCE ALBUM, Various Artists, Imparito
- 11 LET'S GO DANCIN', Sparque, Westend
- 12 SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE, Rick James, Gordy
- 13 FIRST TRUE LOVE AFFAIR, Jimmy Ross, RFC/Quality
- 14 DO YOU LOVE ME, Patti Austin, Qwest/Warner Bros.
- 15 YOU'RE MY MAGICIAN/YOUR LOVE, Lime, Prism
- 16 MENERGY/I WANNA TAKE YOU HOME, Patrick Cowley, Fusion
- 17 CHANT No 1, Spandau Ballet, Chrysalis
- 18 SQUARE BIZ/IT MUST BE MAGIC, Teena Marie, Gordy/Motown
- 19 YOU'RE THE ONE/DISCO KICKS, Boystown Gang, Moby Dick Records
- 20 SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia

UK DISCO

- 1 2 EVERYBODY SALSA — SALSA RAPPASODY, Modern Romance, WEA 12in
- 2 6 AS THE TIME GOES BY/RAP, Funkapollitan, London 12in
- 3 1 CHANT NO 1/FEEL THE CHANT, Spandau Ballet, Reformation 12in
- 4 LOVE ACTION/HARD TIMES, Human League, Virgin 12in
- 5 WALKING INTO SUNSHINE, Central Line, Mercury 12in
- 6 11 LOVE HAS COME AROUND, Donald Byrd, Elektra 12in
- 7 3 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox 12in
- 8 10 YOU'LL NEVER KNOW/I'M TOTALLY YOURS, Hi-Gloss, Epic 12in
- 9 4 HAPPY BIRTHDAY, Stevie Wonder, Motown 12in
- 10 23 IN AND OUT OF LOVE, Imagination, R&B 12in
- 11 9 BACK TO THE '80s, Tight Fit, Jive 12in
- 12 17 SO THIS IS ROMANCE, Linx, Chrysalis 12in
- 13 7 I'M IN LOVE, Evelyn King, RCA 12in
- 14 12 TURN IT ON, Level 42, Polydor 12in
- 15 15 FUNTOWN USA/ALL THAT'S GOOD TO ME, Rafael Cameron, Salsoul 12in
- 16 22 EASY/WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros 12in
- 17 21 I LIKE YOUR LOVIN', Richard 'Dimples' Fields, Epic 12in
- 18 14 SHAKE IT UP TONIGHT, Cheryl Lynn, CBS 12in
- 19 28 LIFT YOUR VOICE AND SAY, Love Unlimited Orchestra, Unlimited Gold 12in
- 20 12 WALK RIGHT NOW, Jacksons, Epic 12in
- 21 26 YOU SURE LOOK GOOD TO ME/TONIGHT YOU AND ME/DON'T TELL ME TELL HER, Phyllis Hyman, Arista 12in
- 22 33 DO IT ANY WAY YOU WANNA/INSTRUMENTAL, Mike 'T', Blue Inc 12in
- 23 30 RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros 12in
- 24 24 THE CARIBBEAN DISCO SHOW, Lobo, Polydor 12in
- 25 18 LADY (YOU BRING ME UP), Commodores, Motown 12in
- 26 28 REMEMBER ME — AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS, Boys Town Gang, Moby Dick LP
- 27 57 YOU'RE THE BEST, Keni Burke, RCA 12in
- 28 36 YOU GOT THE FLOOR, Arthur Adams, US The Incubation Band 12in
- 29 16 DANCING ON THE FLOOR, Third World, CBS 12in
- 30 37 ROOF GARDEN/CLOSER TO YOUR LOVE/TEACH ME TONIGHT, Al Jarreau, Warner Bros LP
- 31 48 NICE AND SOFT, Wish, US Perspective 12in/Excaliber 12in
- 32 25 I LOVE MUSIC, Enigma, Creole 12in
- 33 19 ON THE BEAT, BB & Q Band, Capitol 12in
- 34 46 GIVE IT UP (DON'T MAKE ME WAIT), Sylvester, Fantasy 12in
- 35 45 SUMMER GROOVE (MOVING-ON), The Joneses, Champagne 12in
- 36 33 DOUBLE DUTCH BUS, Frankie Smith, WMO 12in
- 37 39 BETCHA' WOULD'N'T HURT ME, Quincy Jones, A&M 12in
- 38 31 SQUARE BIZ, Teena Marie, Motown 12in
- 39 61 I CAN'T TURN AWAY, Savanna, R&B 12in
- 40 35 ROCK ME DOWN TO RIO/RIDING ON A FANTASY, Rah Band, DJM 12in
- 41 78 MULE (CHANT NO. 2)/GO FORTH, Bagger & Co, RCA 12in
- 42 47 SWEAT (TIL YOU GET WET), Brick, US Bang 12in
- 43 41 IF YOU WANT MY LOVIN', Evelyn King, RCA 12in
- 44 84 N.O.I., K.I.D., Record Shack 12in
- 45 38 INCH BY INCH, Strikers, US Prelude LP
- 46 56 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 47 40 HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA 12in
- 48 26 DANCIN' THE NIGHT AWAY, Vogue, Mercury 12in
- 49 54 "43"/STARCHILD/HEATHROW, Level 42, Polydor LP
- 50 43 THERE'S A MASTER PLAN/DESTINATION MOTHERLAND/LAND OF FRUIT AND HONEY/THE RIVER NIGER/AFRICA CENTER OF THE WORLD, Roy Ayers, Polydor LP
- 51 34 FREAKY DANCIN'/DON'T BE SO COOL/THE SOUND TABLE, Cameo, Casablanca 12in pack
- 52 36 FAN THE FIRE, Impressions, 20th Century-Fox 12in
- 53 80 AIN'T NO MOUNTAIN HIGH ENOUGH/REMEMBER ME (EDIT), Boys Town Gang, Moby Dick 12in
- 54 62 PLAY TO WIN/PLAY, Heaven 17, BEF 12in
- 55 56 BODY MUSIC, Chris Rainbow, EMI 12in
- 56 51 STARTRAX CLUB DISCO, Startrax, Pickys 12in
- 57 — HANDS UP (GIVE ME YOUR HEART), Ottawa, Carrere 12in
- 58 66 COLOMBIA (IN THE JUNGLE)/THE MUSIC MAN, MSO, Mainstreet 12in LP
- 59 72 SIGN OF THE TIMES/THE STEAMIN' FEELIN', Bob James, US Tappan Zoo
- 60 77 LOVE FOR SALE/I FEEL LIKE LOVING YOU TODAY/I'LL ALWAYS LOVE YOU, Donald Byrd, Elektra LP
- 61 — LOVE ME TONIGHT, Trevor Walters, Ital 12in
- 62 85 STARLETTE/I'LL CUT YOU LOOSE, BB & Q Band, Capitol 12in
- 63 49 TOP OF MY LIST/MAGIC, Stephanie Mills, 20th Century-Fox 12in
- 64 — R. R. EXPRESS, Rose Royce, US Whitefield LP
- 65 74 ANOTHER ONE BITES THE DUST, General Saint & Clint Eastwood, Greenleaves 12in
- 66 78 TIME TO THINK, Rockie Robbins, US A&M LP
- 67 — HAVIN' FUN WITH MR. T/HERMANOS/I'LL GIVE YOU MY LOVE/TAMARAC, Stanley Turrentine, US Elektra LP
- 68 — HOLD ON I'M COMIN'/LOVE ALL THE HURT AWAY, Aretha Franklin, Arista 12in
- 69 89 SUPER FREAK PT 1/PT 2, Rick James, Motown
- 70 36 HERE I AM, Dynasty, Solar 12in
- 71 88 HOT SUMMER NIGHT/HOT VERSION, Vicki Sue Robinson, US Prelude 12in
- 72 35 WALL TO WALL/I LOVE YOU MORE/WANNA BE CLOSE TO YOU, Rene & Angela, US Capito' LP
- 73 — THE STICK/GET IT UP, The Time, US Warner Bros LP
- 74 73 SUPREMES MEDLEY, Supremes, Tamla Motown 12in
- 75 84 WE GOT THE FUNK, Hi-Tension, EMI 12in
- 76 79 FEELINGS — EXPRESSIONS, Lonnita Youngblood, WEA LP
- 77 — ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- 78 — WARM WEATHER/BODY MAGIC/STEADY GLIDE, Pieces Of A Dream, US Elektra LP
- 79 82 GIVE IT TO ME BABY, Rick James, US Motown 12in
- 80 80 DO YOU LOVE ME?, Patti Austin, Owest 12in
- 81 75 VICTIM OF THE PLANETS/DIPPERS DELIGHT, Big Dipper & The Heavenly Bodies, Epic 12in
- 82 — I HEARD IT THROUGH THE GRAPEVINE, Roger, US Warner Bros LP
- 83 — THE GENIE, Patti Austin, Owest LP
- 84 86 GOING BACK TO MY ROOTS/SALISOLITO, Fania All Stars, US Fania LP
- 85 — WORK TO LIVE/DON'T LIVE TO WORK, Multination, Situation 2 12in
- 86 62 SHE'S GOT PAPERS ON ME, Richard 'Dimples' Fields, US Boardwalk LP
- 87 — SHAKE-N-SKATE, Dr. York, Groove Production 12in
- 88 — JOY AND PAIN, Maze featuring Frankie Beverly, Capitol 12in
- 89 88 GET ON UP DO IT AGAIN, Suzy Q, Canadian JC 12in
- 90 83 SUPAFRICO/VERSION, Bunny Mack, RCA 12in white label

INDEPENDENT

SINGLES

- 1 (1) ONE IN TEN, UB-40, DEP international
- 2 (2) INCONVENIENCE, Au Pairs, Human
- 3 (3) ALL-OUT ATTACK (EP), Blitz, No Future
- 4 (5) RELEASE THE BATS/BLAST OFF, Birthday Party, 4AD
- 5 (7) I DON'T WANT TO LIVE WITH MONKEYS, Higsons, Romans In Britain
- 6 (8) NEW LIFE, Depeche Mode, Mute
- 7 (6) PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 8 (9) PUPPETS OF WAR (EP), Chron Gen, Fresh
- 9 (10) KITCHEN PERSON, Associates, Situation
- 10 (11) ANOTHER ONE BITES THE DUST, General Saint/Clint Eastwood, Greenleaves
- 11 (16) FOUR SORE POINTS (EP), Anti-Pasti, Rondelet
- 12 (4) ONE LAW FOR THEM, 4-Skins, Clockwork
- 13 (15) CEREMONY, New Order, Factory
- 14 (14) NERO, Theatre Of Hate, Burning Rome
- 15 (12) MOTORHEAD, Hawkwind, Flickknife
- 16 (13) THE RESURRECTION (EP), Vice Squad, Riot City
- 17 (17) SMILES AND LAUGHTER, Modern English, 4AD
- 18 (20) KINGS CROSS, Charge, Test Pressing
- 19 (22) NEU SMELL (EP), Flux of Pink Indians, Crass
- 20 (19) MATTRESS OF WIRE, Aztec Camera, Postcard
- 21 (30) DREAMING OF ME DEPECHE, Mode, Mute
- 22 (23) NAGASAKI NIGHTMARE, Crass, Crass
- 23 (29) LAST ROCKERS, Vice Squad, Riot City
- 24 (—) HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red
- 25 (25) ARMY LIFE, Exploited, Secret
- 26 (31) EXPLOITED BARMY, Army Exploited, Secret
- 27 (—) LOVE WILL TEAR US APART, Joy Division, Factory
- 28 (33) REALITY ASYLUM, Crass, Crass
- 29 (23) DOGS OF WAR, Exploited, Secret
- 30 (18) LET THEM FREE (EP), Anti-Pasti, Rondelet
- 31 (27) FEEDING OF THE 5,000 (SECOND SITTIN'), Crass, Crass
- 32 (34) GRASS/TRADE UNIONS, Robert Wyatt/Dishari, Rough Trade
- 33 (—) LEATHER, BRISTLES, Studio S Acne G.B.H., Clay
- 34 (—) YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red
- 35 (42) SHE'S IN LOVE WITH A MONSTER MAN, Rentliss, Superville
- 36 (28) WHITE MICE/RAY TWINS (LIVE), Modettes, Human
- 37 (50) ATMOSPHERE, Joy Division, Factory
- 38 (32) DECONTROL (EP), Discharge, Clay
- 39 (—) 4 MOVEMENTS (EP), Thomas Leer, Cherry Red
- 40 (43) 24 HOURS, Chets, Graduate
- 41 (21) (COVER PLUS) WE'RE ALL GROWN UP, Hazel O'Connor, Albion

- 42 (28) TOO DRUNK TO F. . ., Dead Kennedys, Cherry Red
- 43 (36) TRANSMISSION, Joy Division, Factory
- 44 (39) BELA LUGOSI'S, Dead Bauhaus, Small Wonder
- 45 (37) A TRIBUTE TO THE PUNKS OF '76, Friendly Hopefuls, Abstract
- 46 (46) TELL ME EASTER'S ON A FRIDAY (REMIX), Associates, Situation
- 47 (43) ENDS WITH THE SEA, G Lewis & B C Gilbert, 4AD
- 48 (35) BLOODY REVOLUTIONS / PERSONS UNKNOWN, Crass / Poison Girls, Crass
- 49 (48) APE MAN, Erasehead, Test Pressing
- 50 (—) REALITIES OF WAR (EP), Discharge, Clay

ALBUMS

- 1 1 PRESENT ARMS, UB40, DEP international
- 2 2 RED MECCA, Cabaret Voltaire, Rough Trade
- 3 3 THE LAST CALL, Anti-Pasti, Rondelet
- 4 4 PENIS ENVY, Crass, Crass
- 5 5 SIGNING OFF, UB40, Graduate
- 6 — COVER PLUS, Hazel O'Connor, Albion
- 7 5 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human
- 8 — WISE AND FOOLISH, Miety In Roots, People Unite
- 9 10 PUNKS NOT DEAD, Exploited, Secret
- 10 7 ANTHEM, Toyah, Safari
- 11 13 CLOSER, Joy Division, Factory
- 12 26 T REX IN CONCERT, Marc Bolan, Marc
- 13 8 STATIONS OF THE CRASS, Crass, Crass
- 14 22 DRAMA OF EXILE, Nico, Aura
- 15 15 UNKNOWN PLEASURES, Joy Division, Factory
- 16 9 PRAYERS ON FIRE, Birthday Party, 4AD
- 17 11 77 — EARLY YEARS — '76, Fall, Step Forward
- 18 11 IN THE FLAT FIELD, Bauhaus, 4AD
- 19 12 THE ONLY FUN IN TOWN, Jessel K, Postcard
- 20 21 BLACK SOUNDS OF FREEDOM, Black Uhuru, Greenleaves
- 21 14 DOCUMENT AND EYEWITNESS, Wire, Rough Trade
- 22 16 TOYAH! TOYAH! TOYAH! Toyah, Safari
- 23 — MESH AND LACE, Modern English, 4AD
- 24 — SONS AND LOVERS, Hazel O'Connor, Albion
- 25 23 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 26 24 SONS OF THUNDER, Dr Alimantado, Greenleaves
- 27 27 INFLAMMABLE MATERIAL, Shift Little Fingers, Rough Trade
- 28 — THE BLUE WEARING, Toyah, Safari
- 29 20 DIRK BEANS WHITE SOX, Adam & the Ants, Do It
- 30 19 LABOUR OF LOVE, Mass, 4AD

Songwords

LINX

On Chrysalis Records

So This Is Romance



Profile

FULL NAME: Johnny Whetstone.
 DATE OF BIRTH: 6/12/53.
 EDUCATED: King School, Ely.
 FIRST LOVE: Sally Ward.
 FIRST DISAPPOINTMENT: Finding out that Natalie Wood was married.
 FIRST PERFORMANCE: Girl Guide Dance, Ely, 1970.
 MUSICAL INFLUENCES: Anthony Newley, Beatles, Todd Rundgren, The Nice, The Move, Slade.
 HERO: Ronnie Barker (and Phil Silvers).
 VICES: Gambling.

HOBBIES: Gambling.
 MOST FRIGHTENING EXPERIENCE: Seeing a ghost in my house.
 WORST EXPERIENCE: Becoming a juggernaut sandwich whilst in my flat.
 IDEAL HOLIDAY: Week at Newmarket!
 IDEAL HOME: South of France.
 FAVOURITE FOOD: Italian.
 FAVOURITE CLOTHES: My black overcoat and red scarf.
 FAVOURITE DRINK: Rum.
 MOST HATED CHORE: Shaving.
 AMBITION: To meet Natalie Wood.

(Goodbye, Goodbye)
 I got a note from my cousin the other day.

He said his lady had gone on holiday
 He thought she'd be back in a week or so
 But that was more than two months ago
 So this is romance
 So this is romance

They'd been together, devoted through thick and thin
 He really thought she would love no one else but him
 But now he doesn't think she's being fair
 To be having so much fun with him not there
 So this is romance
 So this is romance

In her last letter she was water skiing
 And she has learnt to drive a car
 A gigolo bearing the name "Romero"
 Takes up her evenings in a cocktail bar
 So this is romance
 You don't stand a chance

He felt mistreated but what could he say
 This was her idea of a holiday

So he decided he'd go out and bring her home
 'Til he found out she'd got married the week before
 (she said): "Sorry I had no time to let you know
 But can I pour you a drink before you go?"
 So this is romance
 So this is romance
 (Goodbye, Goodbye)

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JOHNNY WHETSTONE of THE LOOK

ROCK 'N' ROLL

SINGLES

- 1 HEART ATTACK, Delmas, Nervous
 - 2 IS A BLUEBIRD BLUE (10" EP), Shakin' Stevens, Nu-Disc
 - 3 HARBOUR LIGHTS, Elvis Presley, RCA
 - 4 ROCKIN' REDWING, Sammy Masters, Revival
 - 5 MANHATTAN MELODRAMA, Shakin' Stevens and Sunsets, Mint
 - 6 TRUE LOVE WAYS, Buddy Holly, MCA
 - 7 JACK THE RIPPER, Screamin' Lord Sutch, Ace
 - 8 BAD GIRL, Miracles, Chess
 - 9 SATURDAY NIGHT SPECIAL, Sundown Playboys, Apple
 - 10 MORE SIDES OF EDDIE COCHRAN, Rock Star EP
- PICK TO CLICK: PINK PEG SLACKS, Eddie Cochran, Rock Star

ALBUMS

- 1 MANHATTAN MELODRAMA, Shakin' Stevens and Sunsets, Mint
- 2 CLIFF SINGS, Cliff Richard, Columbia
- 3 SHAKIN' STEVENS AND SUNSETS, Mint
- 4 ROCKABILLY IN PARIS, Crazy Cavan, Big Beat
- 5 LOVE SONGS, Buddy Holly, MCA
- 6 SOLID GOLD, Jackie Wilson, Brunswick
- 7 GOING STEADY WITH THE BLUES, Skeets McDonald, Capitol
- 8 LIGHT UP THE DYNAMITE, Shakin' Stevens and Ducks Deluxe
- 9 HOLLY HOUSE, Larry Holly, Cloud Nine
- 10 ROLLIN', Slimy Curtis, Elektra

Compiled by: ROLLERCOASTER RECORDS, PO Box 16F, Chesington, Surrey.

HEAVY METAL

- 1 SHOOT OUT THE LIGHTS, Diamond Head, 45, DHM
- 2 BRUTE FORCE & IGNORANCE, Rory Gallagher, 12" - 45, CHS
- 3 TAKE IT ALL AWAY, GiltSchool, 45, City Records
- 4 DEVILS ANSWER 'LIVE', Atomic Rooster, 12" (from 'Play It Again' EP), Polydor
- 5 DIRTY WHITE BOY, Foreigner, 45, Atlantic
- 6 HEART BREAKER, Prisoner, Demo Tape
- 7 LET IT GO, Def Leppard, 45, Phonogram
- 8 THE POWER OF ROCK 'N' ROLL, Frank Marino (from 'Power Of Rock 'N' Roll' LP), CBS
- 9 LOCK UP YOUR DAUGHTERS, Slade, 45, RCA
- 10 READY TO ROCK, Michael Schenker Group, 45, CHS
- 11 START TO LIVE, Atomic Rooster, 12" (from 'Play It Again' EP), Polydor
- 12 EDGE OF A KNIFE, Nightwing (from 'Something In The Air'), Demo
- 13 IT COULD BE BETTER, GiltSchool, 45, Demo
- 14 ROLL THE DICE/BOOTLISSERS '81, Rage, 45, Carrere
- 15 NIGHT LIFE, Foreigner (from '4'), Atlantic
- 16 BAD BOY FOR LOVE, Rose Tattoo (from 'Rock 'N' Roll Outlaws'), Carrere
- 17 BARREL OF PAIN, Nightwing, (from 'Something In The Air'), Demo
- 18 START ME UP, The Rolling Stones, 45, RSR
- 19 VENGEANCE, Ian Gillan Band, 45, Acrobat
- 20 KINGDOM OF MADNESS, Magnum, 45, Jet

Compiled by: The Tynesider (formerly Stirling House), Tuesday Rock Night, Saltwell Road, Gateshead, Tyne & Wear.

CHART FILE

DESPERATE Abba fans currently scouring import shops for the vastly superior US remix of 'Lay All Your Love On Me' on the Discomet label will shortly have another collectors' item to chase. Coca-Cola in Japan are giving away 800,000 picture discs by Abba, the Nolans, the Doobie Brothers and two local bands in a promotion called 'The Super Record Present'. If the thought of owning an Abba picture disc excited you the news that the disc will feature a brand new song penned by Benny and Bjorn will send you into hysterical frenzy.

Unfortunately, the chances of getting your mitts on a copy are next to nothing. The record is a strictly limited edition not to be repeated anywhere else in the world and it will definitely not be made commercially available. Oh! The frustration must be awful!

The Dead Kennedys' recent UK hit, of which I'm not allowed to tell you the title, is currently scaling the Finnish Top 10... 'Japanese Boy' has been rejected by Hansa's Japanese licensee on the grounds that it sounds 'too Chinese'.

The record's recent stint at Number One was the first by a female soloist since Streland reached the apex with 'Woman In Love' last October. And Aneka is the first Scot to top the chart since Kelly Marie did so with 'Feels Like I'm In Love' did so exactly a year ago.

The first Scottish act ever to top the chart was Marmalade whose cover of the Beatles' 'Ob-La-Di, Ob-La-Da' reached the summit on New Year's Day, 1969.

The only other Scots to reach number one are: Middle Of The Road ('Chirpy Chirpy Cheep Cheep', 1971), the Royal Scots Dragoon Guards ('Amazing Grace', 1972), Pilot ('January', 1975), Bay City Rollers ('Eye Bye Baby' and 'Give A Little Love', 1975), Billy Connolly (the wholly appropriate 'O.I.V.O.R.C.E.', 1975), Slik ('Forever And Ever', 1976) and Lena Marcell ('One Day At A Time', 1978).

With three records in the Billboard Top 20, Lionel Richie is the hottest producer in America at the moment. The Commodores' 'Lady You Bring Me Up', Kenny Rogers' 'I Don't Need You' and 'Endless Love', Richie's duet with Diana Ross are the records responsible for this phenomenon.

For one magical week recently 'Endless Love' was top of the pops and soul charts whilst 'I Don't Need You' sat atop the country countdown.

It's unprecedented for a producer to be responsible for simultaneous Number Ones on the drastically different country and soul charts. Having reached this position, Richie was brought back to earth the following week when Roger's single took a breathtaking dive from No. 1 to No. 26 on the country chart — an all-time record.

Incidentally, Richie's involvement with Rogers has resulted in some unlikely names appearing on Rogers' album, notably Paulinho Da Costa and Michael Jackson.



Dead Kennedys: not too drunk to make it into the Finnish Top 10.

DURING the sixties Burt Bacharach was one of the best and most consistently successful tunesmiths. Together with Hal David he wrote some of the most memorable songs of the decade. In the seventies it all went sour; first the quality of Bacharach and David's songs declined markedly, the duo's long time partnership with Dionne Warwick — the main vehicle for their compositions — dissolved amidst a flurry of lawsuits. Finally, Bacharach and David split up. Bacharach's career had reached an all-time low.

Recently, however, Bacharach's been making something of a comeback. With his marriage to Angie Dickinson over Bacharach has been getting heavily involved with Marvin Hamlisch's castoff Carole Bayer Sager. Together Burt and Carole wrote Sager's recent US Top 30 hit 'Stronger Than Before' and, with Peter Allan and Christopher Cross, the latter's fast rising fifth hit 'Arthur's Theme'.

Meat Loaf's 'Bat Out Of Hell' is now approaching nine million sales worldwide.

Last week's top 75 included at least 30 records available for a maximum of 50p by shopping around. Record companies charge most dealers between 70p and 79p for singles, so which shops are getting them cheap, or free, and why? It wouldn't be difficult to guess. My own spot check revealed that the first release from the newly-formed KA label, 'Audio Video' by News, was selling for as little as 25p in many shops. News are not a highly-vaunted band, they're receiving only minimal airplay and yet their record is climbing the charts. Can it be that people will buy any record if it's cheap enough, or are there other reasons for 'Audio Video's' success which escape me? ... ALAN JONES

READER'S CHART

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

- 1 MEMPHIS TENNESEE, Chuck Berry
- 2 VIENNA, Ultravox
- 3 SAN FRANCISCO, Scott Mackenzie
- 4 LONDON TOWN, Wings
- 5 KANSAS CITY, Beatles
- 6 BLUE HAWAII, Elvis Presley
- 7 NEW ORLEANS, Gary 'US' Bonds
- 8 INDIANA WANTS ME, R Dean Taylor
- 9 I DON'T WANT TO GO TO CHELSEA, Elvis Costello
- 10 NEW YORK SHUFFLE, Graham Parker

Chart suggested by Gary Boast, Whitley Bay, Tyne & Wear, and a 45 record token goes to him. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 48 Long Acre, London, WC2 3JT. (Postcards only please).

VIDEO

- 1 (2) ABBA VOLUME II, Intervention
 - 2 (1) GREASE, CIC
 - 3 (4) PINK FLOYD LIVE AT POMPEII, Spectrum
 - 4 (6) BLONDIE: EAT TO THE BEAT, Brent Walker
 - 5 (10) BREAKING GLASS, VCL
 - 6 (3) GARY NUMAN: THE YOURN & PRINCIPLE '79, Warner Bros
 - 7 (8) ALICE COOPER IN CONCERT, Magnetic Video
 - 8 (15) STANDING TOWN, Intervention
 - 9 (13) KING CREOLE, Magnetic Video
 - 10 (5) THE SOUND OF MUSIC, Magnetic Video
 - 11 (7) CAN'T STOP THE MUSIC, EMI
 - 12 (16) ELVIS IN HAWAII, Mountain Video
 - 13 (8) BLACK SABBATH, VCL
 - 14 (30) ABBA VOLUME I, Intervention
 - 15 (11) SATURDAY NIGHT FEVER, Magnetic Video
 - 16 (18) THE ROSE, Magnetic Video
 - 17 (19) TO RUSSIA WITH ELTON, PRT
 - 18 (12) MOTORHEAD, Spectrum
 - 19 (—) THE JAMES BROWN STORY, JVC
 - 20 (17) IRON MAIDEN, EMI
- Compiled by: MIV, Oxford Street, London W1.

REGGAE

- 1 LOVE ME TONIGHT, Trevor Walters, Ital
 - 2 FATTY BUM BUM, Ranking Dread, Greensleeves
 - 3 PHONE LINE, Mystic Harmony, SS Music
 - 4 SUMMERTIME BLUES, Investigators, Inner City
 - 5 STEALING LOVE ON THE SIDE, Carlene Davis, Creole
 - 6 ENTERTAINMENT, Trixton Palmer, Greensleeves
 - 7 SWEET FEELING, Black Stone, Jah Lion
 - 8 TOGETHER AGAIN, Starlight, Star Track
 - 9 RAT A CUT BOTTLE, Lion Youth, Virgo
 - 10 RIGHT TIME OF THE NIGHT, Danny Ray & Shirley James, Black Jack
 - 11 SWEET REGGAE MUSIC, Papa Face, Fashion
 - 12 FIRST ON SUNDAY, Junior Delgado, Love Linch
 - 13 WAITING, Simple City, King & City
 - 14 DON'T WANT TO LOSE YOU, Nina Decosta, Rokel
 - 15 ALL NATION MUST BOW, Rankin' Bevon, Dance Beat
 - 16 NEVER KNEW LOVE LIKE THIS BEFORE, Samantha Ross, Nature
 - 17 MR GOVERNMENT MAN, Lockstep Castoll, Negus Roots
 - 18 RISE & SHINE, Bunny Walker, Psharmonic
 - 19 IT'S TRUE, Donna Rodan, Franic
 - 20 WAITING FOR YOUR LOVE, Sister Heather & Papa Honey, Black Roots
- Compiled by: INNER CITY RECORDS, Battersea Rise, London SW11.

FUTURIST/DANCE

- 1 RETURN OF THE THIN WHITE DUKE, David Bowie, Rare
- 2 T REX LIVE AT CARNegie HALL, Rare
- 3 LIVE IN HEAVEN, Spandau Ballet, Rare
- 4 SOME BIZARRE CONCERT AT THE LYCEUM, Bollock Brothers, Rare
- 5 KRAFTWERK LIVE AT THE LYCEUM, Rare
- 6 LIVE AT THE RAINBOW, Public Image Ltd, Rare
- 7 DOLLARS IN DRAG, David Bowie, Rare
- 8 STEVE STRANGE LIVE AT QUENTIN CRISPS MUMS PLACE, Rare
- 9 GREETINGS FROM LA, Tim Buckley, Warner Bros
- 10 LIVE LIVE LIVE, Roxy Music, Bootleg
- 11 JAPAN AT THE HAMMERSMITH ODEON, Rare
- 12 LIVE IN NEW YORK, Talking Heads, Rare
- 13 STOWAWAY, Iggy Pop, Rare
- 14 ASIA MINOR, Roger King Moten (from the LP 'Spectacular Percussion'), MGM
- 15 DRAC'S BACK/FOR YOUR BLOOD, Forthcoming 12", Bollock Bros, Test Pressing

Compiled by: DAVE ARCHER, KAREBA, 63 Conduit Street (off Regent St), London W1 (Saturday Nights)

YESTERYEAR

ONE YEAR AGO (September 13, 1982)

- 1 FEELS LIKE I'M IN LOVE, Kelly Marie
- 2 START, Jam
- 3 ASHES TO ASHES, David Bowie
- 4 ONE DAY I'LL FLY AWAY, Randy Crawford
- 5 EIGHT DAYS, Hazel O'Connor
- 6 9 TO 5, Sheena Easton
- 7 IT'S ONLY LOVE/BEYOND THE REEF, Elvis Presley
- 8 DREAMIN', Cliff Richard
- 9 TOM MARK, Piznasas
- 10 MODERN GIRL, Sheena Easton

FIVE YEARS AGO (September 18, 1977)

- 1 DANCING QUEEN, Abba
- 2 THE KILLING OF GEORGIE, Rod Stewart
- 3 CAN'T GET BY WITHOUT YOU, The Real Thing
- 4 (LIGHT OF EXPERIENCE) DONNA DE JALE, Georgehe Zamfir
- 5 ARIA, Anker Bilk
- 6 LET 'EM IN, Wings
- 7 16 BARS, The Stylistics
- 8 YOU DON'T HAVE TO GO, The Chi-Lites
- 9 I AM A CIDER DRINKER, The Wurzels
- 10 I ONLY WANNA BE WITH YOU, The Bay City Rollers

TEN YEARS AGO (September 18, 1971)

- 1 HEY GIRL DON'T BOTHER ME, The Tams
- 2 I'M STILL WAITING, Diana Ross
- 3 DID YOU EVER...? Nancy Sinatra and Lee Hazlewood
- 4 BACK-STREET LUV, Curved Air
- 5 NATHAN JONES, The Supremes
- 6 IT'S TOO LATE, Carole King
- 7 NEVER ENDING SONG OF LOVE, The New Seekers
- 8 I BELIEVE IN LOVE, Hot Chocolate
- 9 SOLDIER BLUE, Buffy St. Marie
- 10 WHAT ARE YOU DOING SUNDAY, Dawn

FIFTEEN YEARS AGO (September 17, 1968)

- 1 ALL OR NOTHING, The Small Faces
- 2 DISTANT DRUMS, Jim Reeves
- 3 YELLOW SUBMARINE, The Beatles
- 4 TOO SOON TO KNOW, Roy Orbison
- 5 GOD ONLY KNOWS, The Beach Boys
- 6 GOT TO GET YOU INTO MY LIFE, Cliff Bennett
- 7 COMING TO TAKE ME AWAY, HO-HAI, Napoleon XIV
- 8 WORKING IN THE COAL-MINE, Lee Dorsey
- 9 LOVERS OF THE WORLD UNITE, David and Jonathan
- 10 JUST LIKE A WOMAN, Manfred Mann

TWENTY YEARS AGO (September 3, 1961)

- 1 JOHNNY REMEMBER ME, John Leyton
- 2 YOU DON'T KNOW, Helen Shapiro
- 3 WILD IN THE COUNTRY/I FEEL SO BAD, Elvis Presley
- 4 REACH FOR THE STARS/CLIMB EVERY MOUNTAIN, Shirley Bassey
- 5 WELL I ASK YOU, Edna Kane
- 6 HALFWAY TO PARADISE, Billy Fury
- 7 KON-TIKI, The Shadows
- 8 ROMEO, Petula Clark
- 9 MICHAEL ROWE THE BOAT/LUMBERED, Lennie Donegan
- 10 AIN'T GONNA WASH FOR A WEEK, The Brook Brothers

TWENTY FIVE YEARS AGO (September 15, 1956)

- 1 WHATEVER WILL BE WILL BE, Doris Day
- 2 LAY DOWN YOUR ARMS, Anne Shelton
- 3 WHY DO FOOLS FALL IN LOVE, Frankie Lymon
- 4 ROCKIN' THROUGH THE RYE, Bill Haley
- 5 A SWEET OLD FASHIONED GIRL, Teresa Brewer
- 6 WALK HAND IN HAND, Tony Martin
- 7 MOUNTAIN GREENERY, Mel Torme
- 8 YING TONG SONG, The Platters
- 9 THE GREAT PRETENDER, The Platters
- 10 SAINTS ROCK AND ROLL, Bill Haley

Insulted

I AM not a numanoid (go on, don't spoil my headline!) but I am writing to complain about your lousy review of Gary's latest album, just as you forecast. OK, you don't like the bloke but that doesn't serve as an excuse to insult people who do.

Who are you to criticise the opinions of Gary Numan's fans? Surely they have more idea of what Gazza thinks of them than you, a mere journalist who openly admits to disliking Gary. And anyway, aren't we all in it for the money? If you weren't an employee of Record Mirror you may just as well have been a pop singer, if it weren't for two major drawbacks. Firstly your lack of intelligence, and secondly you wouldn't have any fans not to care about.

If you print any bitchy comment under this letter it will just prove my point.

An agitated bunnygirl, Essex.

● You mean you actually made a point? Next.

Toady

I DON'T usually buy your magazine but when I saw the gorgeous picture of Gary Numan in it I had to buy it.

I have been a Gary Numan fan since Gary first started Tubeway Army, and when I read the little article by Daniela Soave I was disgusted to see what she'd written about his new album 'Dance'. She obviously has no taste in music to like Abba anyway, but to compare Gary's music with Bucks Fizz is bloody pathetic. Also, Gary's music has been completely different on each album from 'Tubeway Army' to 'Dance'.

She also says that Gary doesn't care about his fans; I saw him at Broadcasting House on Friday and he spoke to a few other fans and myself for over half an hour! Sandra, Numan Fan 2202.

● Conned again! Next.

Whiner

WHO IS this so-called Daniela Soave, some mentally deformed cripple? Fancy only giving the best album of the year 'Dance' by Mr Numan one star. Does she need her head testing, was she born thick or doesn't she accept good music? Marcus Saunby, (devoted Numan Fan) West Wickham, Kent.

● Yes, yes and no, respectively. We worry about her, we really do.

Satirist

"'DANCE' IS so bleak, so sparse that I feel like I'm in the wastelands of Siberia, all alone and suicidal" (quote from the review of Numan's new LP). Compliments, compliments! And from an Abba fan too.

Reiver, the plain clothes rumanoid.

Biased

HUNDREDS OF letters arrive at the fan club address complaining of journalists making snide remarks and sarcastic personal comments about Gary, but to ignore him completely just wouldn't sell your music paper would it? So you put a big picture in the middle of your paper advertising it in bold type on the front cover to sell the paper and then you proceed to write a piece on his new album 'Dance', not forgetting to throw a few snide remarks in about him. How the biased face of the music press can be so constantly cynical and bitchy to a person as open and honest as Gary Numan is beyond me.

Helen, Blackpool.

● Open and honest? That's the same as blank, isn't it?

Fly girl

DEAR Decepril, deprived pathetic excuse of a paper, I'd just like to say after reading two of your slung together rags (borrowed from an also Numanoid mate) that if all you can do is slag off Gary Numan (hearthrob) then I suggest you give

up or try properly listening to his songs and ideas. I've met him at Blackbushe, where he flies and I think he's a very nice ordinary, hunky bloke. Marina Lynn, Farnborough, Hants.

● If Gary Numan's hunky, lamp posts must have a weight problem.

Strumpet

WE CAN always count on you to employ the fastest reviewers. Did that stupid whore Daniela Soave pass her 'Slag Off Gary Numan' degree? Numan fan No 5600.

● Degree? She hasn't even got CSE English.

Addict

YOU SAY you can't see the attraction - c'mon have you really tried to go in with an open mind? The attraction of Numan is that he and many of us had the same feelings when teenagers, i.e. depressiveness and paranoia with months on anti-depressants. He put all that into his earlier work and we had at last found someone we could identify with. His songs progressed as he became famous and now he writes about his life as someone famous and the feelings he feels.

Maybe it's bloody boring to you but it makes us happy. I feel great after listening to 'Dance', in fact any song by him. It makes me want to go out and stick two fingers up to this boring society. I want to get dressed up and go out and have a great time. It gives me life, it feeds me, I've become addicted both to him and his music and by god the withdrawal effects are awful, too terrible to describe, I tried once.

Don't you see everyone is in it for the money no matter what they say out loud, that is the underlying truth. But to us Gary gives us so much. He gives us what we want and we give him what he wants, (yeah mugs ain't we) but the plain fact is WE GET WHAT WE WANT - it makes us happy. If you can't understand Numan try understanding us. - Vanadium, Numan fan.

● I'm bending over backwards, I'm ... I've fallen over (laughing, actually).

Dumbo

WHY DON'T you try hiring people that aren't deaf to review the newly release records. Gary Numan's new album 'Dance' is brilliant, so why didn't this mindless moron Daniela Soave actually listen to it first. Comparing Gary to Abba and Bucks Fizz is absolutely sick. And why does that shitbag Bowie have to pop up in every Numan interview / review etc.

Anne, a very annoyed Numan fan.

Conned

I HAVE been a devoted fan of Gary's since he started in Tubeway Army and after having the pleasure of meeting him a while ago, I can say that whatever the music press may have everyone believe about him I found Gary a very friendly, warmhearted guy. He's a very interesting and nice person. I like him a lot. He was very polite and charming to talk to. Dawn, a very devoted fan.

● You mean he asked you out?

Greed

WE ARE not stupid. We know he likes the money, he admitted it himself. We buy GN's records not because we're stupid, it's because we enjoy his music. So leave him alone. RD, Dagenham, Essex.

● What, with all that money going begging?

Kate's sits

YOU MAILMAN, are an example of how people can take things the wrong way. I am referring to my letter regarding a certain part of Kate Bush's anatomy (RM 5/9/81). The letter was meant to be taken in

a humorous vein. It certainly wasn't meant to be "disgusting", "filthy" or "porverted" as YOU put it! Michael Read, Cardiff.

● It looks like you've got the bottom, when you might prefer the top. Sorry.

Smart ass

IF YOU cared more for your public than your money, you'd probably be a nun. See, we Numan fans have got answers for it all. It's our four quid, innit?

South Yorkshire synthesiser squad, Sheffield.

● Easy come, easy go I suppose.

Greta slag

'LOVE ACTION' ain't The Human League's first hit, what about 'Boys and Girls' and 'Sound Of The Crowd'. They ain't painted posers and has the 'Bitch' held her own opinion poll on how many people care about Phil and his wife's break up, no. OK that's that settled. Tell Snipe to get her facts right or not bother writing at all (please let it be the later).

S & K, Two devoted Human Leaguers, Birkenhead, Merseyside.

Hot stuff

DONNA SUMMER, Donna Summer, Donna Summer, Donna Summer, Donna Summer, Donna Summer, PS Donna Summer interview or pic please.

● Thought I'd heard that name before somewhere.

Sister love

WHAT THE hell have the Nolans to do to show ignorant pigs like you how talented they are? At least every record they release is different. A Nolans on 45 would be great, fabulous dance music! Yvonne Smith, Bradford 19.



Kirsty MacColl



new single
see that girl

WE ARE not stupid. We know he likes the money, he admitted it himself. We buy GN's records not because we're stupid, it's because we enjoy his music. So leave him alone. RD, Dagenham, Essex.

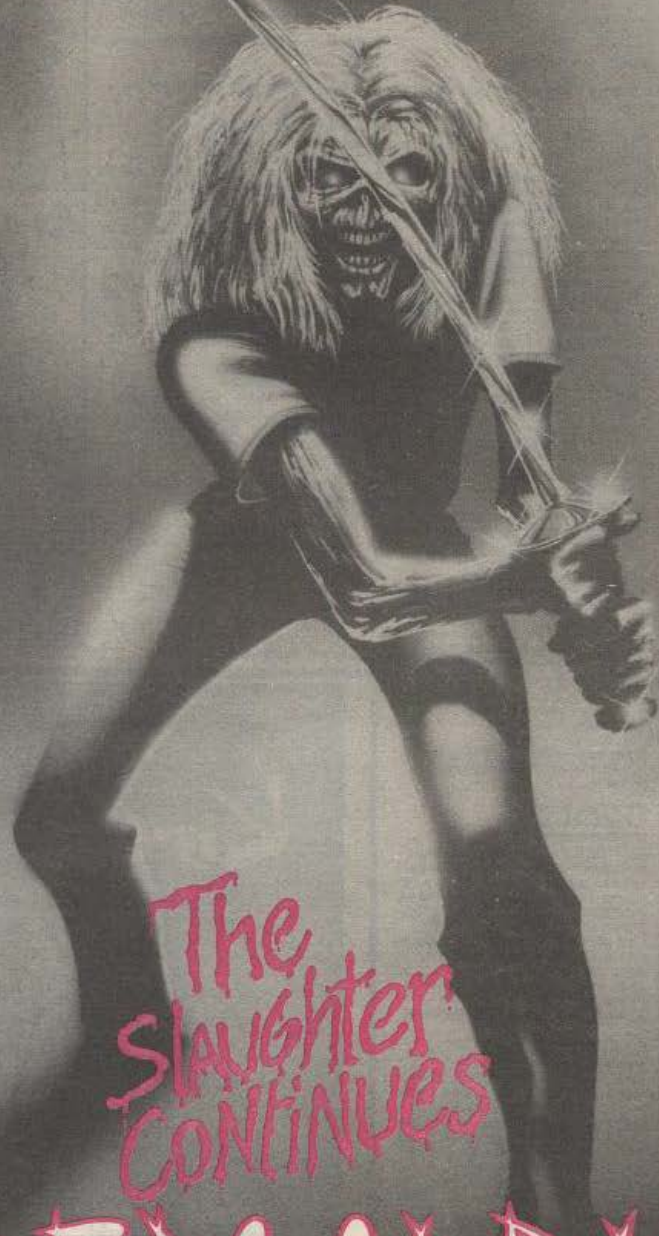
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