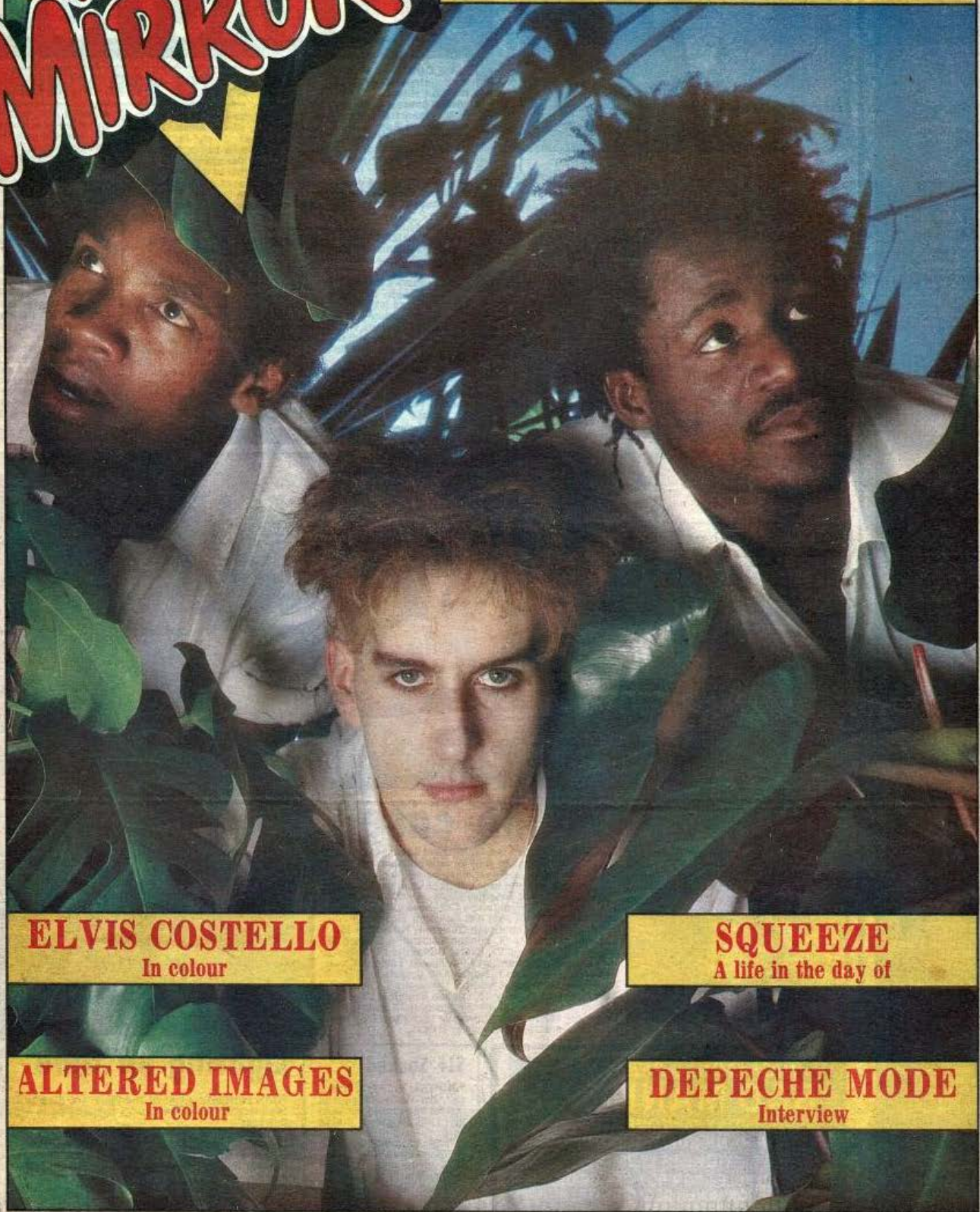


WIN A MADNESS FILM PACK

RECORD MIRROR

FUN BOY THREE

SPECIALS BREAKAWAY EXCLUSIVE



ELVIS COSTELLO
In colour

SQUEEZE
A life in the day of

ALTERED IMAGES
In colour

DEPECHE MODE
Interview

HAZEL O'CONNOR IN THE RAW

Spud

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Pic by ALAN BALLARD

NINE BELOW ZERO

Below up

NINE BELOW ZERO go on the road for nearly all of the autumn, starting at the end of this month.

The top R&B band, who supported The Who on their last tour, have lined up a massive string of dates starting at: Coventry Warwick University October 29. Then: Guildford Surrey University 30, Cambridge Corn Exchange 31, Slough Fulcrum Theatre November 2, Wakefield City Hall 4, Newcastle University 5, Edinburgh University 6, Glasgow Strathclyde University 7, Redcar Coatham Bowl 8, Lancaster University 9, Durham University 10, Sheffield (venue to be announced) 11, Nottingham Rock City 13, Aylesbury Friars 14, Belfast Queens University 15, Reading Top Rank 16, Manchester University 17, Liverpool University 18, Bristol University 19, Birmingham Aston University 20, Folkestone Leas Cliff Hall 21, Gillingham King Charles University 22, Cardiff University 25, St Albans Civic Hall 28 and London Hammersmith Odeon 29.

The group have lined up an album, which comes out in the new year.

Rod kicks off?

ROD STEWART is set to play live concerts next summer, according to a claim by Queens Park Rangers football club who want to host the gigs.

But a spokesperson for the singer dismissed the claims as "rubbish". "Rod is planning to do some open air concerts in Britain late this summer, probably in August," she said. "It is possible that the rumour came about when he was watching Scotland play Ireland last week."



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ELVIS PLANS AN ATTRACTION

ELVIS COSTELLO is putting his country-style show on the road at last... and a special concert at London's Royal Albert Hall will feature the 35-piece Royal Philharmonic Orchestra.

But first the singer — shooting up the charts with his 'Good Year For Roses' single — plays two dates at Guildford Civic Centre on December 21 and the London Rainbow 23.

Those dates will feature "normal" sets with the Attractions, although they will feature many of his new country songs.

On January 7 comes his Albert Hall epic. The show will be divided into two sets. The first is a country show with the Attractions and renowned country guitarist John McFee on pedal steel guitar.

After the interval, he plays with the RPO behind him, wrapping up the first rock concert the venue has seen for a year.

DATES AND VENUES

Costello also releases his country album 'Almost Blue' this week... and for the first time he has written none of the songs.

Recorded in the country music mecca of Nashville, the album features 12 songs written by artists like Gram Parsons and Hank Williams, as well as the single — penned by Jerry Chestnut.

The album also features pedal steel man McFee, who worked with Costello on the classic 'Alison' ballad.

And fans will have a chance to see how the album was made in an hour-long documentary shot in Nashville which will be shown on ITV's 'South Bank Show' on November 8. It will also include footage from his one-off country concert in Aberdeen which RECORD MIRROR revealed last month.

● HOW TO BOOK: All Guildford tickets cost £4 and are available from the Civic Hall box office.

Rainbow tickets are priced at £5.50 and £9 and are available now by post from The Rainbow, 232 Seven Sisters Road, London N4. Personal applications start on Saturday (October 24).

Royal Albert Hall tickets are also available now by post and cost £9.50, £9.50, £7.50, £5.50, £4.50, £3.50 and £2.50. Applications should be sent to the Royal Albert Hall, Kensington Gore, London SW7. Personal applications open on November 5.

There are also inclusive tickets available for the British dates and a concert in Paris on January 10. Details are available from Elvis Costello Tickets, PO Box 281, London N15 5LW.



On the case

DR FEELGOOD start out on the road again next month, marking the first major tour for new guitarist Johnny Guitar who replaced Gypie Mayo earlier this year.

Coinciding with the tour they'll be bringing out a new single 'Waiting For Saturday Night' in early November and an album 'Dr Feelgood's Casebook', which is a compilation of their past hits including 'Roxette'.

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

Manet-ipulation

REVEALED! THE Bow Wow Wow picture that 15-year-old lead singer Annabella Lwin's mum wanted banned, and the picture that was to have been on the album cover can be shown at last. The spoof of a painting by French artist Manet gave rise to the 'Only In It For The Manet Tour'... but the controversy hasn't stopped yet. The young singer still has to have a chaperone with her until she is 18, in three weeks' time, but even then a tutor will have to be on hand for three months after her birthday while she's on tour. And we can reveal that the picture might still go on the cover of the album 'See Jungle! Go Join Your Gang Yeah! City All-Over Go Ape Crazy', when she reaches the age of consent. Then she will be able to give the go-ahead for the picture's use regardless of her mother's view.

SLF Sacked

"CHRYSALIS RECORDING star Jim Reilly announced that he has sacked his band Stiff Little Fingers." It says here.

"SLF have managed to get themselves hired by ex-TRB drummer Dolohan Taylor, who has plans to take them into the studios to record in late November before a 10-day tour in the new year."

Lighting up time

FUNK PIONEERS Light Of The World are back in action as a two-piece following the group's split into three units earlier this year.

The band now just includes singer / percussionist Gee Bello and guitarist / bassist / singer Nat Augustin.

Their debut single 'Ride The Love Train' is released on October 26, and follows six chart singles under the original line-up.

But the three new spin-off bands — Beggar & Co, Incognito and now Light Of The World — will still "help each other out" on their various projects. Both Beggar & Co and Nat Augustin were featured on Spandau Ballet's 'Chant Part One' single.



RAUNCHY JAY and fellow Eurovision song contest winners Bucks Fizz take on their first British tour in December.

The band - who claim to have put in 500 hours on rehearsals for the show - have also fixed up special costumes and lighting for their show.

They kick off at Southport New Theatre on December 5. Then: Hanley Victoria Hall 6, Ipswich Gaumont 7, London Dominion 8, Poole Arts Centre 9, Grimsby Town Hall 11, Birmingham Odeon 12, Sheffield City Hall 14, Leicester De Montfort Hall 15, Margate Winter Gardens 16, Eastbourne Congress Theatre 17 and Brighton Dome 18.

A single entitled 'The Land Of Make Believe' is also due out shortly.

VIDEO SEASON

ROCK'S BIGGEST names are geared up to appear on television this autumn . . . on video cassettes, that is.

Although they cost between £30 and £40, most of the videos are available for rental . . . often for as little as £1 a night. **BLONDIE** BRING out a greatest hits video which looks to be the most sensational music video yet.

It is called 'The Best Of Blondie' and features all the promotional films that made their singles big on Top Of The Pops.

There is also a video film of 'Detroit 442' that has not been shown on the main television programmes that features Debbie Harry in a black leather hotleard. Also included is 'X Offender' - another track that's not on the 'Best Of Blondie' album.

The video is set to be 50 minutes long and will be out in November. The price . . . £29.99.

Full track listing is: 'Call Me', 'In The Flesh', 'X Offender', 'Denis Denis', 'Detroit 442', 'I'm Always Touched (By Your Presence Dear)', 'Picture This', 'Hanging On The Telephone Line', 'Heart Of Glass', 'Dreaming', 'Union City Blue', 'Atomic', 'The Tide Is High', 'Rapture' and 'Sunday Girl'.

KATE BUSH releases an in-concert video of her April 1979 show entitled 'Live At Hammersmith Odeon'. It is the same show that was featured on television almost a year ago and features numbers like 'Wow' and 'Wuthering Heights'. It costs £34.50, but is available for rental from some shops.

QUEEN'S 'Greatest Flix' is also out at the same price - the details were in last week's Record Mirror.

ELO bring out not one but TWO videos. One is an hour-long in concert show which features their multi-coloured spaceship light show. The other is a specially made production and is due out next week.

ELVIS PRESLEY'S classic 'Jailhouse Rock' film is released at the same time to rent or buy.

THE JACKSONS have an in-concert video out featuring vintage songs like 'I'll Be There', 'Ben' and 'Rockin' Robin'.

GARY GLITTER'S hits are all featured in a 'Live At The Rainbow' video which runs for nearly an hour.

CLIFF RICHARD shows his old and new hits in 'Thank You Very Much', a video shot at the Palladium in 1978. It features 'The Young Ones', 'Summer Holiday' and later numbers like 'Devil Woman'.

THE TUBES combine old numbers and new material in a video special that's simply called 'The Tubes Video'. Numbers include their famous 'White Punks On Dope'.

pic by JOHN PAUL

RECORD MIRROR

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

Contents



TERRY, NEVILLE and LYNVAL - three lunatics who find it hard to smile. So why call themselves the Fun Boy Three? Find out about this and other mysteries surrounding the great Specials split in an EXCLUSIVE Record Mirror interview starting on page 4.

PLUS!

EVEN BASILDON has its boys next door types - and the fact that they're as flashy and distinctive as DEPECHE MODE shouldn't make any difference. Or should it? **MIKE NICHOLLS** gets more than enough from the biggest local band since the Dave Clark Five (who?) - 12.

PLUS!

THE EAGLE has landed . . . which means that SAXON are back on the road with their biggest show ever. **ROBIN SMITH** meets the band's latest bird - 22/23.

PLUS!

A DOUBLE poster centre spread with ALTERED IMAGES and ELVIS COSTELLO (if we can fit all of him in, that is!) - 20/21.

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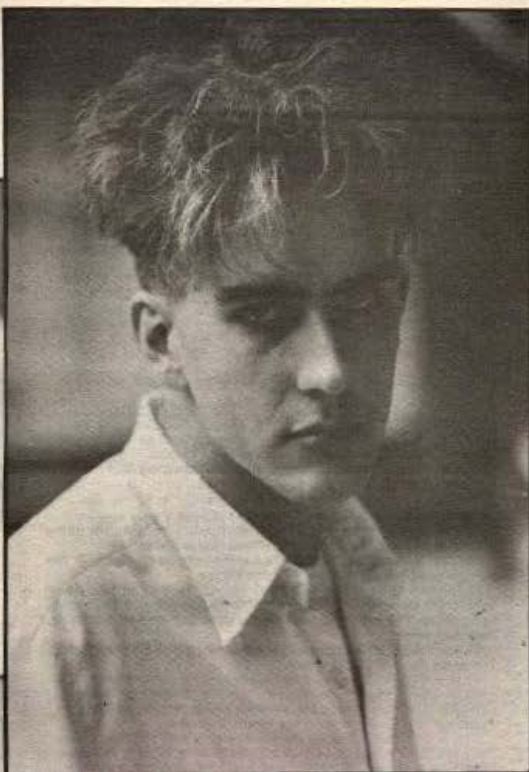
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NEVILLE



TERRY



LYNVAL

THE LUNATICS HAVE TAKEN OVER...

...where 'Ghost Town' left off. The Fun Boy Three lie down on the couch and talk to SUNIE. Flashbulb therapy by SPUD MURPHY

TERRY HALL has a new hair-do. Atop his long, unsmiling physog, whose even-coloured complexion and black eyelashes make him look made-up even when he's not, there now sprouts a tall profusion of gold-lighted locks, the sides of his head being cropped to enhance the effect. It reminds me of some eccentric of 50 years ago (George Orwell?) and Chris Poole, his press officer, of the main character in 'Eraserhead'.

"It's the new Coventry look," he explains. We hoot. "No, really," Terry protests, "every kid in Coventry's got their hair like this nowadays."

"I haven't got the face for it," muses Chris.

"Neither have I," shrugs Terry.

Before you begin to wonder whether the man at the station sold you 'Hairdressers' Journal' by mistake this morning, I must explain that Terry Hall also has a new group. With fellow Two-Tone escapees Lynval Golding and Neville Sturges, he is now a Fun Boy. The Fun Boy Three release their first single this week, an eerie and fitting successor to 'Ghost Town' cheerfully entitled 'The Lunatics Have Taken Over The Asylum'.

We might as well get the first question over with straight away. I begin, and it remains unasked as Terry starts to answer it.

"We left the Specials because we wanted to form the Fun Boy Three."

"That's it," approves Lynval. "Good."

I don't believe you.

"Why else?" demands Terry. "We were famous and successful in the Specials."

True. Were you happy?

Not really.

Why not? I innocently enquire. The pause that follows is sufficiently long for me to nip out for a drink, then take the pretty route back to the office, should I feel the urge to do such a thing. At the end of it, Terry replies carefully:

"Basically, the only reason we left the Specials was we wanted to form something new called the Fun Boy Three." His voice is as dry, as laconic as ever. "It was difficult to do within the Specials, because there are seven in the Specials. It doesn't

fit in with the name... I mean, we could say 'He's a git' or whatever, musical differences or something, but really the only reason we left was that we wanted to do this."

"If you write a song for the Specials," explains Lynval, who penned the beautifully understated 'Do Nothing', "you got to think of a brass arrangement, which is trumpet, trombone, saxophone - then you got to arrange for Rhoda to do a little bit as well, you know? You got to arrange Rico's sax solo and Dick's trumpet solo and Roddy's guitar solo, and it's just too much."

The three of them had written a good deal of material intended for just three players by the time they effected their departure, which according to Terry was being planned a year ago. 'Ghost Town', he says, was their swan song, the perfect finale.

"My fondest memory of being in the Specials is the last time we did 'Ghost Town' on Top Of The Pops, when we were at No 1. Because when I was doing it, I knew that would be the last time I was ever going to be on telly with the Specials, and it was, well, emotional."

Tell me about the new single, I suggest. "It's great" states Terry in his chatty way. Lynval is more helpful.

"The line-up -" he begins. "Now this is serious, right? No smiling?" This last instruction is wasted on his colleagues, however; Terry is hardly the type to crack his face at so small a provocation, and it would take more than Lynval's admonition to curb Mr Staples, who has the ripest chuckle you've ever heard. "The line-up," Lynval perseveres, "is Neville on bass drum, Terry on tom-toms and I played the snare drum. I played the bass, Terry played the synthesiser and we all sang."

"We wrote it together in the studio," Terry continues. "The words were left over - half the words in that song were going to be in 'Man At C&A' on the last LP, but they weren't used. Not the phrase about the lunatics, but a couple of the verses."

Further questioning establishes that the Fun Boy Three is regarded by each of its participants as a full-time venture, not the occasional collaboration that the Specials had hitherto become. They are now working on an LP, with just the three of them playing on it, and they're finding it a fresh and interesting experience, since only Lynval has played an instrument in a recording session before. Well, Neville did a bit of percussion with the old lot, but Terry had never played anything, and Lynval is now playing bass, which he hadn't done before. Do they miss being part of a larger musical set-up at all?

"No!" they assert fervently. "It was getting too big, though, wasn't?" observes Neville. "I mean, there was nearly 14. 15... I dunno, I lost count when it reached 12. We feel freer to move about now."

Were the three of them a gang within the swelling Specials ranks, I wonder. The idea amuses Neville - "Yeah, we use 'kick up everybody' - but Terry thinks not."

"We split into sides after about a month of being in the Specials; we were dead bitchy behind each other's backs and that. But there weren't any gangs; it's just that we three can work together."

"We don't argue," says Neville, "and if somebody's got an idea, somebody else puts another idea to it, instead of saying 'aw, no, no' - you know? Imagine how it was: can you



imagine seven people trying to write a song together? Well, for a start it would be a long one!

The new name is presumably tongue-in-cheek, given the gloomy nature of the first release under its banner. "I hope so," agrees Terry. "I hope nobody takes it seriously, it'd be a shame. The idea was 'reverse it' (the mood). There's three of us, we're all - well, I don't know what the difference is between a boy and a man, but The Fun Man Three didn't ring quite right... and we all want to have fun. That's not all we want. But it's nice to have fun."

Are they still political animals? I enquire. "Animals?" they reply. All eyes turn, for some reason, to Neville, whose face is bursting with glee. Let me re-phrase it, then: do political ideas still run through the new material?

"Yeah."

So much for that one. To change the subject, I ask Terry about his singing, that gloriously deadpan voice that would sound monotonous if you didn't catch the subtle inflections of irony, anger and wry humour that shine through it. Did he deliberately adopt that mannered style, or does it come naturally?

"Oh, that's just the way I've always sung. I don't really know what singing is: I mean, if you've got some good words then you might as well almost talk them, rather than try to be Shirley Bassey or something."

He has a point, too. It's best illustrated by listening to 'Stereotype', whose vocal is a masterpiece of subtle inflection: it would have been all too easy to turn that song into a domestic melodrama or a piece of finger-wagging superiority, but the simple, almost poignant delivery shows it in a different

light altogether. Don't you ever feel like doing a Shirley Bassey, though, Terry?

"Err... not now. Maybe when I'm about 40. Let rip, be emotional? No, not yet."

During the recent period when other specials were starting labels and pursuing outside interests, Terry steadfastly maintained that he was doing nothing. Was he plotting for the Fun Boy Three, or is he just plain lazy?

"Neither, I just didn't want to do anything; there was nothing that interested me apart from sitting at home, watching television, making tea - that's all I wanted to do. That's what I did before I was in a group, what I did while I was in a group, and what I'll do when I leave this group. That's what I enjoy doing, basically."

"I'm the complete opposite," volunteers Lynval. "I like to be in the studio; I really enjoy recording. Just give me a chance to bang around on different instruments and I'm happy. I love that."

"I usually get my ideas when the TVs finished for the night," Terry blithely continues, "and if I do, I put them into operation. If not, I go to bed. I mean, when there's work to do I'll do it, but otherwise I like stercrying down. What's the point of going on tour, playing and showing off in these exotic nightclubs for three weeks, then coming back to Coventry and going out and showing off in another nightclub? I just don't like doing that; I'd rather forget about it, sit at home and relax."

The Fun Boy Three will, you may be pleased to hear, be showing off in nightclubs - ie playing live - at some time in the future, though certainly not until the LP is completed.

There is no question of the kind of heavy touring that left the Specials (I quote) knackered much of the time; they all have bitter memories of crawling onstage feeling like death because "you weren't allowed to be ill," or getting drunk before a gig to dull your dread of traipsing up there onstage again, then being unable afterwards to remember anything you'd played. Neville expects them to gain a more mixed audience in their present incarnation.

"Every time we went to Europe with the Specials, it was 'Oh, here comes those nutty boys again. Do a funny dance for us' - it gets on your nerves. Our new image? Well, we're not going to look like red indians or something. Like, on the sleeve of the single we're all wearing white T-shirts. Are there suddenly going to be thousands of kids going round in white T-shirts? I don't think so."

And lo and behold, our time is up. We make our way on foot to the photographer's studio ("You don't half walk fast for a girl!" complains Neville. "We're trying to be recognised. Slow down," says Terry). We discuss the difficulty of getting to know someone in the space of a 45-minute interview; Neville confides that he never says much in them, anyway - "If I was chatting you up, it'd be different."

At the studio, things relax a good deal, especially when ice creams are produced as props, the boys having refused cigars. The pictures are taken, the ices consumed; the Fun Boy Three return to their record company offices, probably for another interview. I head home to write up this one.

Before I finish it, though - did you think I'd forgotten to ask the crucial pop interview question? Well, I hadn't. Terry Hall's favourite colour is green.



'IS THIS A COOL WORLD OR WHAT?'



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Karla DEVITO IS SHE HOT OR WHAT?

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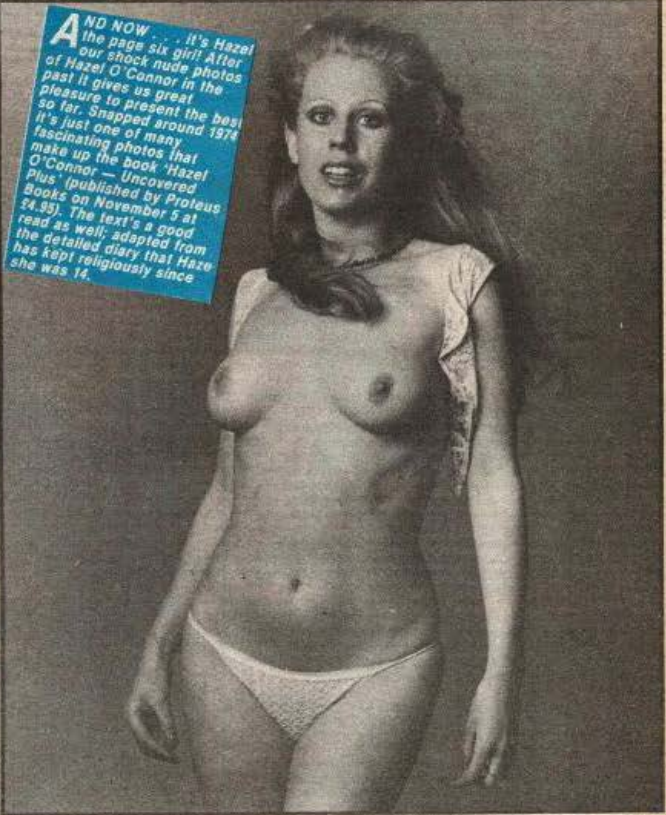
A tale of two parties this week, folks, and what a contrast they make; first off, the premier of Madness's movie was thronged with young and groovy stars, namely Glenn Tilbrook of Squeeze, Lene Lovich, Neville Staples of the Fun Boy Three, Andy Summers and Stewart Copeland, Vaughan Toulouse of Department S (whatever happened to ...), Jerry Dammers of the Specials (what will happen to ...), comic Alexei Sayle, the ubiquitous Belle Stare and Ultravox's diminutive dieb, Midge Ure ... which brings us to the second megalog of the week, that being Ultravox's party after their outrageously boring Hammersmith Odeon show on Thursday night; the bash was dominated by such ancient fogeys as Billy Connolly, Kevin Godley, wrinkley egomaniac Steve Harley, Status Quo's Rick Parfitt, Scott Gorham and a chubby-faced, clean shaven Phil Lynott. The younger contingent battled gamely to make the whole affair look as if it might be fun; those working hard at enjoying themselves included Eddie and Sunshine, Cameron McVey of Bim, the Associates and ex-Muffin Martha Ladley, who is working closely with them at the moment; the tall, dark and handsome element was provided by elegant Peter Godwin and ex-Magazine person Barry Adamson, Godwin winning out in the Tall stakes but Adamson coming tops

in the Dark ... what's all this about Kirk Brandon getting married? Kirk, you may recall, is singer with cult group Theatre Of Hate, and has not previously been noted for helping the population explosion (know what we mean?) ... old rockers Pete Townshend and Joe Strummer spotted at the Embassy Club leering at sixties-style chanteuse Mari Wilson ... BEF executive Ian Craig Marsh couldn't gain admittance to ABC's gig — er, performance — at Bayswater's Plaza Hotel on Sunday night; blamey, how elitist can you get! Don't worry Ian, me old fruit, you weren't missing much and anyway the spirits were all watered down ... Kevin Mooney, the Ant who got the chop, has been signed by CBS along with his new ensemble Wide Boy Awake; they're being managed by Jordan, who has put on so much weight lately that we're told she now looks like a Weeble (you know, Weebles Wobble but they don't Fall Down) ... a word in your ear, Richard Skinner; don't quote RM hackette Sunie on Round Table again, she's been insufferable ... One Liners' favourite boy about town, the very lovely George, promises us that his Culture Club do a cover version of Status Quo's 'Paper Plane' — we're all preparing to dash off to Rayleigh to see the Club unveiled at Croc's on Saturday ... Julian Cope fans, arm yourselves for a shock; the boy's golden locks have all been cropped



Going back to their roots ... following in the footsteps of la Harry, the Madness consorts are forsaking peroxide in favour of 'au naturel' locks. Quelle difference! Snapped by Tracey Dodd at the 'Take It Or Leave It' premier are Suggs and fiancée Bette Bright, plus Woody and missus Jane No-dette.

AND NOW ... it's Hazel the page six girl! After our shock nude photos past it gives us great pleasure to present the best so far. Snapped around 1974 it's just one of many fascinating photos that make up the book 'Hazel O'Connor — Uncovered Plus' (published by Proteus Books on November 5 at £4.95). The text's a good read as well; adapted from the detailed diary that Hazel has kept religiously since she was 14.



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THE NEW ALBUM

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MONDAY

LIKE MANY citizens of fashionable Hampstead I'm upset by the lengths people will go to upset the local populace. On my early morning walk across the Heath I'm cruelly stopped in my tracks by burly gentlemen in leather jackets wielding video cameras, while my sight is simultaneously arrested by a group of men dancing around trees clad only in leather loincloths.

I protest to an elderly pensioner, only to find that she has already called in the police, alleging that "obscene acts" have been taking place. Too late I realise that the "dirty men" are none other than Spandau Ballet, filming a near - the - knuckle video that will no doubt accompany their latest single release.

TUESDAY

ALL IS forgiven the next day when I meet the boys again at the grand bash that celebrates

the closing of the Blitz club. As Steve Strange stares moodily on (weighed down by a ton and a half of panstick) the Ballet introduce me to their delightful parents, and Gary Kemp even goes as far as kissing his father for the cameras. With such familial devotion apparent, how can this be the same group who had inhabited the more disgusting parts of Hampstead Heath earlier?

WEDNESDAY

NEW REACHES me that Bow Wow's "animalistic" behaviour is unabated. If it wasn't for the fact that the lovely Anabella Lwin is 16 this week, and will no longer



GARY KISSES Dad



CLAWS by Greta Snipe

need me as her moral guardian, I would be tempted to inform somebody like the police that their antics verge on the distasteful, and could cause offence to mothers up and down the country. Instead I print a photograph of bassist Leroy Gorman with a friend, in the vain hope that the weak-willed everywhere will heed my warning and desist from watching this odious bunch. However I feel my concern goes unnoticed, much like my request for Annabella to model for me with all her clothes on; just for a change.

THURSDAY

IT'S NOT often that I'm prepared to admit that disaster is in the air, but tonight I have no choice. Chrysalis Records (Motto: "We've got Blondie, you've got no option") invite me to a reception to fete their famous dillards, Ultravox. When? Oh they forgot to put the date on the invitation. Where? An address in the Fulham Road that turns out to be a block of flats. Miraculously some 30 of us meet in the street and - more by luck than judgement - arrive at a venue some half a mile away ... only to find that revellers from a previous party are still in attendance. Upset, bedraggled and more than a trifle annoyed we await the arrival of the stars. I'm thrown unceremoniously into the company of Chrysalis boss Doug D'Arcy, whose only comment appears to be: "What are we doing here? The food was much better in the flats! What perception! As car load after car load of elderly pop guests filter in Greta opts out graciously. After all, if Ultravox (possibly the most boring group in the history of the universe) are meant to be having fun on stage what would they be like at a party?



FAN PAINTS Toyah: see Saturday

FRIDAY

ONCE AGAIN Friday is the busiest day of the week ... taking in both ends of the age spectrum. Up with the lark I dash off to Richmond to watch Depeche Mode - the "Barnets of Basildon" - deliver their New Town rock to a horde of admiring

school kids. The children are spared nothing. First they must sit their regulation dinner, then they're forced into the assembly hall to watch the entertainment on offer. If I'm not mistaken this seems like Depeche Mode's largest and most disciplined crowd for ages. Who can forget that they played a much-feted under-16's gig at the Venue recently and pulled in a scant 400? Nothing like a captive audience, eh chaps?

Fortunately I've time enough to race across town and greet my friend of many years standing; Billy Fury. Surrounded by elderly sycophants I toast Billy's first single for 10 years in the company of such elderly personalities as Ian Dury, Buster Bloodvessel and Kenny Everett. Amazingly I see no difference in attitude from the school in Richmond. The unpleasantness of an open drooling mouth is the same in both young and old, I'm sad to report.



BOW GOES wow: see Wednesday

SATURDAY

IT GIVES me great pleasure to take a phone call from a member of the working class, but none so much as today. A teenage Scot rings me from a backwater called Dalbeattie, singing the praises of Britain's most famous non-person, Toyah Wilcox. It seems that the wail is delighted that the songstress herself has stepped in and demanded a wage rise for all those unfortunate enough to be employed manufacturing Toyah cosmetics (believed to be a "hot line" at Woolworths and many other plebeian stores). Until Toyah's (divine) intervention the serfs were paid a mere £32 a week for 40 hours of hard labour. They are now to be rewarded with a minimum of £48 to produce the same odious face savers and are said to be "delighted" and "over the moon" about their triumph. Toyah herself was at pains out that her cosmetics had nothing whatever to do with herself personally (so to speak) but would only comment that she was "thrilled" at the rise, having rung factory boss John Hempstock in person to rail against his Dickensian tactics. Youngsters all over Scotland are now singing Toyah's praises, and I hear there may even be a move to create a National Holiday in her honour (although an MBE seems more likely). How apt!

If Toyah never has not reached ridiculous heights already, spare a thought for Gary Price, a 23-year-old van driver from Luton. He's spent weeks painting a picture of Toyah on the front of his elderly sports car ... and the only reward that would seem to be available is a picture in Record Mirror. I feel that the fine line between devotion and gullibility has again been crossed, and I make no apology for bringing his fact to your attention.

MADNESS

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'Take It Or Leave It' is the title of the new Madness film, from what album does the song come from?

'The Prince' was Madness' first single, who was it dedicated to?

Name three of Madness' eight hit singles?



(does go ...)

ABIG hello and welcome to the top of the charts for 1981's latest pop sensation - old hand meets pretty girl and revamps ancient song.

And just look at it work! First off there's Dave Stewart and Barbara Gaskin, knocking Adam and the Ants from the number one slot with a moody revival of Lesley Gore's 1963 teen hit 'It's My Party'. Then hot on their heels there's the estimable BA Robertson teaming up with songstress Maggie Bell to give the kiss of life to PJ Proby's first hit from 1964, 'Hold Me'. What have they started?

In Dave Stewart's case his first number one (his second hit, and only Stiff's second number one, the other being Ian Dury's 'Hit Me With Your Rhythm Stick') has "Freaked me out completely. I'd never gone for anything commercial at all before this year ... in fact I'd never even thought of making a single until I teamed up with Colin Blunstone for 'What Becomes Of The Broken Hearted'.

"I thought it would be something I'd really enjoy, a sort of break, and all of a sudden we're selling more than the Stones and Adam. After the amount of time I've been in the business that's really pleasing, almost funny in a way."

Stewart's pedigree as keyboard man and producer stretches back to the early seventies, with such worthy (he calls them "progressive") bands as Hatfield and the North, National Health, Bruford and Rapid Eye Movement. A long time friend of Barbara Gaskin (whom he met while she was going

out with Steve Hillage, no less, in 1972), he recorded 'It's My Party' with her while Colin Blunstone was learning the words to the B-side of 'Broken Hearted' upstairs (Don't spare you the facts do we? - Ed), initially for: "A bit of fun, and I thought there was a lot more we could do to the song. I liked the chords, but it's really a very tragic song, and I don't think the original did it justice."

The single took off; Stewart believes, simply because of radio play; any other promotion was virtually non-existent. "I don't really feel the need to sell myself," he says. "I don't need to open sports shops in Edgware to get number ones."

Now he's likely to be recording more material with Barbara, while the follow-up single could well be a Stewart original.

So what of BA Robertson and Maggie Bell, who look likely to follow Stewart and Gaskin into the Top 10? Quite simply "our Brian" met Maggie Bell (ex-Stone The Crows) in Scotland while filming a new TV series called 'Jock'n'Roll'. With a songwriting pedigree (for Cliff and many others) as long as your arm, and a wily business sense, BA coaxed the gravel-voiced Maggie out of semi-retirement for a late, and successful, stab at success. Maggie, it's rumoured had virtually given up the business completely, and the arrival of her knight in shining armour was as great a surprise to her as to everybody else.

And, just to show that this trend probably won't last forever, they're also likely to record an original song as a follow-up. These things only come in twos, after all.

JOHN SHEARLAW

ICOULD feel Buzby giving me the evil eye as I walked into Trillion TV studios for the interview. No longer does the harassed journalist have to make sense of garbled American accents through the wheezes and splutters of British Telecom and the American Bell Telephone company.

Now Buzby gets the band up early in the morning - in this case the mega successful Styx - to sit in a TV studio in Chicago and face a predictable barrage of questions from the assembled notepads and tape recorders of the British press at a cost of £5,000 a half hour.

It made sense for it to be Styx since they are currently

STYX OUT A MILE

one of the more successful exponents of the professionalisation of the music biz with no less than four triple platinum albums in America, a feat that not even the Beatles and Bee Gees have ever achieved, and sell-outs for their 172(!) date world tour which hits these shores early next month at Wembley and Bingley Hall.

The band expect that this year with assortment merchandising, album and ticket sales they will gross

60 million dollars worldwide this year. So why do Styx make so much money? Just what is so special about them?

"It's just that we're popular with the people and Styx sell albums and we are willing to put our little butts on the road for ten months a year," guitarist Tommy Shaw answers from 7,000 miles away in glorious technicolor. "Yeah, we're trying to see how much money we can die with," says vocalist and keyboardist Dennis De Young.

This is the first ever TV satellite rock interview, and both sides of the Atlantic crack up. 'Jis good ol' American boys, really! MIKE GARDNER

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CHARISMA RECORDS

Single Of The Week
THE FUN BOY
THREE: 'The Lunatics Have Taken Over The Asylum' (Chrysalis). The ex-Specials come up trumps with a highly topical account of the current state of affairs in the dispute - torn offices of the Record Mirror. Well actually, they're dealing with a broader view than that, but it did seem appropriate. Giving the lie to their jolly name, this is a gloomy, fascinating chant, fated to follow in Ghost Town's spooky footsteps to the upper reaches of the discredited Top Twenty.

Singles, Weak and Strong

SCRITTI POLITTI: 'The Sweetest Girl' (Rough Trade). As heard in a different form on the 'C81' cassette, this deals a stunning blow to all one's notions of Scritti Politti as a grey, doody Rough Trade collective. It's slow, sweet pop, boasting a rare combination of charm and intelligence. Very winsome.

ABC: 'Tears Are Not Enough' (Neutron/Phonogram). Can't help but feel that this lot are considerably less than they're cracked up to be. 'Tears' is pleasant enough, and doubtless danceable, given the right environment (try partying in this office, mate), but it's unexceptional. Another white funk record, better than 'Glow' but not as good as 'Favourite Shirts'. This is one bandwagon that can roll without me to push it.

BOW WOW WOW: 'Chihuahua' (RCA). Hot on the heels of 'Mile High Club' comes the latest official release from Malcolm McLaren's media pets and chart failures. Here he has the delightful Annabella declaring 'I'm a rock and roll puppet in a band called Bow Wow Wow'; most of his cleverest conceits, from that little confession to the controversial 'Manet' LP cover, seem to involve Art imitating life or vice versa. Machinations aside, this is Bow Wow Wow at their best, with Annabella cooing beautifully over a less strident backing than you might expect.

POLICE: 'Every Little Thing She Does is Magic' (A&M). The barecheater philosopher and his blond bookends follow up the dismal 'Invisible Sun' with a calypso-ish effort, catchy enough but still falling well short of 'Walking On The Moon' quality. A monster hit no doubt, but it doesn't live

LONDON TUNES



up to the promise of its title, which sounds exactly like an old Motown line.

ROSE TATTOO: 'Rock And Roll Is King' (Carrere). Thoughtfully titled opus by the Antipodean HM types, which blunders along drearily until it falls over into a dead stupor on the final groove. A new low in banality.



GRAHAM BONNET: 'That's The Way That It Is' (Vertigo). Leaden - booted stomper by Mr Bonn-ay. I thought he was a master of HM pop, but this boring plodder proves me wrong; he must be losing his Marbles.



HAWKWIND: 'Angels Of Death' (RCA). Hoary, hairy old warriors emerge for another cosmic thrash. As ever, they suffer from over - polite vocals and lack of



Tom of Scritti Politti: like the Brillo pad, mate

Lemmy, but it has to be conceded that this is very heavy stuff indeed. (You are not to take the last comment as a recommendation.)

SAXON: 'Princess Of The Night' (Carrere). In which New Wavers Saxon wipe the floor with the other contenders for this week's HM corner coronet. Hard rock that just stays on the right side of hysteria.



PIGBAG: 'Sunny Day' (Y). Following a classic like 'Papa's Got A Brand New Pigbag' was found to be no easy task, but these inelegantly - titled gents have just about pulled it off. The best thing about this superbly rhythmic instrumental is that at no time does it appear to be *trying* for a funk sound. That definitely puts it well tops over ABC, and a few others I could name too (bless their little chamois loincloths). Love it.



RANDY CRAWFORD: 'Secret Combination' (Warner Bros). Like last week's Grace Jones release, this represents the plundering of a successful LP for a single to tie in with the London dates. It's pleasant enough for all that, though hardly a killer single.



CARLENE CARTER & PAUL CARRACK: 'Oh How Happy' (F-Beat). The Carly Simon and James Taylor of the eighties? No, that's unfair; this is actually a

good single, very cheery and uplifting and absolutely *bound* to be a hit. Believe me; this recommendation comes from one who normally can't stick la Carter at any price, and who finds it hard to forgive Carrack his past. Being a member of the world's most boring group - Ace - and then upsetting Chris Difford by sneaking off from the Squeeze camp in the middle of the night: how could any man stoop so low?

DIANA ROSS: 'Why Do Fools Fall In Love' (Capitol). Yeeeuuuuch! This is a song for a lovelorn adolescent - witness the original version by Frankie Lymon And The Teenagers, which was simply glorious. As sung by a blanded - out 40 - year - old woman, it's a complete and utter waste of time, energy and vinyl. Disgusting.



Reviewed by SUNIE

his Progressive phase; hurry up and get through it, Pete. Then get on with the real business.

PRINCE: 'Controversy' (Warner Bros). The usual Prince blend of pop and funk, but the song is a nothing sort of item. This will get him absolutely nowhere. Flip it over, though, for the delicious and far superior 'When You Were Mine', given its rightful treatment. Don't be misled by the Bette Bright version; this is sparse and sweet and soulful. A hit in any chart, anyway.

LEVEL 42: 'Star Child' (Polydor). Light, filmy jazz-funk; very little but rather insubstantial. Further comment would be superfluous. Besides, I can't think of one.

POSITIVE NOISE: 'Positive Negative' (Statik). But mostly negative. There's an awful lot of activity going on here, covering up a scarcity of interesting or original ideas. Busy, busy, busy, but signifying nothing.

PANIC: 'Never Ever Ever' (Panic). Poor little rich boy Valentine Guinness wants to be a pop star, and here he is with some of his pals on a three-track EP. It's pressed in clear red vinyl, which just about shows how hip Val and Co really are. 'Never Ever Ever' is a woeful attempt at powerpop, proving once and for all that making pop music is the province of the middle classes.

VIRNA LINDT: 'Young And Hip' (Compact). Sounds like an out-take from 'Snow White And The Seven Dwarves: The Soundtrack Sessions'. Miss Lindt is 37.

JOHN ENTWISTLE: 'Too Late The Hero' (WEA). Wimpy AOR offering from Entwistle, who about 30 years ago used to belong to a beautiful, angry young pop group. All of the Who, in fact, seem to have aged even more badly than the Rolling Stones, except of course Kenn(ely) Jones, who is made entirely of plastic and hasn't even begun to wither.

ANEKA: 'Little Lady' (Hansa). Old lady. Dreadful record.

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FRESH DEPECHE

NO RESTAURANTS except for Chinese and Italian. No amusements apart from pool and bingo. No live entertainment save in the Towngate Theatre. No soul in the clubs but then there are no clubs at all.

This is the great British New Town. By no means definitive but an example all the same. Basildon is its name and somehow it has managed to produce sparkling pop sophisticated Depeche Mode.

Despite the surrounding suburban sterility a fabulous Phoenix has arisen out of these ashes. As has in this contemptible conglomeration of breeze blocks, shopping malls, ring roads and chain stores. Perhaps I'm being a little strict. After all, this is home for the boys in the band and it hasn't had any discernibly traumatic effect on their buoyant personalities.

Having previously spoken to them variously on the phone, in-the office, down the pub and apres-gig, the natural habitat is the obvious choice for the next rendezvous. The star-at-home situation always makes for much engaging piffle and with Depeche Mode the possibilities seem endless.

Consider the insight! Could their ultra-modern synthesised sounds stem from the fact that they all live in one great air-conditioned astrodome? What do they eat? Endless mounds of silicon chips? Partaken exclusively from hi tech multi-purpose furniture? The mind, as they say, boggles. But, alas, in vain. I see no Depeche domicile, though the lads are hospitable enough to greet me at their local railway station. I actually arrive by road but we won't go into that.

Basildon British Rail terminal on a crisp autumn afternoon. Innocently framed by the shiny formica photo-booth, mine hosts stand in line. Like cheery chaps about to embark on a school trip, Dave, Martin and Andy.

Missing, is Vince. His absence is all the more conspicuous by the fact that he's the group's sole songwriter. But he's still smarting from an obvious trap he walked into when being interviewed by the sensational Daily Star. And won't talk to the Press any more.

This was some time ago and his colleagues feel it's time he bucked up. Yet they're quite capable on their own.

Accompanying them are a couple of chums. And Dave's girlfriend whose bright-eyed beauty ethereally mirrors his own. The pals depart with arrangements made to meet later. The rest of us decide where to converse. Since Basildon is not overendowed with coffee shops 'n' greasy spoons, someone suggests Littlewoods. A department store with its own cafeteria.

WE queue up for "refreshments" and select a booth. Just room for four. Dave's girlfriend waits patiently across the gangway. Muted chatter from neighbouring tables lends a relaxing soundtrack to our discourse. Also assisting the ease are the pastel-shaded fixtures and fittings. Doubtless designed by a team of industrial psychologists.

There's no need for



Basildon: home of silicon fission chips and DEPECHE MODE who play synthesisers, MIKE NICHOLLS sympathises.

psychology in understanding Depeche Mode. They are straightforward, friendly, cooperative fellows. One could almost call them boy-next-door types. If it weren't for the fact that even offstage they look unusually distinctive.

Lead singer Dave Gahan is the snappy dresser. Shirt, tie, pleated trousers and tweed top-coat. Somewhat formal for a Thursday afternoon, methinks. Flash, too. As well as a pin in his tie there's one in his nose. Both gold. Matching his watch, bracelet and earring. Aged 19, he's a year younger than the other Modes.

At the other extreme, Andy Fletcher looks relatively rustic. Closely-cropped hair, ruddy complexion and unremarkable denims. Andy has become the resident scapegoat, grudgingly accepting his lot in new life with strained smiles.

Right now he confirms his role of butt of band's in-jokes by referring to articles (as in articulated lories) as "artex". And Martin is quick to pounce: "Ha! Ha! put that

down." he earnestly entreats before turning back to the blushing boy.

"Don't worry, Andy, that's another few fan letters. Andy's getting more mail than the rest of us put together these days because everyone knows we all take the piss out of him. They feel sorry for 'im, see."

Notwithstanding such blatant baiting, Martin Gore is the most enigmatic Mode. Sartorially falling somewhere between the other two, he's diligently probing an obscene dollop of lemon meringue pie. It's fizzy expanse hilariously matching his unwieldy blond curls.

Everything about Martin is similarly funny. His humour is dry to the point that it's impossible to know whether it's intentional. Most of what he says is double-edged. He's not having me on and he's probably the most easily recognisable of the crew. As he fetches another round of undrinkable-teas, a group of lads at another table nod with polite admiration.

You must be heroes round here?

"Yes," he agrees.

Well, there's no point denying it. No need for false modesty. But you can't help but think he's surprised by it all: "People come up to us and say 'well done! well done!' And women whisper in your ear."

BUT it hasn't gone to his head. And like the rest of the group he's well on the case. All of Depeche Mode are extremely clued up regarding the running of their career. And only months ago they were just another bunch of unknowns with one inexpertly-recorded independently-labelled single to their name.

That, for the record, was "Dreaming Of Me" on Daniel Miller's Mute label. Sensibly they've stuck with Miller and subsequently sold a further half million records. With just two releases. At its peak "Just Can't Get Enough" has been selling 60,000 copies a week. One assumes that it wasn't for the fact that the upper echelons of the charts

have been choc-a-bloc with high rollers like Adam, The Police and Madness they'd have made the Top Five. Andy, Martin and Dave appreciate this and know a whole lot more. Like which labels to sign with abroad — small ones in France, Belgium, Holland and Germany; WEA satellite Sire in the USA — and how to make money touring.

Most bands lose money on the road, aiming to recoup costs with sales of the record they are promoting. Next month sees the release of Depeche's debut LP, duly coinciding with a tour. They reckon making a minimum of £4,000 out of their 13 projected dates. Which per gig is pretty much what they've been earning all year.

The lads have actually been able to live off pigging, whereas most bands of their stature have to borrow tens of thousands of pounds from their indulgent record companies. Who later take the money via the band's royalties from record sales. When Depeche Mode's royalties come through,

they'll have no debts to settle.

The group know all about this but aren't mercenaries. Just suss enough not to get ripped off. Although their tour will be comparatively short, it's not only because that's the most cost-effective way of going about it. They have other reasons for not wanting to go on week after week. And are not ashamed to reveal them.

"We get tired after two nights," Dave admits, blanching at the very thought. "I suppose that's because we mainly play clubs and so don't get to bed until two. TBA (an agency that books tours for Ultravox and the Ants amongst others) wanted us to play about 30 but we reckon 13 will be enough. Or 14 if we do a second night at the Lyceum. Depends if we can sell it out or not."

Ook I'm sure you can. Other venues include Poole Arts Centre — something which causes them no small amount of merriment — and 1,000-plus capacity clubs like Nottingham's Rock City. And just to keep their hand in abroad they're doing selected dates overseas.

HOPEFULLY these will be a happier experience than their recent

Hamburg bash. There the band arrived knackered 24 hours after leaving Basildon following "a rough old ride on a boat." And more peaceful than the Paradise. Where Amsterdam punks and skin-heads kicked shit out of one another.

"They're a bit behind there," Dave concludes. Depeche Mode have also played in Brussels and are about to return to Paris for a TV special. This time they're travelling by plane. So things are looking up, huh?

"Well if there's one regret," says Dave, "it's that the early fans aren't still around. The original lot from Crocs (the Rayleigh disco which one understands to be a futurist oasis amidst the R&B desert stretching between East London and Southend) don't follow us around any more. Because when you play bigger places there's less contact with the audience. You're no longer able to recognise faces in the crowd."

Guess that's showbiz, mate. So tell me about the new album. What's it going to be called?

"Speak And Spell"

Why?

"Don't know why, it just sounds nice."

"And it's funny," rejoins Martin.

"Not funny ha ha," adds Dave.

"Yes it is," argues Martin, "some of it's so poppy it's humorous. But then some of it's also weighty in parts."

Sounds great... Meanwhile the bubble of this cosy encounter threatens to burst. Shop-shutting time approaches. Housewives start shuffling out of the cafeteria. Cups half full of tepid tea are collected.

"Well have you got enough?" enquires Dave. "I think we'd better go now."

Can't resist one last question. About money again. They've got me at it. How much do you reckon's gonna be coming your way. Royalties and that?

"'bout a million," he reckons," Martin mischievously replies, referring to self-same Mute man Miller.

Hmm, wouldn't be surprised. Maybe they'll buy me champagne next time. But not if they've got any sense.



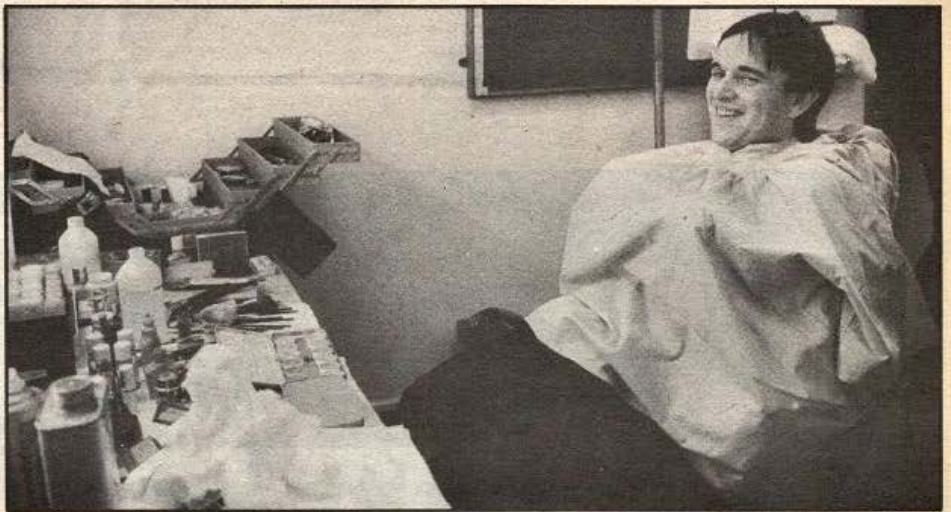
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A LIFE IN THE DAY OF

Chris Difford



CHRIS DIFFORD, 27, was a founder member of Squeeze in 1977 when they first released 'Packet Of Three' on the local Deptford Fun City label. The band's series of hits started with 'Take Me I'm Yours' a year later, followed by Top Five singles in 'Cool For Cats' and 'Up The Junction'. Despite widespread acclaim a series of personnel problems caused career setbacks, and only recently have the group begun to regain the lost ground. The current British smash is 'Labelled With Love', while the group are at last enjoying great success in America. Chris lives with his wife Cindy and his nine-month-old daughter Natalie in a rented flat in Greenwich, London.

66 I GET up between eight and 10 o'clock every morning. Early? I suppose it is, but my baby wakes up and consequently rouses me. I like to wake up to the chimes of Big Ben, which I listen to on the world service radio. I listen to all the news every morning as I like to see if I'll be alive at midday still. I don't read any newspapers as I've heard all the news on the radio.

Sunday's the only day I bother with papers. I buy them all and read the lot after a good old traditional English lunch. I like to sit for a couple of hours and watch a good old traditional black and white film and leaf through them. Bliss!

Breakfast is one piece of toast with good old English marmalade and strong English tea. The second thing I do is think about giving up hangovers. A good cure for them is orange and Perrier together... orange for its vitamin C and Perrier because it's got lots of

oxygen in the bubbles and hangovers are caused by your brain being starved of oxygen.

Just now we're rehearsing for our forthcoming album. We start at 12 o'clock in the pub and warm up there until two o'clock. We rehearse in a place close to the River Thames until six o'clock three days a week; Mondays, Wednesdays and Fridays. Weekends are sacred, we do nothing then!

Assuming we've been productive, we nip into the pub before breaking up and going our separate ways.

I spend one day a week writing. I live in the same building as Glen (Tilbrook) so I write the lyrics then go up to his flat to give him the results. Glen writes the music to go with them for about a week.

My evenings are split into three categories. I like to socialise a lot, have friends over. Sometimes we go out to a restaurant, in which case my mum looks after our daughter. She lives up the road so it's really handy. I've never moved more than a mile from where I was born — the hospital's half a mile away from my present home. Our daughter Natalie Manhattan was born there too. Why's she called Manhattan? Cause she was conceived there, that's why!

Sometimes we'll have friends round for a meal instead of going out to eat. After that I'll spend a couple of hours putting pen to paper before watching TV. I don't watch a lot of television, but 'Coronation Street' is my favourite programme, without a doubt. I didn't see it last night because we were recording 'Top Of The Pops'.

Cindy goes to bed before I do. Natalie's only nine months old and takes a lot of looking after, so Cindy needs lots of sleep. I usually stay up till about one o'clock in the morning writing. I polish off about half a bottle of dry white wine — usually French — in the process.

Finally I have a quick fidget with my short wave radio and listen to people nattering all over the world. I don't smoke during the day, but while I listen to my radio last thing at night I enjoy one or two cigarettes. And then it's off to bed.

That's a normal day at home. On the road is completely different. Then the day starts about eight or nine am, with an alarm call from our tour manager Mike Hedge. He's really grizzly first thing in the morning. We have about half an hour to get up, which we do on remote control. We dash down, grab a sandwich and preferably a couple of glasses of milk and then jump on the bus. It's American — I'm describing an America tour by the way — with beds and lounge seats etc.

Anyway we all go back to

sleep again and drive 400 miles to our next destination. Routine checks into another hotel, go down to the venue and do a sound check to make sure everything is as good as it can be, then we have time to eat.

The best food to consume is something like Japanese because it's something which won't make you feel full on stage. After the meal we normally have a couple of hours to relax before the gig. I read a lot. Things like Newsweek magazine. Just now I'm reading the memoirs of Winston Churchill. I was so knocked out by the first episode of the television serial that I bought his memoirs — which comes in six volumes. I got them in an antique shop nearby. I'm so knocked out by his character, he had an incredible sense of humour.

Half an hour before the show we start vibing up, for want of a better word. You know, drinking, acting silly, generally getting in the mood. We're like dogs released from a trap gate when we hit the stage.

We're off for one and a half hours. I love performing. It's the best part of one's life.

An average American tour lasts five weeks. We've done 11 American tours up to date, we're absolutely huge there. On the last one, we played to 40,000 kids in the last week alone.

What's my favourite part? Texas, I think. I like history and it's the only place in the States where the feeling of US history gets through to you. Yeah, I've been to the Alamo. Some groups say they never have time to see the real America when they're on tour, but we make sure we make time. The first couple of tours we took lots of pictures but really, you run out of things to take pictures of.

I like the way we travel. If we flew from town to town we wouldn't see a thing, wouldn't taste the real America. We don't like flying. In fact, next summer I'm planning to sail to New York. It only takes four days, not long. I love the sea. I'm a good sailor. One day I'd love to have my own boat, I really would.

Once we come off stage we sit and relax for about 20 minutes, slowly unwinding. Then we invite fans back to meet us and talk. There's always people from the record company who come

back to see us as well.

Eventually it's back to the hotel for drinks and games. We play things like dice and talk and laugh for hours on end. It doesn't seem to matter that we've been up since eight in the morning and we've travelled hundreds and hundreds of miles. The sheer exhilaration you get from a show just makes up for a whole day's sleep, you feel on top of the world. There's no way you could simply shrug it off and go to bed.

One of the reasons we're so happy on tour is we've got an excellent road crew. We are like one big travelling family, we're all good friends. Things like that make up for so much. I think that for all the bad experiences Squeeze have gone through in the past — what with having problems with our management and losing our keyboards players — we've come through everything remarkably well.

It's been like a form of education to us. If we can keep our heads above water after all those disasters, then nothing will sink us. Now we've got a new manager and a new piano player, everything's great. I'm really happy.

No matter how much we're enjoying ourselves, things usually grind to a halt around four o'clock in the morning, when we realise there's only another four hours to go before we have to hit the travelling trail once more.

I love Greenwich though. No matter how good a time I have in America, I never want to leave Greenwich. I really like where we're staying just now. Cindy and I live in a flat in the basement, Glen lives in a flat at the top, and in between lives our landlord.

The landlord and landlady have to be the nicest we've ever had. They're lovely people and they put up with all the noise we make. It's the biggest house in Greenwich and it has a really big garden. The landlady won an award for it being the best kept garden in Greenwich.

I'd like to be able to buy a flat in that area eventually. A traditional house in good old traditional Greenwich.

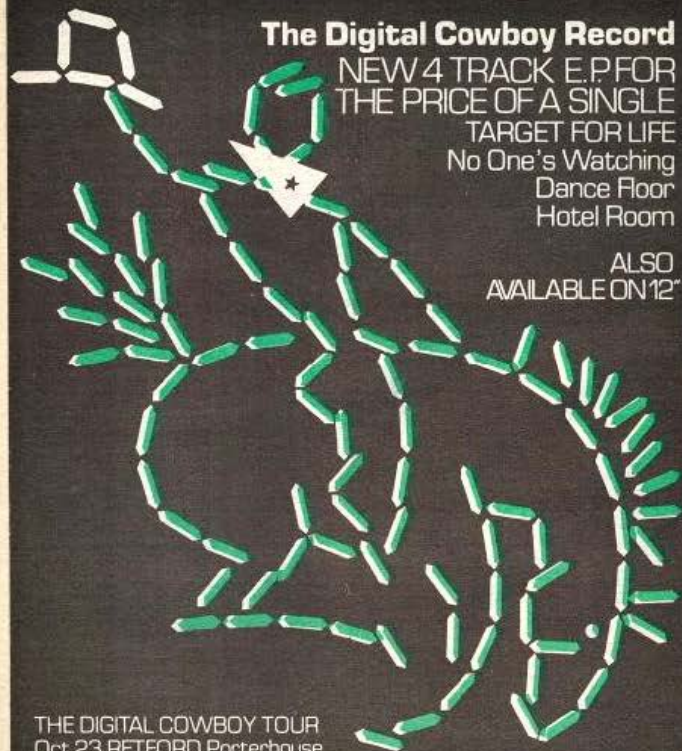
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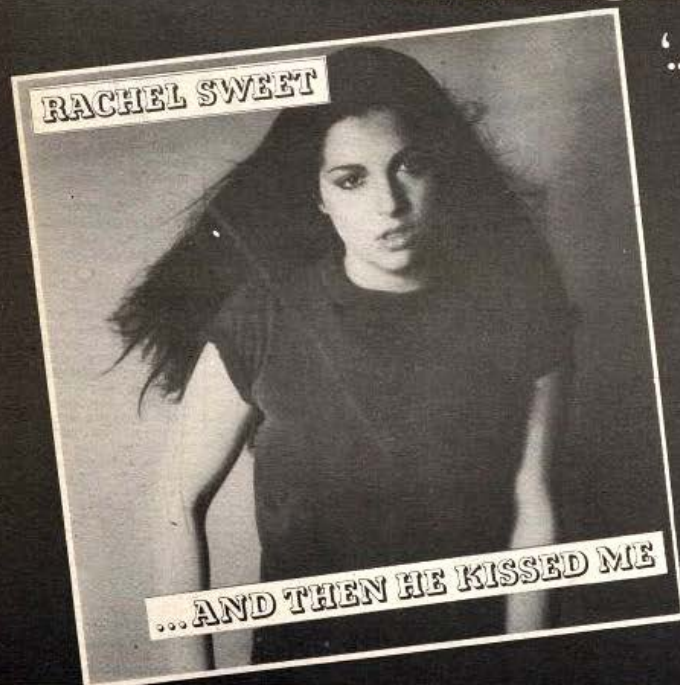
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MAUDLIN GLORY



ELVIS AND THE ATTRACTIONS: 'good ol' boys

ELVIS COSTELLO & THE ATTRACTIONS: 'Almost Blue' (F-Beat XLP 13).

By Mike Nicholls

IT ISN'T only his expanding girth that suits Costello to the country idiom. Ever since '78's 'Stranger In The House' — not to mention recording his debut album with Clover the year before — it has been obvious that behind those computer clerk glasses there's a redneck dying to get out and here he is in all his maudlin glory.

Elvis as lover as loser has always been his favourite recurring obsession so enter Costello the country boy with a suitcase full of standards in which he can indulge his heartaches to the limit.

Inevitably, it doesn't end there. At a time when few alleged singers can actually sing, he stands as one of the few British singers of repute. And if there's one sound where you can't get away with a bad set of pipes it's ye olde country style music.

Then ensuring that every detail is just so, he's highlighted off to Nashville with The Attractions, recruited the services of good old producer Billy Sherrill and annexed the expertise of slide guitarist John McFee, usually a Double Brother but we won't hold that against him.

Which leaves us with the material. All but two of the dozen cuts fit the familiar country format — slow, romantic draws chock full of pleasant harmonies and tinkling piano. Lyrically, the sentimental ironies of the genre have hardly escaped Costello and his

choice of songs is shrewdly credible.

'Brown To Blue's tale of divorce boasts the kind of word-play Elvis himself excels in whilst 'Success' is a masterpiece of role reversal. As la Costello it is the wife who has made the bright lights, much to the old man's chagrin:

'You've had no time to love me any more / Since fame and fortune came to knock on our door.

And I spend all my evenings all alone / Success has made a failure of our home.'

Along with the unsurpassable 'Good Year For The Roses' it's the highlight of the LP though they ain't the only goodies. Sherrill's 'Too Far Gone' enjoys a similar degree of wistful deliciousness as The Beatles' 'Till There Was You' whilst Gram Parsons' 'I'm Your Toy' is so Costello it's difficult to imagine the two of them didn't write it together.

None of the other tracks plumb a similar depth of complexity and I suppose if there's one fundamental criticism of the record it's just that: As far as Costello fans are concerned, this album nowhere near approaches the intricate assortment of painstaking miniatures that comprise his usual collections, simply because he hasn't written any of the songs.

But taken on its own terms, as a selection of country tunes with Elvis as mouthpiece, it's as flawless an LP as has been released all year. As authentic and sincere as Joe Jackson's 'Jumpin' Jive' and one that's already booked itself a residency on my turntable for the forthcoming fireside evenings. + + + +

RONNIE LAWS: 'Solid Ground' (Liberty LBG 30336).

By Paul Sexton

THAT'S JUST what Ronnie Laws is treading these days, solid ground; he built it for himself last year with the gargantuan 'Every Generation' LP, finally bringing to the boil a career that had been simmering for some years. Suddenly his brand of jazz-soul is the brand the public likes and this new album should be the one that eight out of 10 owners choose.

Not that you see Ronnie with his arms around the

pop charts, not yet; the breakthrough will come but meantime the whispers have become screams and Ronnie Laws is at last being recognised as someone to dance to, to lie down to, to ...

Feel good to, simply. 'Every Generation' will probably remain the classic Laws but 'Solid Ground' is closer than we could have expected as a sequel. Once again the choice is yours: the slow, supremely stylish soul balladry of such as the single 'Stay Awake' ('Another day ... and you're not here ...') or the mean, striding saxophone in 'Heavy On Easy', and no one's got a fresher, more

genuinely exciting sound in their horn just now. Most will choose both, because the man is equally at home with either style, and mediates with lighter, funky things such as 'Your Stuff' and the gentler 'There's A Way'. And that voice — so gentle yet commanding, it wouldn't move mountains, it would just coax them out of the way.

It's clean and unspoilt but warm and human and it'll sound just as fine live, as I hope we'll discover in December when he plays here. Style will out, that's the message. + + + +

VIC VERGAT: 'Down To The Bone' (Harvest 064-46 350).

By Winston Smith

WHITE-HOT enough to melt seven thousand tons of best British butter? Explosive enough to wipe the entire continent of Africa off the

map 500 times over? Loud enough to blow the nose of a charging rhino at 65 paces? No.

Tedious Dutch heavy rock. As usual, 30 per cent ballads, 70 per cent rockers. Tommy Vance will love it. "What turns me on to Vic is the way the guy really really makes that guitar of his ... almost ... speak." Rock on. +

VARIOUS ARTISTS: 'Heavy Metal' (Epic EPC 88558).

By Chas de Whalley

THIS IS a soundtrack album of sorts. Not to a movie of some megawatt blowout in a baseball stadium somewhere in the Mid West but rather to a cartoon film that will shortly hit the screens of every heapit in the country. Like Fritz The Cat updated, it is based around the sci-fi/sexual adventures of a group of fantastic characters

who appear regularly in an American comicbook called, you guessed it, Heavy Metal. As a movie it's often witty, always slightly sexist in a tongue-in-cheek way, but nevertheless a feast for the eyes and the imagination. Almost a Fantasia for the eighties, in fact.

The album's pretty good too. In alphabetical order it features tracks by Black Sabbath, Blue Oyster Cult, Cheap Trick, Devo, Donald Fagen, Don Felder, Grand Funk Railroad, Sammy Hagar, Journey, Nazareth, Stevie Nicks, Riggs and Trust, all of which can be heard in full or in part during the course of the film. Of course, taken individually, albums by most of these acts would make the ears of all but the staunchest HM fans bleed. But strung together in this fashion, they help to create a double album that is not only a pleasing souvenir of an evening at the cinema but

also an academic, yet lighthearted, guide to HM geography.

Thus Sammy Hagar's Zeppelin surrogate 'Heavy Metal' presents a neat foil to the production excesses of Riggs' 'Radar Rider', Cheap Trick can be as crass as ever with 'I Must Be Dreamin' only to sound refreshingly effervescent beside Black Sabbath's self-explanatory 'The Mob Rules'. Pride of place has to go to Blue Oyster Cult's 'Veteran Of The Psychic Wars' for their is the one track that fits the film and its flavour the most perfectly.

Never my kind of music, I expected to hate this album with a passion. But 'Heavy Metal's great achievement is to convince unbelievers that there is actually real variety in this grossest of musical forms. So as long as you don't treat them too seriously both film and album are well worth the investment. + + + +

SOUND ROAR

THE SOUND: 'From The Lion's Mouth' (Korova KODE 5).

By Mike Nicholls

AGAINST A backdrop of mindless escapism and redundant revivals The Sound brave another year. Twelve months ago they steamed in with a remarkable debut that knocked spots off those by fellow newcomers like U2, the Comsats and the Bunnymen.

Since then all the aforementioned have put out second albums and once again The Sound lead the field. Unheralded, unhyped but quietly beavering away with an almost devout devotion.

In fact, the religious aspect is not to be taken lightly. From the quasi-biblical Daniel-In-The-Lions-Den sleeve to the hallowed tone of the lyrics, this is a most serious LP — singer-songwriter Adrian Borland's personal confessional with songs of doubt and redemption, questioning, judgement, atonement and so on.

The opening 'Winning' set the scene for the whole record. Max Mayer's exquisitely sad keyboard intro gives way to words like "I was going to drown/then I started swimming, I was going down/then I started winning" and from then on the imagery is relentless.

Borland seems obsessed with man's struggle against the world and drops one moral platitude after another. Human weakness, growing away from the light, control against the forces of evil etc etc are confronted at every chord change, the backing tracks oozing with sympathetic angst skilled yet simple, mournful but melodious.

With a mellotron sound redolent of early King Crimson, several of the songs are far too waffly and indulgent but nonetheless maintain the overall theme of doubt and despondency whilst simultaneously trying to get to grips with the problem.

Since The Cure remain relative failures, The Sound seem set to take up where Joy Division left off and become the saviours of the adolescent grim brigade.

Obviously there's a good deal of naivety surrounding a set like this but The Sound have put their cards squarely on the table and come up with a well-integrated, coherent package. In fact you could almost call it a concept album which in view of their unfashionable disposition is perhaps not so ironic after all.

'From The Lion's Mouth' is no less than its title suggests and however different the band sound another year from now, it usefully documents the ideas and preoccupations of one of the most interesting young bands around today. + + + +

FOXX IS BLOOMING

JOHN FOXX: 'The Garden' (Virgin V2194).

By Mark Cooper

JOHN FOXX looks like a nice young man in the photos that accompany 'The Garden'. The contents suggest he should have been an ecclesiastic, a young and earnest Christian with a slight hankering for things dandified and a weakness for things ruined. Most of the record is white electronic dreamfunk varied by pastoral passages, secret orchestral gardens discovered among the grinding mechanisms of modern life. Funny how easily the futurists become the nostalgics, isn't it?

Foxx suffers most where he falls back on his old staple techniques and when he fails to find a melody on his ramblings. He's a good arranger, particularly when faced with a challenge as on the two cinematic chorales, 'Pater Noster' and 'The Garden' which close the two sides. Foxx invented Ultravox and, to his credit, is no longer responsible for the tedium produced by that name. There is something of the experimentalist left in John. And his experiments mostly delight because, wherever they start off, they always end up lightweight.

Foxx gives the impression that he's striving for profundity but he always



manages to come up with more pop candy. It's not the pretensions of so much synth music that gives me pleasure (most of it gives me very little) but its hollowiness. Synth music usually concentrates on the clichés that gather round the future; Foxx has averted the usual clichés by concentrating on the past.

Foxx stated in a recent interview that he finds objects beautiful when they've outlived their use and ceased to have a function. On 'The Garden', Foxx wallows in a vanished England and, more vaguely, in a dreamy nostalgia. Everything fades into soft focus in Foxx's world, a mixture of BBC2 lyricism and David Hamilton's soft porn calendars. Foxx moves through a blurry world of gardens and ruined churches, mostly in pursuit of a girlfriend who's just faded out of sight.

'The Garden' is all sentimentality and self-pity, daydreaming disguised as art. But a fine disguise. Bad art is sometimes good pop. Foxx has managed to maintain all the old imagery and many of the old musical tricks from early Ultravox. Sadly, the fact that he originated them hasn't prevented them from turning into clichés in staler hands. The stirring exceptions are the two tracks mentioned above which use chorale music to interesting and cinematic effect. Clichéd but good. Foxy, isn't he? + + + +

THE FUN BOY THREE

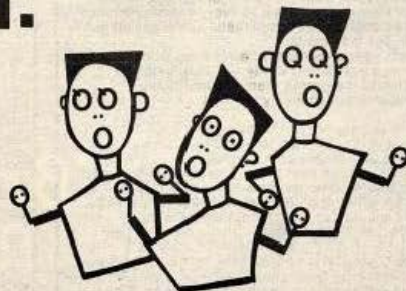


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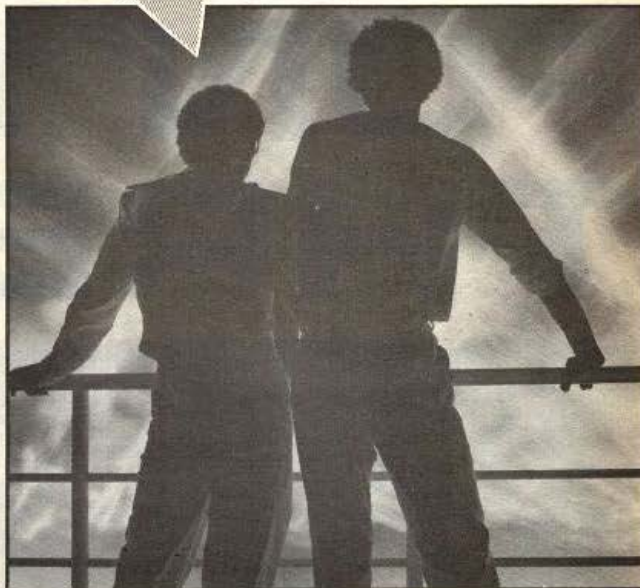
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Albums



LINX: where to from here?

FAST FORWARD

LINX — 'Go Ahead'
(Chrysalis CHR 1358).
By Alan Coultard

IN A comparatively short space of time Linx seem to have established themselves at the forefront of the black music scene. Certainly it's difficult to recall there being quite the same buzz of anticipation surrounding the release of any other British funk album in recent years. Perhaps it's because of the tight commercial sound and stylish visual image they have managed to create during the past 12 months or possibly because in David Grant we've finally found a performer with the flair and inventiveness to rival the cream of our transatlantic counterparts. Whatever the reasons, this album gives no indication that complacency has set in, only that the band is looking for new areas to explore whilst at the same time attempting to broaden their commercial appeal. (Two points not always easy to reconcile).

Linx seem to have acquired the rare ability to create songs which sound equally as good on the radio as they do on the dance-floor. The current single, 'So This is Romance', is an appropriate example, pop-soul dripping with hooks but with enough individuality to enable it to stand out from the rest. The cream cut for me however, is the episodic, 'I Wanna Be With You', a sizzling juxtaposition of sound which builds up intensity as it progresses through various stages. Unfortunately it seems as if this will be passed over as the next single in favour of 'Can't Help Myself', a catchy commercial sound it's true, but tending to remind me of 'You're Lying' too much to endear itself to me completely. Indeed David's midway seat and the chorus structure seem almost identical.

Whilst acknowledging the worthwhile contributions of Sketch and the various other musicians who play on the album, it must be said that it is Grant's quality performance which stands out. He seems to front Linx in much the same way that Michael fronts the Jacksons — a part of the band yet, in

some way, apart. Two attractive mid-tempo soul numbers, 'All My Yesterdays' and 'I Don't Want To Learn' reek of Jacksons influence, whilst on the set's solitary slowie, 'Know What It Is To Be Lonely', it's difficult not to be reminded of a similar soul-rendering ballad, 'She's Out Of My Life'.

That's not to suggest Linx lack originality; tracks such as 'Tinseltown' with its searing rock guitar solo and the attractively loping 'Urban Refugee' are diverse enough to quash that theory, merely that the band has recognised where its market lies and are talented enough to take advantage of it. And who can blame them for that?

As Chrysalis' only outlet into the funk market, Linx' product, unlike that of many of their contemporaries, does not have to counter the problem of being submerged beneath the vast welter of imported black material which floods some of the larger record companies. Certainly the concessions on the album towards rock and pop would suggest that Chrysalis are aiming Linx at a much wider area of acceptance than merely the discos. Preparations are well underway for their first ever live gigs next month which should provide a clearer indication of Linx's potential longevity in the music business.

As far as this album goes, they've successfully maintained the high standards they set with 'Intuition', whilst, at the same time, providing a hint of the direction of their future development. Where do they go from here? Perhaps the answer is in the title. + + +

KARLA DEVITO: 'Is This A Cruel World Or What?' (Epic 37014).
By Chas de Whalley

KARLA DEVITO is the dark-haired young lady who helped Meatloaf to a fortune by cavorting scantily clad across the 'Bat Out Of Hell' videos which broke the man mountain worldwide. She did some of the singing on that

record too. But where it took the other Meatloaf girl — Ellen Foley — next to no time to cash in with an album of her own, poor Karla has had to wait the best part of three years to get back on to vinyl. And, quite frankly, it's hardly been worth it.

Oh, she has a pretty good voice. It tends to go a little screechy at times, but it has a 'big' quality to it that suggests Ms Devito could make a career for herself as a singer. If, that is, she decided upon one direction and worked hard to perfect it. This, unfortunately, she has not done.

Only on the title track, which also opens up side one, does the poor dear show any real character, her lyrics offering something a little more quizzical and her delivery more genuinely excited than anywhere else on this album. Otherwise, I'm sad to say, 'Is This A Cruel World Or What' sounds exactly like someone's backing singer's solo elpee (which, of course, is what it is). And we all know how dodgy those things usually are, don't we. + +

STARFIGHTERS:
'Starfighters' (Jive HOP 200).

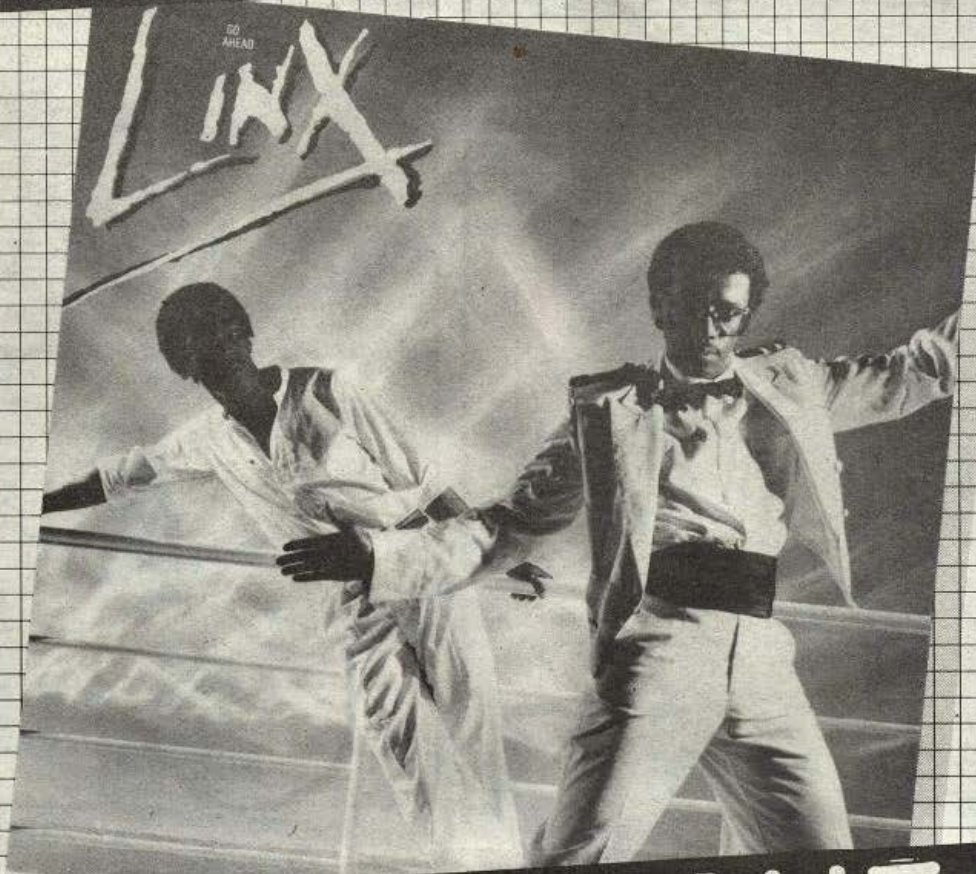
By Robin Smith

SO WHAT if AC/DC's Angus and Malcolm Young are your cousins? Genetic ties don't necessarily point to impending stardom and Stevie Young, the leader of Starfighters, is no exception. Albums like this only confirm my views that we're now watching the sweepings of last year's HM boom washed up on a rocky shore. The big labels have learnt not to sign them anymore and so Starfighters have ended up on Jive Records.

Apart from Stevie, there are four other people in Starfighters, none of whom, as far as I know, are related to any famous people. They play competently but there's no true inspiration to lift your eyebrows in amazement and that opening track 'Alley Cat Blues' is an embarrassment.

In time they'll join your Tanks and your Angelwitches as also rans. + +

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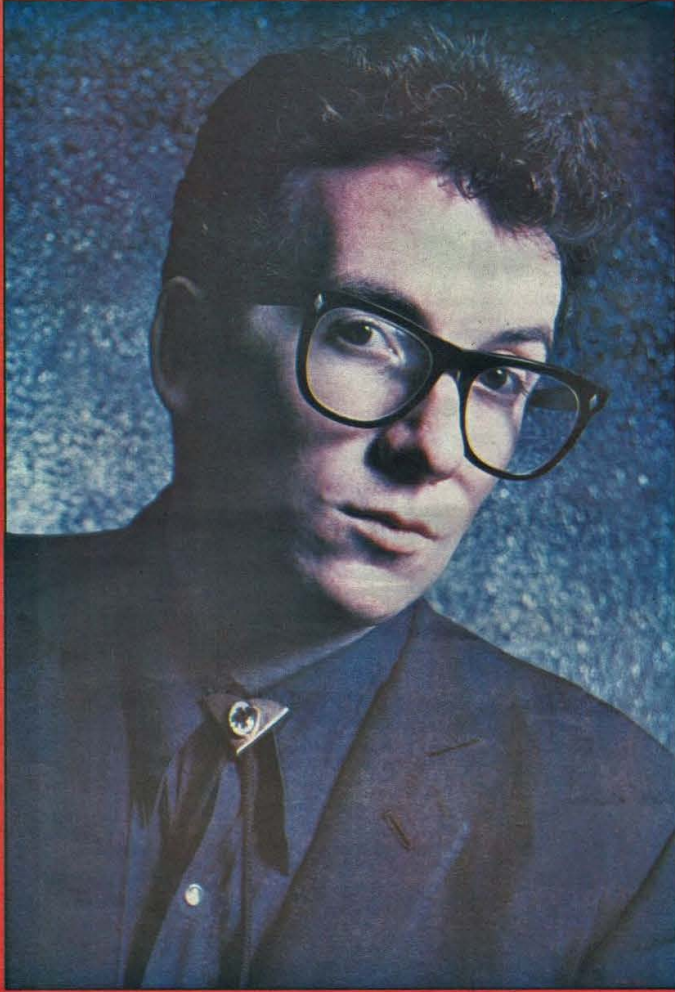
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THE EAGLE has landed. Two tons of highly polished aluminium and steel have gone into making Saxon's latest stage effect, a huge metallic bird with 150 aircraft lights embedded in its wings.

The eagle needs a lot of care and attention. Eight sweating roadies have been specially assigned to move it around, but making its debut tonight at the Brighton Conference Centre, the eagle is being temperamental and refusing to move its revolving head.

Before the show, there was a rumour going around that the bird would be actually laying a plastic egg containing lead singer Biff. As the band played the opening song he would then batter his way out of the egg in a cloud of dry ice, but a quick glance under the sleeping eagle reveals no egg dropping mechanism.

Never mind though, Saxon are touring with the most powerful sound system currently doing the rounds in Western Europe. Capable of easily producing 40,000 watts it's positively guaranteed to send you home more than happy.

The man who built this toy is one Malcolm Hill. A quiet sort of bloke is our Malc, looking rather more like a tubby schoolteacher than your usual silk jacketed tour whizz kid. It took him a year to develop Saxon's PA and before each show he has been known to lovingly polish each speaker in turn.

"Oh it's definitely the best money can buy," he says. "The whole thing cost £200,000 and AC/DC are spending a quarter of a million on a similar system. The real beauty of this system is its clarity. One of the problems with presenting a rock band is trying to keep a balance between the amount of power they turn out and the definition in sound.

"A lot of systems just aren't very good at capturing the bottom end of the sound. Saxon produce such a gut wrenching low sound that you must get it in or there's no point in them playing.

"This system is also very adaptable. I mean, a band like Sky or the Nolan Sisters could use it. All the frequencies are in one cabinet."

Hmmm, so now you know. And without wanting to get too bogged down in technical jargon that I can't understand I can guarantee that this shiny mountain of equipment works very well.

It turns out to be loud, proud, but crystal clear — and because of that clarity Saxon can't afford to make many mistakes and hope that loudness will cover them up. They're working overtime on working hard.

Brighton's hardly the capital of the heavy metal universe. Those elegant



SAXON: speed merchants

BIRD B

No, not the thicko kind.
man's heavy metal band.
the boys and their

Victorian bathing facades outside the Conference Centre, just don't have the same grimy character as Leeds or Sheffield, but there's still a healthy crowd in the place even if it isn't a sell out.

Missing from the band's line up tonight is drummer Pete Gill. He damaged a tendon in his hand and although he thought of plugging himself full of pain killers and staggering on stage, the band are giving him a few days to recover and have brought in their old friend Nigel Glockler who's performing for love and a half pint of shandy and a cheese roll after the set. At least that's what he'll tell you.

But on to the show. Amazing really the transformation that Saxon have undergone in the last year or so. Without sounding patronising there's a growing sense of professionalism about the line up. When I first saw them supporting Motorhead I was struck by their exuberance but at the same time they lacked a certain sickness and precision and Biff was a bit slow off the mark in establishing himself.

None of that tonight, as they march out under a haze of lights and through a voice over by Tommy Vance. The great thing about Saxon is that despite their over growing confidence, they still remain accessible. Biff's like the bloke who made it to the top on amateur night. He has no studied movements,

no artful crotch thrusts at the microphone stand. He just rolls to and fro at the front of the stage and it's damn near poetry in motion.

Off and running with the 'Bands Played On' and 'Princess Of The Night' that tale of a now neglected once great steam engine. With their industrial Barnsley background Saxon have a real sense of feeling for this.

Saxon's show now has an unrivalled sense of economy. They may be in the big league and there would be the obvious temptations of having to prove something, but they seldom go over the top.

'Motorcycle Man' is the song where the eagle at last takes off. Rising majestically at the back of the stage, its wings open, lights blasting your straining eyeballs. The eagle also looks particularly eerie when dry ice starts billowing upwards from the base.

It's so good that you almost feel like forgiving those truly awful lines "I'm a motorcycle man, I get my kicks when I can."

'Midnight Rider' and 'Strong Arm Of The Law' are a superb double header where the power and cohesion of the band are highlighted at their best. And then comes 'Never Surrender' about the only song where Biff's voice is lacking, and he's reduced to a croak in parts.

"I think you sang that better than me," he remarks

Help

SUSANNE GARRETT
answers your problems



Home taping: Will our hands be tied?

VIDEO LAW: IS IT FOR REAL?



And will the practice of taping your favourite DJ fold?

FLICKING THROUGH brochures for home video recording equipment, I've noticed that they usually carry the warning that "unauthorised recording of TV programmes and other materials may infringe the rights of others." I've also read that it's not illegal to own or hire a VCR but maybe against the law to use it for recording. Am I breaking the law when I record the "Old Grey Whistle Test"?

Phil, Winchester

● A difficult one. The Copyright Act (1956) says it's against the law to make any recording other than for "private purposes" of any BBC or independent Broadcasting Authority broadcast. So, as far as that goes, it seems OK to play back programmes for your own use only. But asking other people to pay for the privilege of viewing Anne Nightingale in full flight would be strictly illegal. The Act also says that you can only record for personal consumption "inasmuch as the material broadcast contains no copyright material." And of course, every music programme, horror film or news bulletin you consign to your strictly private collection does contain copyright material, owned by the television company, record company and creative artists. Catch 22.

While the record industry remains in a state of indecision on how best to salvage revenue lost through the sales of blank tape, owners of the rights in television films and programmes — the BBC, organisations representing creative artists like Equity (the actors union), the Musicians Union, and the



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

rest, have also been thrown into an unresolved state of shock by the ever-expanding video revolution. Just as record manufacturers plan to recoup royalties for themselves and their artists by placing a tax or levy on the cost price of cassettes and blank tape seem to have ground to a resounding halt, the possibility of recovering royalties due to the owners of video material (videograms), by levy on tapes and equipment, or licensing, are still in debate. Television companies, film companies, programme makers and the many copyright owners in material recorded on the box are currently forced to swallow the fact that the home-user, once equipped with a machine and blank tape, need not pay another penny for the pleasure of replaying favourite sound 'n' vision recordings again and again. Using your hired or hard-

earned video recorder for recording from the screen may not be strictly legal as far as the letter of the law goes, but until the multitude of film, television and music industry of organisations get together and work out a firm course of action to salvage lost revenue, there's nothing anyone can do about it.

No game

MY PROBLEMS seem to have started just over two years ago, when some friends and I, innocently enough, indulged in a game of Tarot cards. I got all the worst cards, and though it started out as fun, ended up taking it all dead seriously. The thought of a premature death when I'm young still frightens me. As the months went by, I got more and more depressed about what the cards said. I wrote to an astrologer who told me I had nothing to worry about as my friends had no knowledge of Tarot. She said I should play with the cards again, to set my mind at rest. But what else could I expect her to say? That I was going to die? Now I just feel I'm doomed and there's no hope for me. I'm over £300 in debt and receiving letters from my bank. I feel that, as so much time has elapsed since the reading and I'm still worried, there must have been something in it. I'm 18, a student, and should be having a great life with my friends. Something tells me to fight — that's why I'm writing.

John, Glasgow.

● What's stopping you from having a great life with your

mates? Nothing but your own reluctance to take no responsibility for what happens to you in your life. No occultist with a sound knowledge of methods of prediction through divination, (foretelling present and future life trends), would claim to know the truth, the whole truth, and nothing but the truth about your life. Professional Tarot card readers, astrologers and others, accept that individuals may find clues and cues on action to take and to avoid in the future, and possible guidance on personal problems through divination, but that an individual still has a freedom of choice within any given set of circumstances. The astrologer you contacted was talking sense. Tarot card reading, if you believe in it, relies on experienced and sensitive interpretation. Yes, the cards may come up, but if someone isn't skilled enough to relate a reading to the person asking for guidance, it's a waste of time. Predictions made by amateurs who dabble and treat this form of divination as a game are bound to be both destructive and unreliable. Forget the reading. You and your friends were playing a dangerous game without any insight into the possible psychological repercussions. You're the one who got hurt. But you can recover. For the sake of your own mental well-being and survival, pull yourself together. It's up to you to sort out your own life, starting now. You're clearly still way on top of the miasma of depression which hits you from time to time, and must keep fighting.

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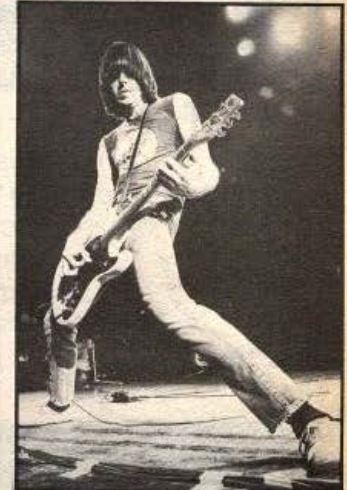
The information here is correct at the time of going to press, but may be subject to change. Please check with the venue concerned.

THURSDAY 22

ABERDEEN, The Venue, Victoria Hotel, Saracen
BATH, Pavilion (25628), UK Subs
BIRMINGHAM, Golden Eagle, Hill Street (021 643 5403), Rock Disco
BIRMINGHAM, Odeon (021 643 6101), Bad Manners
BOLTON, Aquarius Club, Grace
BORDOM, Robin Hood, Standford, Ashwights Ferret
BRIGHTON, New Regent (27805), Aztec Camera/New Moon Through Glass
BRISTOL, Polytechnic (858281), Girlschool
BRISTOL, Tiffany's, (34057), Frankie Miller (War On Want Benefit)
CAERPHILLY, Double Diamond (867616), Johnny Cash
CANTERBURY, Marlows Theatre (8474), The Fall/The Virgin Prunes
CANVEY ISLAND, Shades Disco, Strange Persuasion
CARLISLE, Market Hall (231), Grass
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 595 1533), Heartbeats/Cayzar House
CHESHAM, Underground Club, Eighth Hall, Dark Star/Marillion
COLCHESTER, University Of Essex (863211), Gang Of Four
COVENTRY, General Wolfe (86402), Hot Snax
CRIEFF, Glenburn Hotel, The RB's
EASTOATE, Bottom Line, Clay Pigeon (Ruislip 38456), Pzazz
EDINBURGH, Ice Club, Playhouse Theatre (031 557 2590), Jah Warrior/Papa Sui Hi Fi
EDINBURGH, Playhouse (031 557 2590), Dr Hook
GLASGOW, Night Moves, Sauchiehall Street, Vic Goddard And Subway Sect Club Left
GUILDFORD, Civic Hall (87214), The Blues Band
INVERNESS, Eden Court Theatre (221719), Max Boyce
KEELE, University (Newcastle 025411), The Polecats
LEEDS, Florida Grange (40884), Rage
LEEDS, Warehouse (488287), Au Pairs
LEICHTWORTH, Youth Club, Mouse And The Underdog
LIVERPOOL, The Cave, Brady (205 28 3659), The Sisters
LIVERPOOL, The Warehouse, Fleet Street, Ponderosa Glee Boys
LONDON, Hammersmith Palais (01 748 2812), The Ramones/Telephone/Siam
LONDON, Hammersmith Odeon (01 746 4081), Hawkwind/Mama's Boys
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 285 0528), Jane Aire And The Belvederes/The Booie
LONDON, Green Man, Stratford (01 534 1837), Salt
LONDON, Dingwalls, Camden Lock (01 267 4967), Root Jackson And The GB Blues Co
LONDON, The Cricketers, Oval (01 735 3056), Breakfast Band/Ken Turner Set/Membranes
LONDON, Clarendon Hotel, Hammersmith (01 748 1454), Miles Over Matter/The Tonix
LONDON, Carred Red Lion, Essex Road Harfoot Brothers
LONDON, Hogs Grunt, Crickwood Lane (01 450 8869), The Morris Band
LONDON, Hope And Anchor, Islington (01 359 4510), The Force
LONDON, Horsehoe, Tottenham Court Road (01 838 3047), Easy
LONDON, 100 Club, Oxford Street (01 896 8833), The Gladiators
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Alternative Cabaret/Combo Passe
LONDON, Kings Head, Fulham High Street, Side Streets
LONDON, Lyceum, The Strand (01 538 2715), The Clash
LONDON, Marquee, Wardour Street (01 437 6603), Girl
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7811), Mirage Why Ratty Orchestra
LONDON, New Golden Lion, Fulham Road (01 385 3942), The 45's
LONDON, Old Queens Head, Stockwell Road (01 737 4904), The Spedoes/Auntie And The Men From Uncle
LONDON, Pegasus, Stoke Newington (01 226 5930), Hank Wangford
LONDON, Pitts, Green Man, Euston Road (01 387 8977), The Aces/The Telegats
LONDON, Rock Garden, Covent Garden (01 240 3981), Nashville Teens/The Swin
LONDON, Royal Albert, Deptford, Electric Bluebirds
LONDON, Ruskin Arms, East Ham (01 473 0377), Rippa
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7811), The Harlequins/Spiral Models
LONDON, Sunset, Kensington (01 503 7006), Juice On The Loose
LONDON, Two Brewers, Clapham (01 822 3821), Killer Wales
LONDON, The Venue, Victoria (01 828 8446/3), Peter Hamill/Hambi And The Dance/Motivation
LONDON, White Swan, Southall, The Attendants
LONDON, Windsor Castle, Harrow Road (01 286 8403), Dave Ellis Band
MANCHESTER, Polytechnic (081 273 1162), Doll By Doll
MANCHESTER, Railway Hotel, Royton, Body
MILTON KEYNES, Compass Club, Dancing Counterparts / Twiz And The Gay Bee Keepers
NORWICH, Flinton Rooms (21541), Chaises
NOTTINGHAM, Ad Lib Club (753225), Kick Partners/No Tigers/Reactors
NOTTINGHAM, Palais (51675), Misty In Roots
NOTTINGHAM, Rock City, Talbot Street (412544), Junior Walker And The Allstars
OXFORD, Town Hall (612718), Tom Paxton
OXFORD, Pennyfarthing (46007), The Peccals
PAIGNTON, The Coverdale, Easton/Ace
PLYMOUTH, Ark Royale, Fore Street, Radio Active
PLYMOUTH, Palace Theatre, Alex Harvey
PORTSMOUTH, Localite (82461), Culture
PRESTON, Warehouse (53216), Xenii Misfits/Ken Turner Set/Membranes
READING, University (882221), Pelson Girls/Bauhaus
SHEFFIELD, City Hall (22855), Tangerine Dream
SHEFFIELD, The Penguin (385897), Allen
STOCKPORT, Smugglers, Julian
SWANSEA, Dublin Arms (8644), The Dynamos
TUNBRIDGE, The Harvester, Drivers
WALSLED, Buddle Arts Centre (824278), East Side Torpedoes
WILLENHALL, The Coveredale, Sub Zero
WORTHING, Belmoral (28232), Breathing Age

FRIDAY 23

BEDFORD, Horse And Groom, LA Hooker
BIRMINGHAM, Fighting Cocks, Mosely (021 489 2554), Escha / Sanny
BIRMINGHAM, Golden Eagle, Hill Street (021 643 5403), Reality
BIRMINGHAM, The Railway (021 359 3491), Grace
BIRMINGHAM, Star Club, Essex Street, Square Club / D-Go-Tees / This Product
BLACKBURN, King George's Hall (86424), Misty In Roots
BOLTON, Private Shop, St George's Road, Rivington Spyske's Dirty Raincoat
BRADFORD, University (33466), New Order / Crispy Ambulance
BRAINTREE, Braitree Institute, Caroline Roadshow
BRENTFORD, Red Lion (01 560 8181), Chuck Farley
BRIDLINGTON, Spa Pavilion (8258), Saxon
BRISTOL, Merchants Arms, Stapleton, Louie's Friends Up-town
CAERPHILLY, Double Diamond Club (867616), Johnny Cash
CANTERBURY, Technical College, Main Hall, Naughty Thoughts / Pulsters
CARDIFF, University (39421), Q Tips
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 595 1533), Chris Thompson And The Islands
CHATHAM, Central Hall (46584), Chas And Dave / Ivor Biggun
CLEATOR MOOR, Civic Hall, Grass
COVENTRY, General Wolfe (86402), Moqueitos
CROYDON, The Carlton, London Road (01 888 4500), Drivers
DERBY, Assembly Rooms (31111 X 2255), Tangerine Dream



RAMONES: will they sound and look like the Beach Boys at the Hammersmith Palais on Thursday?

DERBY, Bishop Lonsdale College, Kedleston Road (51491), Omen Searcher
DERBY, Havana Club, Rabid
DERBY, Rainbow, Alverston, Aftermath
GILLINGHAM, Central Hotel (271437), Dark Star
GLASGOW, Night Moves, Sauchiehall Street, The Fire Engines
GLASGOW, University of Strathclyde, Doolittle Bar (041 552 4400), Bitter Lemmings
GOURROCK, Ashton Hotel (23038), The Strings
HAILSHAM, Crown Hotel (84041), Die Laughing / Trilator
HARROW, Headstone, Imperial Road, Neal Kay's Heavy Metal Soundhouse
HATFIELD, Polytechnic (88343), English Regues
HENDON, Middlesex Polytechnic, A Flock Of Seagulls / Kidz Next Door
HEREFORD, Market Tavern (58235), Here And Now
HERTFORD, The Woolpack, ESP
MULL, University (42431), Mark Williamson Band / ARC
ILKLEY, lively College (50810), A New Opera
INVERNESS, Eden Court Theatre (221719), Max Boyce
KIDDERMINSTER, Kiddermister College (86313), Innocent
KINGHORN, Council Neuk (830247), The RB's
LEEDS, University, Riley Smith Hall (39071), Surf In Dave / Neil Innes / Ivor Cutler
LEICESTER, Polytechnic (555876), Doll By Doll
LIVERPOOL, Warehouse, Fleet Street, Budgie / Fireclown
LONDON, Angel, Lambeth Walk, Motor Boys Motor / Answer
LONDON, Clarendon Hotel, Hammersmith (01 748 1454), Manufactured Romance
LONDON, Dingwalls, Camden Lock (01 267 4967), African Star / The Pinkos
LONDON, Green Man, Stratford (01 534 1837), Hotline
LONDON, Greyhound, Fulham Palace Road (01 285 0528), No Dice / Drastic Measures
LONDON, Hall Moon, Herne Hill (01 737 4580), Venigmas / Deadheads
LONDON, Hammersmith Odeon (01 746 4081), Renaissance
LONDON, Hogs Grunt, Crickwood Lane (01 450 8869), Fast Buck / Pez
LONDON, Hope And Anchor, Islington (01 359 4510), The Refreshers
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Remipeds / FX
LONDON, Kings College, Surrey Street, Maximum Joy / Blurt
LONDON, Marquee, Wardour Street (01 437 6603), Telephone
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7811), Tudor Lions / Ya Ya's
LONDON, King's Head, Fulham High Street, The 45's
LONDON, New Golden Lion, Fulham Road (01 385 3942), Snax
LONDON, Newlands Tavern, Peckham, Malsland
LONDON, New Merlin's Cave, Margery Street (01 837 2097), Guilty Innocents / The Lemons (L.A.S.)
LONDON, North East London Polytechnic, Livingstone Street, Stratford, Blue Orchids / Aztec Camera
LONDON, North London Polytechnic, Holloway Road, The Birthday Party / The Pinkies / TC Matic
LONDON, Old Queens Head, Stockwell (01 737 4904), Hershey And The Twelve Bars / The SM's
LONDON, Pegasus, Stoke Newington (01 226 5930), Juice On The Loose
LONDON, Pitts, Green Man, Euston Road (01 387 8977), Red Beans And Rice / Fast Eddie
LONDON, Queen Elizabeth College, Campden Hill, Sad Among Strangers
LONDON, Queen Mary College, Mile End, London Apaches
LONDON, Railway Lane, Horsaey (01 340 1920), Johnny Vincent's Lonely Hearts
LONDON, Rainbow, Finsbury Park (01 263 3148), Way Of The West
LONDON, Rock Garden, Covent Garden (01 240 3981), Ravenna And The Magnetics
LONDON, Ruskin Arms, East Ham (01 473 0377), Electric Elevators / The Chiefs
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7811), Dolly Mixture / The Microdots
LONDON, Thames Polytechnic, Woolwich, Bumble And The Bees
LONDON, The Venue, Victoria (01 828 8441), Black Slate
LONDON, White Swan, Blackheath Road, Greenwich (01 891 8331), Suspect
MALVERN, Mount Pleasant, Death Beat
MANCHESTER, Apollo, Ardwick (081 273 1112), Bad Manners
MANCHESTER, Free Trade Hall (081 834 0943), John Martyn
MANCHESTER, University, Oxford Road (061 273 5111), The Fall / The Virgin Prunes
MANFIELD, Masons Arms, Sparta
MATLOCK, Pavilion (3848), Dawn Fury
NEATH, Tall Of The Abbey, Rage
NORWICH, University of East Anglia (38161), The Blues Band / Supercharge 81
NOTTINGHAM, Rock City, Talbot Street (412544), Havana Lots
OXFORD, Caribbean Club (45139), Polson Girls
OXFORD, Pennyfarthing (46007), Splash
PRESTON, Polytechnic (58382), Wocow Philharmonic
REDDITCH, Valley Stadium, Grim Reaper
RETFORD, Porterhouse, Carolegate (70486), Our Daughter's Wedding
SHIFFNAL, The Star (Telford 451517), Sabre Tooth
SOUTHEND, Cliffs Pavilion (351135), Tom Paxton
STEVENAGE, The Swan, Energy
STOKES ON TRENT, Mayfield, Burslem, Damon
SUTTON IN ASHFIELD, Newcross Hotel, Grafton Cavan
UXBRIDGE, Brunel University (38125), Joole Crilly And His Millionaires
WALSLED, Buddle Arts Centre (824278), Hambru / Badger In The Bag

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WATERLOOVILLE, Football Club, International Rescue / Paralysis / Astral Bodies / Four People I Have Known / The Time (Local bands festival)
WEST RUNTON, Pavilion (203), UK Subs
WOLVERHAMPTON, Barley Mow, Sub Zero
WOLVERTON, The Victims
WORTHING, Bismora (28232), Breathing Age

SATURDAY 24

AYLESBURY, Friars Maxwell Hall (89448) Gregory Isaacs/Roots Radics/Xperts
BIRMINGHAM, Fighting Cocks, Mosely (021-449 2554), Echo Base/Cruel Music
BLACKBURN, Bay Horse New Inns (48443), Moscow Philharmonic
BOLTON, Gents, Nelson Square, Rivington Spyske's Dirty Reincast
CAERPHILLY, Double Diamond Club (667616), Johnny Cash
CARDIFF, Casablanca, The Dynamo
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01-599 1533), Le Mat/The Pencils
CHESTER, College Of Education, African Star
CHROTLON, Lamolight, The Stills
CHRISTCHURCH, Jaspers Tavern (465619), Truffle
COVENTRY, General Wolfe (80402), L'Homme De Terre/Channel A
COVENTRY, University Of Warwick (27406), A Flock Of Seagulls
DERBY, Rainbow Club, The Enemy/Armed
EDINBURGH, Playhouse Nile Club (031-557 2862), Our Daughter's Wedding
GLASGOW, University Of Strathclyde (041-552 4400), Au Pair/Significant Zeros
GLASGOW, The Waterfront, Strutz (evening)
GRAVESEND, Red Lion, LA Hooker
GREENOCK, Victorian Carriage (25456), Strutz, (lunchtime)
GUILDFORD, University Of Surrey (85017), The Birthday Party/The Sleep/Imperial Hotel
HATFIELD, Forum, Tom Paxton
HORSHAM, Horse And Groom, Measbrook
IPSWICH, Eden Court Theatre (051-708 7411), Boyce
LIVERPOOL, Royal Court Theatre (051-708 7411), John Martyn
LIVERPOOL, Warehouse, Fleet Street, Budgie
LONDON, Angel, Lambeth Walk, Emotional Spales
LONDON, Clarendon Hotel, Hammersmith (01-748 1454), The Dark/Dead Mans Shadow
LONDON, Dingwalls, Camden Lock (01-267 4867), Honeybabe/The DT's
LONDON, Green Man, Stratford (01-534 1837), Hotline
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Slam/Lucky Saddles
LONDON, Half Moon, Herne Hill (01-737 4580), Ravenna And The Magnetics
LONDON, Hammersmith Odeon (01-748 4081), Saxon
LONDON, Hogs Grunt, Cricklewood (01-450 8969), Flicks/Condo Pass
LONDON, Hope And Anchor, Islington (01-359 4510), Juice On The Loose
LONDON, 101 Club, St John's Hill, Clapham (01-223 8308), The Potties/Grand Central
LONDON, ICA Theatre, The Mall (01-430 3647), Cents - Dance Umbrella 81 (Music by David Cunningham)
LONDON, Kings Head, Fulham High Street, Isaac Gullery Band
LONDON, Marquee, Wardour Street (01-437 8603), Grand Prix
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Sorci Throat/Blackheart
LONDON, New Golden Lion, Fulham Road (01-365 3942), Jackie Lynton
LONDON, Old Queens Head, Stockwell Road (01-737 4904), Nightdoctor/The Avengers
LONDON, Pegasus, Stoke Newington (01-226 5930), Big Chief
LONDON, Piz, Green Man, Euston Road (01-387 6977), Le Rox/Terry Vision And The Screens
LONDON, Rock Garden, Covent Garden (01-240 3961), Black Rocks

TV/RADIO

If you choose to ignore the bluff all round 'personality' of Jimmy Sney, OBE, introducing the week's chart recordings on THURSDAY'S 'Top Of The Pops' sandwiched between 'Tomorrow's World' and 'Blankety Blank' on BBC 1, from the sublime to the ridiculous indeed, you can tune into Radio One. There you will find the authoritative Paul Gambaccini dissecting the deservedly acclaimed career of Eric Clapton, Mr Facts And Stats will chronicle the growth of Clapton through the ranks of John Mayall, the legendary Cream, supargroup Blind Faith, the electric Blues And The Dominos and his more mellow solo persona. Following that will be the newly renamed David 'Kid' to you, Jensen at Bristol Polytechnic with Girschcol.

Fans of Marie MacDonald Lawrie, better known to the masses as Lulu, can tune into BBC 2 on FRIDAY as the Bonnie Scottie is caught in concert. Earlier you can find the more street credible Kirsty McColl on 'Something Else' on the same channel while on BBC 1 you can find the gentler tones of Randy Edelman 'On The Town' later on. Radio One stompers can find Noddy Holder giving his verdict to this week's new releases in the company of Peter Powell, David 'Kid' Jensen and host Richard Skinner on 'Roundtable'. Later on Tommy Vance introduces the intriguingly titled As Above So Below on his 'Friday Rockshow'.

SATURDAY has the usual battle between the sedate 'Multi Coloured Swap' with special guests The Carpenters and 'Twas' which has a long way to go to replace the more natural humour of Tarran, Henry and Gorman. Radio One is strong with 'My Top Twelve' with Genesis drummer Phil Collins compiling the mythical album of his favourite tracks, Gambo's look at the American charts, the idiosyncratic 'Walters Weekly' and 'Rock On' providing all the info in the rock biz before the Q-Tips take on the whole 'In Concert' programme with their sweet soul music. A special mention should be made of the excellent Robbie Vincent Show on Radio London which is as good a way of waking up as anything.

SUNDAY is the first of the new 'Echoes' slot on Radio London with Gilly Fury and our own Chris De Whalley as guests. Charlie Gillit on Capital has '50 Ways To Leave Your Lover' as the theme to his show. On the box there's 'Darts In Concert', recorded over two years ago by London Weekend TV, or 'Barbara Mandrell' has Charlie Daniels and BJ Thomas, the man who made 'Raindrops Keep Falling On My Head' a hit in 1969, on the Beeb.

MONDAY has 'The Innes Book Of Records' on BBC 2 showing the humorous side of music while drinks Des O'Connor has Cleo Laine. On Radio 2 'Folk On 2' has Harvey Andrews and The Albion Band which brings an end to a dismal Monday.

Folk is again the main focus of BBC 2 with 'The Other Music' which investigates the folk song revival since the Second World War with Steeleye Span and Kirsty McColl's Dad Ewan who wrote Roberts Flack's 'The First Time Ever I Saw Your Face'.

All together now!!! Forget WEDNESDAY
MIKE GARDNER

LONDON, Ruskin Arms, East Ham, Neal Kay's Heavy Metal Soundhouse
LONDON, School Of Economics, Haldane Room, Old Building (01-495 7686), Actus Camera/Blue Orchest
LONDON, Stapleton Hall Tavern, Crouch Hill (01-272 7619), Dave Ellis Band
LONDON, Starlight, Railway Hotel, West Hampstead (01-624 7611), Aerial FX/Dance
LONDON, The Venue, Victoria (01-628 8441/2/3), Roger Chapman's Shortlist
LOUGHBOROUGH, University (63171), Polecats
LYTHAM, Lowther Pavilion, Zamti Muzitz/Natural Scientist
MALVERN, Nags Head (2790), Mind Tunnel/Voice Of Nature
MANCHESTER, Apollo, Ardwick (061-273 1121), Tangerine Dream
MANCHESTER, Polytechnic (061-273 1162), Martin Dance
MANCHESTER, University (061-273 5111), The Raincoats/Pigbag
NEWCASTLE UPON TYNE, City Hall (20007), Bad Manners
NEWCASTLE UPON TYNE, University (22402), Bow Wow Wow
NORTHAMPTON, Morris Man, Energy
NORWICH, University Of East Anglia (56161), Bauhaus
NOTTINGHAM, Rock City, Talbot Street (41254), The Blues Band/Wiko Johnson
OLDHAM, Greengate, Thirteenth Candle
OXFORD, Pennyfarthing (48007), Dumpty's Rusty Nuts
PETERBOROUGH, Sovereign Hall, Crazy Cavan
PETERBOROUGH, Wirrina Stadium (64861), The Amber Squed
PETERBOROUGH, University (682327), Supercharge 91
PORTSMOUTH, Polytechnic (819141), Hamble And The Dance
RAYLEIGH, Croc's, High Street (770003), Culture Club
READING, Bathurst College (66337), Supercharge 91
READING, Central Club (54421), Culture
READING, Target (565857) C-Salm
READING, University (68022), Inery Coasters
RETFORD, Forterhouse, Carolgate (704981), Steve Gibbons Band
ST ALBANS, City Hall (64511), Q Tips
ST AUGUSTINE, Cornwell Coliseum (4521), Hawkwind/Mama's Boys
ST IVES, Silvio Centre (84051), Caroline Roadshow
SHEFFIELD, University (24078), Nail Innes
SHIFNAL, The Star (Telford 45157), Sub Zero
SITTINGBOURNE, Carmel Hall, Zenon X
SOUTHAMPTON, University, Connaught Hall (556291), Alex Harvey
STONE, The Gordon, Exposer
WATERLOOVILLE, Football Club, The Now/Viviane/Encore/Spit Like Paint/East Of Eden/Look Back In Anger (Local bands - free festival)
WESTON SUPERMARE, Old Pier (41329), Messenger
WEST RUNTON, Pavilion, (203), Clint Eastwood And General Salm
WOLVERHAMPTON, Polytechnic (28521), Doll By Doll
WOODFORD, White Hart, Desolation Angels

SUNDAY 25

AYR, Pavilion (85469), Budgie
BATH, Pavilion (81111), Culture
BECKENHAM, Elm Road Baptist Church (01-677 5891), Bright Sparks In Concert
BEDFORD, Mayors Arms, Clarence Street, Tangent
BLACKBURN, Bay Horse New Inns (48443), Dennis Delight
BOLTON, Studio 3, Bradshawgate, Rivington Spyske's Dirty Reincast
BRISTOL, Locarno (26183), The Blues Band
CAMBRIDGE, Gulichall (357851), Mondo
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01-599 1533), Chemical Alice
EDINBURGH, Hal Club, Playhouse Theatre (031-557 2862), The Gleaner
EDINBURGH, Playhouse (031-557 2950), John Martyn
EDINBURGH, Valentinos (031-332 7489), Bow Wow Wow
FALKIRK, Civic Hall (24811), Max Boyce
GILLINGHAM, Central Hall (371437), UK Subs
GLASGOW, Messaro's, Our Daughter's Wedding
GLASGOW, Rock Garden, Strutz
GLASGOW, Theatre Royal (041-204 1361), Donovan
HARROW, Headstone, Imperial Drive, Neal Kay's Heavy Metal Soundhouses
LEAMINGTON SPA, Pavilion, Tom Paxton
LIVERPOOL, Griston Rooms, Misty In Roots
LONDON, Angel, Lambeth Walk, Red Beans And Rice
LONDON, Bridge House, Canning Town (01-476 2888), Mad Shadows / The Pope
LONDON, The Duke, Deptford, Electric Bluebirds
LONDON, Green Gate, Bethnal Green, Desolation Angels
LONDON, Green Man, Stratford (01-534 1837), Nightwork
LONDON, Hammersmith Odeon (01-748 4081), Saxon
LONDON, Hogs Grunt, Cricklewood Lane (01-450 8969), Salisbury Stompers
LONDON, Hope And Anchor, Islington (01-359 4510), Transporter
LONDON, Horseshoe, Tottenham Court Road (01-636 3047), Chinatown
LONDON, 100 Club, Oxford Street (01-636 0833), Juice On The Loose
LONDON, 101 Club, St John's Hill, Clapham (01-223 8308), Marshall Doctors / Dirty Strangers
LONDON, Kings Head, Fulham High Street, Johnny G Band
LONDON, Lyceum, The Strand (01-536 3715), The Clash
LONDON, Marquee, Wardour Street (01-437 8603), Overkill
LONDON, New Golden Lion, Fulham Road (01-365 3942), Chris Thomson And The Islands
LONDON, Pegasus, Stoke Newington (01-226 5930), The Republic
LONDON, Ritzy Cinema, Brixton, Killer Wales
LONDON, Rock Garden, Covent Garden (01-240 3961), Future People / Le Jet / Set / Group IV
LONDON, Ruskin Arms, East Ham (01-472 0377), Minus Tirth
LONDON, The Ship, Plumstead, Baroque / Ian Ferguson
LONDON, Starlight, Railway Hotel, West Hampstead (01-624 7611), The Cobras / The Uplights
MIDDLESBROUGH, Empire Hotel, Fireclown
NEWCASTLE UPON TYNE, City Hall (20007), Tangerine Dream
NORTHAMPTON, Romano, Trux
NORWICH, University Of East Anglia (56161), Doll By Doll
PETERBOROUGH, Halcyon, Energy
PLYMOUTH, Ars Royal, Fore Street, Mr Zoot
PORTSMOUTH, White Hart (3298), Truffle
READING, Target (565857), LA Hooker
REDHILL, Lakers (61643), Jo Ann Kelly/MMT
SHEFFIELD, Hackenthorpe Social Club, Dawn Fury
SHEFFIELD, Marples, Cross / Dirt / Annie Anxiety
SOUTHAMPTON, Gaumont (35772), Hawkwind / Mama's Boys
WALKDEN, Bulls Head, JG Spotts

MONDAY 26

ABERDEEN, Capitol (23141), Bad Manners
BARNOCKBURN, Tam Doo Nightclub, Strutz
BIRMINGHAM, Romeo And Juliet's (021 943 6696), Trojan
BIRMINGHAM, Slippy's, Solihull
BISHOPS STORTFORD, Railway Hotel (54010), Deep Machine
BRISTON, Top Rank Suite (25696), Culture
BRISTOL, Colston Hall (261768), Hawkwind / Mama's Boys
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1533), Janina / Shattered Dolls
CHILWELL, Everyman Theatre (25544), Tom Paxton
COVENTRY, The Bolgrade, Hamish Inloch
DUMFRIES, Lorburn Hall, Max Boyce
DUNBURN, Playhouse (031 557 2950), Donovan
EDINBURGH, Usher Hall (031 228 1155), Tangerine Dream
GLASGOW, Mayfair (041 867 9559), Bow Wow Wow
KEIGHLEY, Funtousa Bar, Whippas
LEEDS, Warehouse (468287), Our Daughter's Wedding
LEICESTER, University (26681), Richard Jobson
LIVERPOOL, The Mayflower, The Cheese
LONDON, Butchers Arms, York Way, The Helicopters
LONDON, Clarendon Hotel, Hammersmith (01 748 1454), Virtual Image / Crown Agent 24 hour

CONTINUED OVER PAGE

GIRLS TALK



IS IT A BIRD? IS IT A PLANE? IS IT ART?

Laurie Anderson
Riverside Studios,
Hammersmith
By Amanda Nicholls

SUCH WAS the demand, that as well as the three shows over the weekend Laurie Anderson agreed to a benefit performance, on the Sunday afternoon, matinee for music speak?

A diminutive figure, clad in black, takes to the stage and speaks, not the usual spiel, but straight into the first piece entitled 'Beginning French'. Tools of the performance were various sizes and shapes of synthesised sound. Voice

was used essentially as a percussion instrument, but on occasions was the vehicle for a few vignettes. A series of wordscenes were imprinted on the screen. But if language is a virus what is music?

'O Superman', the nicest single was stunning, a masterpiece in itself. Other memorable pieces were 'Walk The Dog', with violin, this one had a luminous bow and 'Let X - X' for all its quirkiness.

Laurie Anderson doesn't live in a fairytale world. Her songs face up to grim realities. Communication may be the subject, but is art the object?

GIRLS AT OUR BEST! Leicester Polytechnic By Pauline Conville

LEICESTER IS an uninviting city, cold, bleak and sparse. A crowd of around 600 suffered the miserable weather to witness Girls At Our Best! The Leeds based band, who have been together in their current line-up for just over a year, are on their first national tour promoting their debut album, 'Pleasure', and their shortly to be released fourth single, 'Fast Boyfriends'.

The Polytechnic itself is not that bad a venue with a bar running the perimeter of the hall thus allowing the punter to enjoy a pint of the local brew whilst viewing the performance.

There is, in fact, only one girl in the group, Judy (Jo) Evans, the attractive chanteur. The remaining three - quarters, all also having nicknames, are, James (Jez) Alan, guitar, Gerard (Terry) Swilt, bass and D Carl (Tich) Harper, drums.

The set opens with the chantable title track from the album, quickly followed by the B-



sides from the last two singles, 'It's Fashion' and 'I'm Beautiful Now' respectively.

The sound is tight and zappy with the possible exception of the guitar which is slightly dirgy. Tich and Terry are a well oiled rhythm machine giving a solid backup to which Jo adds her heavenly voice, always enticing and exciting the now dancing crowd. Mid-way into the set, Jo asks how many of the audience are members of the public. Around half raise their hands. Recently the Students' Union at Leicester has only allowed card carrying students into their gigs, an attitude the band is strongly opposed to. Tonight, however was an exception, though I understand (I hope I'm wrong) that the old situation will come into force again shortly.

All the favourites, 'Politics', 'Warm Girls' and 'Go For Gold' (the last single), are well received, as are three recent numbers, 'Heaven', 'She Flipped' and 'Water Bed Babies' (sub titled Aqua Rock).

Despite the title of one of their songs, GAOB! preach neither politics nor pretences. Take them for what they are, fine exponents of modern pop, nothing thought provoking, just danceable, stimulating FUN band.

SECTOR 27 Edinburgh Playhouse By Ronnie Gurr

AND THEN there were three... Unbeknown to many, Sector 27 are currently hawking their musical wares as a trio. Tom Robinson has quietly and amicably departed leaving Jo Burt, Stevie B and Derek Quinton to hop into a bizarre support slot on the current Renaissance tour.

When vocalist and bass player Burt announces: "We're called Sector 27," there's a faint glimmer of recognition yet surprise from the pitifully small crowd of

Renaissance die-hards. Still, they responded warmly to Burt's casual between-song repartee and to a wholly new set that will place the Sectors up there with the best new rock talents.

'Me Gusta Mucha' - Spanish for 'I Like It Very Much' - opened. A Latino romp and rap its warmth and commerciality immediately established the new way of things. 'It'll Come To You' is a variation on 'Five Two Five', a track from the largely ignored debut album of last year. Here Stevie B still utilises his guitar effects and atmospherics to the full though he's not afraid to rip

out a cascading solo or three.

'Grace' a ballad with a sturdy backbeat from the kit of Derek Quinton brought to mind a contemporary version of mid-period Fleetwood Mac's most innovative moments. By 'Shut Down' and 'Won't You Tell Me How I Feel', however, Burt's voice is showing the strain. A shame to note that the constraints of being a three-piece have forced some of his excellent fretless bass soloing to be toned down. Hopefully when things are more comfortable we'll again see the prowess. Along with the overlong gaps between songs these are merely

growing pains.

They conclude with 'Excalibur' which features a gorgeous funk guitar line that is effortlessly executed through never trite, and 'Crocodile Smile'. The latter song threatened to have the crowd conga-ing in the aisles and lull marks to Stevie B whose sprightly sublime guitar runs were reminiscent of Ai Di Meola at his best. Both tracks cry out to be singles.

Sector 27 are around 10 shows old and are already shining. They look set to start, what I believe is known in the biz as a "buzz" you can dance to them.

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THE GREAT PRETENDER

ALVIN STARDUST/THE QUADS/THE SWIM
London College of Economics
By Chris Twomey

THIS EVENT was odd from the word go. The programme gave a choice in the evening's entertainment between pseudo-escapist movies, such as 'Xanadu' and Gary Glitter's 'Remember Me This Way' and the more down to earth punting that I opted for. Judging from the meagre gathering in the hall, however, I was in the minority.

The Swim, a weird and wonderful bunch from somewhere in the Metropolis, are refreshingly removed from any of the current music trends, yet they dabble in the kind of quirky pop that was used, abused and exhausted many moons ago, and still come up with songs that sound commendably different. Their six-piece line up boasts a bongo player / percussionist and a lady bass guitarist who wouldn't look out of place alongside those lovable B-52's. Amongst the most memorable of their tunes was their current single 'Can You See Me' (which was released on their own Zim Zam label) and the

excellent 'I Saw A Light At The End Of The Tunnel Of Love'. Catch them if you can. The Quads — poor things — really do seem to have sunk back into obscurity. It's a pity these guys choose to look so silly — but if they do insist on looking like cast offs from the Sgt Pepper era it's rather difficult to take them seriously. All things considered, they played an energetic set which climaxed with 'There Must Be Thousands', the only song the audience seemed to be familiar with.

And so on to Alvin 'Thank God for the rockabilly revival' Stardust. From the first few bars of his opener 'Great Balls Of Fire' I just knew he was going to be awful. Sure enough, what followed was nothing more than a string of hits from way back when.

Standing alongside Alvin, his backing band look positively adolescent yet they played everything from 'Bebop A Lula' to 'Raining In My Heart' with all the authority of their forefathers. All good clean fun and all that — but inevitably incredibly dull. To me the whole thing came across like a drawn out cabaret spot on 'Seaside Special' — though nothing like as amusing. I'm just sorry I missed the last film.

THE MEMBERS
Aston University, Birmingham
By Kevin Wilson

HAVING SEEN any number of mediocre gigs over the last few months by supposed 'on the verge' rock stars of one inclination or another, it's with great pleasure that I can announce that one of the 'over the verge' bands thrown up in '77 on a wing and a prayer, are not only as good as they ever were, they are a street better.

The Members are four years old this month and are not ashamed to admit it. They have taken their attributes of yore-raw energy, natural pop stars, solid songwriting ability and added the dimension of dynamics to leave you with the impression that the rise from cult to culmination is only a hit song away.

Tonight, the new seven piece Members begin with the Dexy's orientated 'Chairman Of The Board', with the Tesco voice as

deeply delightful as ever and a twin sax attack that defies and deafens. As the set unfolds, a merry mixture of old and new, you get the distinct impression that the key word here is enjoyment.

JC, looking every inch like a Cambodian guerrilla, leaps around the stage delivering finger lickin' good rhythms. Nigel Bennett supplements JC's rhythm aces with guitar breaks that eat their way up your spine and implant themselves in the back of your skull. Even the silent Chris Payne looked happy, mind you if I played bass like that I'd work round with a permanent Cheshire Cat grin. Nicky T got away with singing 'Get Out Of Birmingham'.

It was mutant punk, the very essence of the dance music for the dispossessed stance. It was a midnight run, a killing riff, class 'n' sass. Above all else it perspired soul. Yes, the Members never went away but I'd forgotten just how good they were.

JOHN WATTS
The Marquee, London
By Chas de Whalley

WHY SPLIT up Fischer Z? I suppose John Watts will be asked that question dozens of times.

So why kill the name off now? Especially if all you mean to do is replace the original musicians with another lot who, give or take a lick or two, don't play any better or any worse? Sounds like a case of John Watts cutting off his nose to spite his face to me.

He didn't suffer much by doing it, mind. At the Marquee Mr Watts was in pretty fine form, those bushy eyebrows shooting up and down in that quizzical fashion that sometimes makes it hard to take their owner seriously. Even though seriously it how he means to be taken.

His high, tremulous voice was as strong and distinctive on the new songs like 'Angels Wings' and the single 'Speaking A Different Language' as on the old Fischer Z favourites like 'Wax Dolls', 'Berlin', 'So Long' and the marvellous 'Marliese'. Each one a semi-intellectual cry of passion. And with the new band behind him — Derek Ballard drums; Dave Purdy bass and Richard Wolfson keyboards — Watts' well crafted new wave pop arrangements certainly sounded a lot fresher than when Fischer Z last played them in London almost a year ago.

But the old problems still remained, inherited from the old group and inherent in John Watts himself. Like most skilled but hardly genius songwriters he has four or five tricks up his composer's sleeve. They're all great the first time, to be admired the second but begin to get very tedious indeed when trotted out three or four times over.

KING CRIMSON
The Venue, London
By Chas de Whalley

WHAT A superb show! The Venue has witnessed some fine performances in its time, but few can have matched the perfection King Crimson achieved on their return to London after a seven year absence. To many in the audience it must have seemed like only yesterday, but it was actually in 1974 that guitarist extraordinaire Robert Fripp called King Crimson to a halt. Already their name was synonymous with a curiously British brand of classical, techno-flash rock, yet it also incorporated a sense of wonder and a medieval mystique not entirely unconnected with the LSD experience and fantasy literature like Tolkien's 'Lord Of The Rings'.

But if the original King Crimson was born of the romance and the heady excesses of sixties psychedelia, the new one proved itself firmly rooted in the cynicism of the eighties: Robert Fripp may still embrace some of the old artistic ideals but he is now a determinedly Twentieth Century Schizoid Man — witness his 'Frippertronic' projects and his recent collaborations with Bowie, Blondie and Byrne — and consequently there was no place in the jam-packed Venue for the old mythic characters like The Fire Witch, Prince Rupert or Cadence and Cascade, much less their old mythic landscapes.

King Crimson's new horizons were those of urban decay, desperation, depression and the 'Discipline' album. And live it was every bit as stimulating and invigorating

as the record. From his stool on the side of the stage Robert Fripp used all his skill and technique to squeeze sounds nobody would expect of a guitar. But he was by no means the only star of the show.

Outrageous in a pink suit, Adrian Belew dominated the centre stage with his strong clear voice and a control of feedback that was little short of masterful.

Bass and drums were not to be eclipsed either. The striking Tony Levin added imposing counterpoint to 'Thela Hun Ginjeet' in particular while Bill Bruford ignored his kit to pick up a talking drum to help turn 'The Sheltering Sky' into a wash of light and shade, texture and tone.

Blessed by the clearest of sound mixes (and without a synthesiser in sight) these four put on a superlative display that balanced the precision of experience with the adventure of art. Those who imagined King Crimson were reformed for the most commercial of motives were put properly in their places, for this was a band to make all favourite futurists and aspiring avant-gardists sound like schoolboys dabbling in a science they barely understand.

ABC
Plaza Hotel, London
By Amanda Nicholls
FROM THE name of the place it sounds like they

should be selling pizzas, not dishing up the latest Sheffield sounds souped up in the syncopations of ABC.

In the beginning was the word and the word was ABC. Three letters to make a name, a name to represent a body, a new dance faction with so much soul that reaches way out beyond the beat ABC fuel the fire to heat your feet to step it up right on down to that funky beat.

Upfront is Mr Martin Fry who croons the tunes and squeezes out every ounce of emotion from those carefully chosen words. A vocal range somewhere between James Brown and David Bowie, and a jacket which looks as though it might have been borrowed from the former, he's the perfect frontman, being particularly adept at presentation to the maximum effect.

The band were with him all the way, sassy, soulful and outasight! The brass section were wonderful and managed to maintain a party time atmosphere of high energy and modern drugs. But where ABC win where other bands have failed is on the lyrical content which transcends the usual discmix of words.

Tears may not be enough, but there are times when words fail. Open your hearts and let the emotions flow. Happiness is time well spent and you won't be wasting it with ABC.

MORE MOR

RANDY CRAWFORD
Theatre Royal, London
By Paul Sexton

CAN I really be the only Randy Crawford fan blinded by the glare of her over-exposure? Now she's found the Secret Combination she's making sure that no one forgets it — two sellout visits in three months sure gets the message home but it also makes the message a little repetitive.

"Popular demand" was the key phrase here, with Randy's return coming really only a matter of weeks after she thrilled us in the short, cold summer. So these seven nights — s.e.v.e.n. — and no mistake — were all a matter of reiteration. Of her displaying her sweet and engaging stage demeanour, and her warm, fireside vocal tones; of British audiences lapping it up; and of fawning hacks like me going over the top about it in print.

Except that — quite apart from that nagging too- much - of - a - good - thing feeling, there was a suspicion on this second out of seven nights that the Georgia Peach was a shade over-ripe. Her natural enthusiasm is always so great that I could never suggest her heart wasn't in

it, but I've certainly heard Randy sing with greater energy and effort.

Her set differed slightly from the summer's and it was very pleasing to note the inclusion of 'You Bring The Sun Out' from the current album (still no 'Two Lives', though and that's downright sad) and fine moments from the last album, 'Tender Falls The Rain' and 'My Heart Is Not As Young As It Used To Be'; but those apart the concert served largely as a promotional item from the current 'product' — eight out of 10 tracks, to wit, and 'You Might Need Somebody' and its partners don't quite stand up to this constant flogging. Whereas some of those omitted from the superior 'Now We May Begin' album, such as 'When Your Life Was Low', would have done. In fact there was nothing pre-1980 at all, with the obvious exception of 'Street Life'. An encore of 'Imagine' is becoming a favourite and it had more spontaneity than its partners. Generally speaking, spontaneity was the missing link here, but actually *dislike* the show? Never. It was Randy Crawford, after all.

N E W S I N G L E

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ODDS 'N' BODS

SHOWSTOPPER PROMOTIONS' eighth soul wescender at Catalyst gets underway this Friday - remember to take plenty of dry clothes, towels, soap, soap, matches, food, and an FM radio. Tom Hollins says he'll be ringing the Anglian Lodge to make sure it stays open late on Friday night, but in case he doesn't for goodness sake someone please call em on 31 Yarmouth 3985 - tall 'em the Mall are coming! ... Chris Eilly's Stamina Fusion Few fanzine for Catalyst is indeed strongly orientated towards pussy - of the full-on, ruffe kind! ... Diana Ross's 'Why Do Fools Fall in Love' Tin won't be of much interest to disco fans but don't despair as he new Capitol LP, due this weekend contains a disco killer and potential smash in 'Mirror Mirror', a great sultry slow chunky lurcher with yowling guitar solos. ... George Benson, whose over-the-album has been relayed repeatedly on Radio 4, has, however, a new import LP with which the A-side being new material. ... Linda Taylor's 'In The Pocket', getting new UK radio reaction, is being rushed out there by SARM in a new mix which will also be released in 20 grooves. ... You can't buy a new recording again for Polydor, these days looks remarkably like the aforementioned Linda Taylor - and oddly enough, Linda Taylor is the name given to a female singing star character in TV's 'Whirlwind' (Cincinnati). ... Weapon Of Peace 'Jah Love', reviewed last week, is now on 3-track 12in (Salvo SAFE 139), with the three versions on Ann - Margret's import 12in actually break down as 9-16 bpm short 'P', 11-16 bpm 'M', and long 'P' Z, 4-11 bpm instruments. ... GO's brand new single 'Shake' due next weekend, replicates the distinctive style with which Michael Jackson - lsh sound on a Rod 'Temperance' - type strings and vocal group - backed changing lick. ... 4111 '112bpm smacker'. ... UK Players 'Girl' on 7in crack cuts off just before that terrific long lapa - but not without the whole crazy of the 12in! ... Arista, unless they change their mind, were about to release Steve Roxy's 'Tonight You and Me' on 12in this week, evidently forgetting it was one of the cuts on his 1981 'Night Release' have circulated an 8-track 12in of rock 'n' roll classics (all except 'Good Golly Miss Molly' the original recordings) introduced just at the start of each side by Kenny Everett and a 7-Up single, plus some of the lites are on best - disc singles. ... The disco equipment and entertainment exhibition Discom '81 is next week, from Monday 22nd to the 26th, at the Parc Des Expositions, Porte De Versailles, Paris (UK enquiries 01499 2317). ... Roger Tomlinson's 'The Friday Funkfunk' 7-10 pm Fridays among other slots on the station, on Gloucester's Seven Sound, 121-122 774kHz MW, 95 FM). ... Wallabies' opening at North Harrows' Headstone in the Imperial Hotel has been put back to Tuesday November 10. ... Le Kitt's Jean Pierre has opened his own Disco 49 in Soho's Greek Street right opposite Le Beat Route and situated next to Groove (on the site of '80s tokies haunt Les Cousins), DJ being Terry Prince, while of real interest to London's late indie apres - gig eaters will be the ground floor restaurant opening next month which will run from 2am as the 'Breakfast Club' until 6am seven nights a week. ... Fatman won't have to go to the States to find need specialist heavy metal rock jobs for a new mailing list - if any read this page, send your full work details to Geoff Bourdillon, 121-122 774kHz MW, 95 FM). ... Sharon Davis - oops, sorry - Karen Spreachery, ex - Motown artist who has set up her own Eyes & Ears PR firm with her initial clients being 38& and Le Beat Route, which means she can combine business with pleasure every night! ... Mayfair's Gullivers has added to its big screen video system a remote controlled camera which now relays the action as it actually happens so dancers can watch themselves dancing on TV - but why does it spend so much time

pointing at Colin the barman? Steve Day (Chingford) takes the Kent Walton route away from straight disco work - he's been asked to MC at professional wrestling venues. ... Steve Day was actually a child star on TV in Los Angeles, singing on a kids' show every morning for four years. ... Kool's general manager Buzz Willis explains that the Gamp's pic appears instead of girls on their new LP sleeve to give them a more visible identity following their worldwide mega-smash with 'Celebration' - which was of course the biggest selling single in the States over the last couple of years. ... Isley Brothers' new import LP is what you might call dull, it's a cover of records in the US sings on commercials for Juicy Fruit Gum, Miller Beer, 7-Up, Mountain Dew, Gino's, Burger King, Kentucky Fried Chicken, and even the US Army.

Pete Haigh (Blackpool) Man Fridays - Mondays reminds me that Richard 'Dimples' Fields was recording in the early '70s, including for his own Dat Records label on pop and comedy records always given him awkward hard - to - please customers, while soul show punters are better dressed, better behaved, more attentive and a better listener to entertain - well I never! ... New York Soul Connection's recent controversial event at the Harrow Leisure Centre really did deliver less than it promised, as Cayenne (the only billed act who actually to appear) discovered after agreeing to have the promoter by being paid with a cheque. ... WEA's 'Red Dove' has so many relatives entering dance competitions these days it's a wonder he doesn't take to the '80s disco club scene. ... Kim Hill (Bassidon Sweeney) reports from Nassau that not only are Bahamian discos actually in hard funk, soul and jazz (Roger's LP being huge) but so too are all the shops, hotels and even taxis, while Gramone Perry (London) reports that Barbados that the music is either calypso - ish or very George Benson - ish. ... Alan (London) reports that although the discos only play funk, London's Rockafella's late indie sisterie are actually playing a track of the Emotions' new album on Sunday morning which gave us the most widely circulated joke: 'What do you think, we've gone funk?' ... Rusty Egan relays the following exchange: Spandau Ballet 'What do you think, we've gone funk?' 'We've gone platinum'. ... RCA's Rowdy Fives was responsible for last week's most widely circulated joke: 'What's the difference between a certain well known London DJ and the Pope?' 'The Pope's getting better!' ... Capital Radio's Mike Allen was given a car window sticker reading 'Mike Allen is Slough in my rear view window'. ... West Acton could be headed for a tropical Discwave - MAKE IT FUNKY!

DISCO DATES

THURSDAY 122) Steve Dennis hosts Edgoban Faces' gala charity 3rd night with a British Discotheque Of The Year beauty contest, Paul Clark and Tony Fielders jazz-funk Brighton's Savannah Club under Queen's Hotel jazz; FRIDAY 23) Colin 'Bob Martin' Hudd and Dave the Funk Brothers' Brown jazz-club; Dartford Flicks, Steve Allen and Mike Barrie jazz-funk Wellingtonborough Thite Bar, Steve Day and Ronnie Wright funk Leyton's Lion and Key; SATURDAY 24) Linx look in at Southall Bumpers, Jerome PA's at Mayx jazz-funk Canvey Goldmine; SUNDAY 25) Tony Cochrane and guests jazz-funk Commodore Hotel alldayer, Sean French and Chris Sange jazz-funk South Harrow; Bogarty, Nick Davis invites posers (hall - price drinks until 10pm) to Watford New Penny's weekly futurist night; Liz Bailey revives oldies at Leicester Dover Castle weekly; John DeSade jazz - funk's Unbridge Wells The Club weekly; MONDAY 26) Phil Rock, Andrew packer Derby's Horse and Groom weekly with a 60s night.

DJ TOP 20

ALAN JEWELL - actually he seems to be calling himself Alan James Jewell now - takes time off from his full-time marathon nightly stint at Oslo's Leopard, where he's sampling everything that Norway can offer, to rave about the club. Although a mainly white populated version of Mayfair's Gullivers, it attracts all of Oslo's black population plus other DJs, and has a superb sound system - "When you walk in the club the bass knocks you back out", sez our Wal. Record prices average £2 for 7in, £4 for 12in and £7 for LP, so he's playing what he took with him until sending off for a top-up from Groove, the singles being these...

- 1 GOING BACK TO MY ROOTS, Odyssey, RCA 12in
2 DO IT ANY WAY YOU WANNA, Mike 'Titi', Blue Inc 12in
3 I'M IN LOVE/IF YOU WANT MY LOVIN', Evelyn King, RCA 12in
4 SHE'S A BAD MAMA JAMA, Carl Carlton, 29th Century-Fox 12in
5 WALKING INTO SUNSHINE, Central Line, Mercury 12in
6 WE GOT THE FUNK, Hi-Tension, EMI 12in
7 MA QUELLE IDEE, Pao D'Angelo, RCA 12in
8 HEART HEART, Geraldine Hunt, US Prism 12in
9 THE BREAKS, Kattie Blow, Mercury 12in
10 BODY MUSIC, Strikers, Epic 12in
11 EVERYBODY SALSA (DUB), Modern Romance, WEA 12in
12 I HEARD IT THROUGH THE GRAPEVINE, Roger, US Warner Bros LP
13 R EXPRESS, Rose Royce, Whitfield LP
14 BOUNCE ROCK SKATE ROLL, Vaughan Mason Crew, UE Brunswick 12in
15 LOVE IN THE FAST LANE, Dynasty, US Solar LP
16 SHAKE-IN-SKATE, Park, Groove Production 12in
17 LASHIN' UP, Groove SO RIGHT, Imagination, R&B LP
18 SUPRACICO, Bunny Mack, RCA 12in
19 GOOD TIME TONIGHT/GET DOWN ON IT/ETC, Kool, US De-Lite LP
20 TAKE IT LIGHT, Jumbo, US Atlantic 12in



RONNIE LAWS snapped signing photos at Mayfair's Gullivers, where he made one of his recent personal appearances. The youthful looking honky is resident DJ, Graham Gold!

BREAKERS

BUBBLING UNDER the UK Disco 30 page 28) with increased support are Nash Diamond Band 'The Dip' (RCA 12in), Raydio 'The Old Song' (All in The Way You Get Down (Arista 12in), Bunny Mack 'Suprafire' (RCA 12in), Jacksons 'Walk Right Now (Remix)' (US Epic 12in), Patrick Cowley 'Meatery' (US Fusion 12in), Index 'Starlight' (Record Shack 12in), JR Funk and the Love Machine 'Good Lovin' (US Brax 12in), Delta 'Happy Soul' (US 20th Century-Fox/Chisound 12in), Morissey Mullen 'Stay Awake' (Mercury 12in), Beggars Banquet 12in, Ranking Dread 'Fattie Bum Bum' (Greenleeaves 12in), Freddie Hubbard 'Splash' (US Fantasy LP), Hot Quinc 'Disco Karer Silver' (Nobody Else (Canadian Quality RFC 12in), Brother To Brother 'Monster Jam' (US Suparnim 12in) Herb Alpert 'Manhattan Melody' (A&M LP), POP (Pop Orientated Dance): 11) Soft Cell 120) Ottawan, 34) Linx, 43) Human League 12in, 57) Hi-Gloss, 60) Depeche Mode, 75) Tweets, 85) Modern Romance, 98) Imagination, 101) Human League Blue, 101) Funkapalatin, 123) Tight Fit Pt 2, 123) Central Line, 141) Heaven 17 'Play', 154) Star Sound, 181) 13) Beggar & Co, 171) Interiors, 181) Spandau Ballet, 191) Rossi/Richie, 203) Japan, 213) DM43, 224) Police, 232) Phyllis Hyman, 240) Tom Tom Club, 251) UB40, 262) Carl Carlton, 272) Duran Duran, 282) The Pop 22) Adam & The Ants, 301) Gidea Park, 31-) Bits & Pieces 'Don't Stop The Music' (Island, 320) Steve Wonder, 33-) Shirley James/Danny Ray, Right Time Of The Night (Black Jack), 341) Alvin Stardust, 352) The Beat, 361) Tight Fit Pt 1, 373) A Flock Of Seagulls, 4) Telecommunication (Jive), 382) Gees 'He's A Lie' (RSO), 40) 42) Motown Mix (RSO), 413) Enigma (43-) 'Fig Bar' (Paps, 43-) 'Was Not Was' (Real Time, 45) 3) Electronics, 46) 43) Kent Burke, 47-) 1) Rose Royce, 48) 44) Ken Dipper, 49) 48) Harrow, 50) 43) No 1.

UK NEWIES

ROGER: I heard it through the Grapevine (Warner Bros 17857). The two hottest monsters from Mr Troutman's nevertheless still essential album here back to back on 12in, this sensational vocoder-sung bubble 118bpm funk smacker and the superb jazz instrumental 118bpm 'A Chuck Of Sugar' with lovely bebop sax guitar. THE QUICK: 'Zulu' (Epic EPC 413-118) is a 12in and the national chart before is one of the year's big mysteries, but now in a new John DeSade remix and following US smash disco success here comes the great coolly thudding atmosphere laden 118bpm 12in bouncer 49in, with cool funky instrumental build up and completely instrumental 117bpm flip. My one reservation is that it may lack the original's well-grown R&B appeal. ROSE ROYCE: 'R.R. Express' (Whitfield K 17875). Dynamite 118bpm chugger here edited for 12in to 'make it easier for Wallis to programme'. Reckon you one-Walves will stick with the full album version. Flip is 1979's rhythmically similar but somewhat more bounding 113-114-115bpm 'Look It Down'. SECOND IMAGE: 'Can't Keep Holding On' (Polydor POSPX 258). Sleazebait bouncing slick 120bpm 12in backbeat kicker with extremely pleasant tightly harmonic vocal lines, odd brassy bits and a well controlled overall sound, meeting with widespread immediate approval on white label! EARL KLUGIC: 'Tinkles' (LP 'Creazy For You' Liberty LBG 38329). Due on 12in soon, the pleasant set's one killer dance cut is this terrific jiggy rhythm filled thunder thumps and lightning ticks slickly pecked 122bpm jazz instrumental romps which mixes sensationally out of Ronnie Laws 'Heavy On Easy' 'Suprafire' (RCA RCAT 142). Terrific happy skipping 125-126bpm 12in bubbler has 'D.I.S.C.O.' type tinges and Gibsons-Allye crossover appeal, but in fact the mainly instrumental 127-128bpm B-side 'Version' is much stronger with extra precision and delicate rhythm weaving nicely out of Pablo. EDDY GRANT: 'California Style' (Ice TET 82). Great happily jumping 126-121-122bpm 12in calypso firmly established as a party time luvie and now remixed with a new energetic percussive last part, but hidden - crazily, in this salsa-battered era - as flip to the dull starchy jolting 111-112bpm 'Time To Let Go'.

PIECES OF A DREAM

'Warm Weather' (LP 'Pieces Of A Dream' Elektra K5320). Produced by Grover Washington Jr who gusts too with Dexter Wansel, Ralph Macdonald, the mainly mellow jazz set is dominated by this Randy Crawford-type gorgeous 100/50bpm gently joggling atmospheric swayer, warm instruments being the bass and synth snapped heavy jerky 0-118-113bpm 'Body Magic', synth 'n' sax tooled subtly peaking 'Steady Glide', and tensely peaking 65/110-112-115-114bpm 'Easy Road Home'. R&M: 'The Wright Orchestra' (Secret Combination (Warner Bros K 17872). Gorgeous classy funkcut 43/88bpm slowie on 3-track 12in with the sophisticated subdued 0-49/129-86/132bpm 'Rio De Janeiro Blue' and - the big attraction - a great London-recorded live 9-98-100-103-0bpm treatment (minus the Crusaders) of 'Street Life'. MELBA ROUSE: 'Take My Love' (EMI America 12EA 128). Snappily strutting Patricia A-Rush-style brittle 118-119bpm 12in smacker with catchy synth notes between the booming beats, specially imported for UK sale rather than just on promo as 'I originally thought'. THE WRIGHT ORCHESTRA: 'Out Of The Box' (Polydor POSPX 256). Excellent 126-131bpm 12in medley of all your fav TV themes - 'Dallas', 'Professionals', 'Avengers', 'Rockford Files', 'Charlie's Angels', 'Hart To Hart', etc - produced by Shakatak's enigmatic Nigel Wright (who else?). LIGHT OF THE WORLD: 'Ride The

Love Train' (EMI 12EMI 5242). Reduced to just Gee Bello and Nat Augustin, the 'new' duo borrow heavily from that other UK soul pair, Linx, both in sound and lyric inspiration on this lushly textured episodic 113/110-115-116-117bpm 12in smoothly shuffling jitterer, the flip containing two more alternative versions. Linx's 'Go Ahead' LP is now out incidentally, but arrived too late for review. JIMMY HAYNES (SENYAH): 'Funk On The Rocks' (RCA RCAT 141). Produced by Bunny Mack by Akie Deen, this bass bumbled choppy lurching 0-115-114bpm 12in jitterer is a dynamite mix with 'Life and ends up with nice jazzy scatting. HERB ALPERT: 'Manhattan Melody' (LP 'Magic Man' A&M A&M 53728). From an album that's been about a while, this unemphatically cool 113bpm trumpet tooler has a jitteringly backbeating rhythm that's rightly being discovered by several mafios to be a killer mix out of Donald Byrd. PRINCE: 'Contraversy' (Warner Bros K17887). The doc-eyed adrogin reworks his now much copied typical sound on a booming space jittery 124/120-121-118-120bpm 12in boulder which to judge from initial reaction takes too long to get to its main point of controversy, a reading of the Lord's Prayer hallway through. LEVEL 42: 'Starlight' (Polydor POSPX 243). Convulsively patterning and skipping jerky pause-filled 0-114-110bpm 12in jifferer, good though much more special than 'Turn It Out'. JUMP: 'The Bounce' (RCA RCAT 140). Surprisingly strong powerfully lurching bass-driven brassy 117-118bpm 12in instrumental boulder, preferable to the vocal 'Bouncy Bouncy' A-side. GLADYS KNIGHT & THE PIPPS: 'Reach High' (LP 'Touch SKS 8498). Nick & Valerie-prod pennant set, this typically Ashford & Simpson penit-up soaring 115-120-121bpm lurching smacker. THE KEITH DIAMOND BAND: 'The Dig' (Show Me What You Got' (RCA YO 1812). Deliberately thudding synth and vocally into bubbles on up into a heavy funk 103-104-105bpm 12in bumper with wailing lala searing through the male vocals and catchy instrumental twiddles. SHALAMAR: 'Sweeter As The Days Go By' (Solar SOT 31, via RCA). Unusual rumbling and tumbling 91bpm 12in jigger with Leon Evelyn's sound still coming through even at this slow

tempo, flipped by a smoochy sweet commercialism introduced 46/88bpm 'The Final Analysis'. THE TEMPTATIONS: 'Aiming At Your Heart' (Motown 12MGT 1243). Pleasantly doodling 98/48-47/96-99bpm 12in meanderer concentrating more on vocal textures than an actual song, the flip's slow 'The Life Of A Cowboy' being stronger in that department. JEAN-PAUL VAN DYKE: 'I Want To Make It With You' (Third World TWDS 45). SWEETLY SANG NICE EVER-AGEERING 19/110-104-88bpm 12in lovers rock treatment of Breax's 'Make It With You'. LOCKSLEY MELLOW: 'Come And Dance With Me' (Columbia L 109). Brassily blasting throbbing fast 133bpm 12in 'Version' instrumental is a lot stronger than the poorly sung 128bpm A-side and could tie in with 'Suprafire' or similar things. SAMANTHA ROSE: 'Words Are Impossible' (Third World TWDS 45). Lushly slow 57bpm 12in lovers rock reading of Rufus' 'Vado Via'.

IMPORTS

NO TIME for full reviews this week it must get out of the habit of actually getting some sleep on Sunday (and nights), the hottest though being the somewhat Prince-like anonymous set by SKOOL BOYZ (US Destiny DLA-10001) on which just about everything is great: 'Jam Beneath The Groove' 116-117-121bpm, 'Can We Do It Again' 116, 'Burning Up' 113-114-115-116, 'You Can Get Down' 119-120-121, 'Your Love' 0-38/75, 'This Feeling Must Be Real' 38-74, the similarly Prince-style SKYY 'Skylines' (US Salvo SA-8548) with 'Call Me' 121-122, 'Let's Celebrate' 117-118, 'Get Into The Beat' 118-119, 'Jam The Box' 120, 'Girl In Blue' 114 (start-115), a set with three strong dancers from RUFUS WITH CHAKA KHAN 'Camouflage' (US MCA MCA-5270), 'Music Man' c.114, 'Secret Friend' c.118, 'Jigsaw' c.120, the Sclarsian KWICK 'To The Point' (US EMI America ST-7048), 'You're The Kind Of Girl I Like' 115, 'Nightlife' (deeper soul with RUBY WILSON (US Malco 7461), 'Why Not Give Me A Chance' 39/81-0, 'I Thought I Would Never Find Love' 0-21, while on 12in SECRET WEAPON 'Must Be The Music' (US Prelude PR-D 814) is a lacklustre choppy jolting 123bpm jitterer with the gruff guy and chirping chick supplemented on the more instrumental flip by rattling percussion and yowling guitar, well, if a friend, written that review, and I sincerely hope you'll like it. QUALITY FEATURING CUP: 'Aha! Dance' (US Suparnim SH-583) 122-123-124-125bpm.

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Other Best Sellers include:
Black Sabbath 78 & 79, Led Zeppelin 78, Mothead 80, Kate Bush (4 different signs) 78, Blondie 78 & 79, David Bowie 78, Genesis 78 & 79, Iggy Pop 77 & 78, Yes 78 & 79, Rainbow 80, Whitesnake 78 & 79, Pat Benatar 78, Runaway 77, Genesis 77, 78, 79, Strawberry 77, 78, Rod Stewart 78, Talking Heads 80, Roxy Music 78 & 79, AC/DC 78 & 79, Pink Floyd 78, Slax 78, Clash 78, Bob Dylan 78, Leonard Sneyd 77, Bush 78 & 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 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26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59,

UK SINGLES

THIS WEEK	LAST WEEK	WEEK IN CHART	WEEK ENDING 24/10/81
1	1	(6)	IT'S MY PARTY, Dave Stewart/Barbara Gaskin, Stiff/Broken
2	18	(2)	O SUPERMAN, Laurie Anderson, Warner Bros
3	2	(7)	BIRDIE SONG, Tweets, PRT
4	5	(4)	THUNDER IN MOUNTAINS, Toyah, Safari
5	16	(3)	HAPPY BIRTHDAY, Altered Images, Epic
6	6	(3)	OPEN YOUR HEART, Human League, Virgin
7	—	(3)	ABSOLUTE BEGINNERS, Jam, Polydor
8	3	(7)	UNDER YOUR THUMB, Godley & Creme, Polydor
9	14	(4)	GOOD YEAR FOR THE ROSES, Elvis Costello, F Best
10	11	(3)	IT'S RAINING, Shakin' Stevens, Epic
11	10	(5)	WALKIN' IN THE SUNSHINE, Bad Manners, Magnet
12	3	(9)	I JUST CAN'T GET ENOUGH, Depeche Mode, Mute
13	8	(9)	HANDS UP (GIVE ME YOUR HEART), Ottawan, Carrere
14	4	(7)	PRINCE CHARMING, Adam & The Ants, CBS
15	12	(5)	SHUT UP, Madness, Stiff
16	21	(5)	LET'S HANG ON, Barry Manilow, Arista
17	13	(7)	ENDLESS LOVE, Diana Ross/Lionel Richie, Motown
18	36	(2)	HOLD ME, B.A. Robertson/Maggie Bell, Swansong
19	31	(3)	LABELLED WITH LOVE, Squeeze, A&M
20	15	(8)	PRETEND, Alvin Stardust, Stiff
21	19	(8)	QUIET LIFE, Japan, Hansa/Ariola
22	20	(13)	TAINTED LOVE, Soft Cell, Bizzare
23	3	(5)	INVISIBLE SUN, Police, A&M
24	25	(4)	HEAD EYED SCREAMER, Creatures, Polydor
25	17	(9)	SOUVENIR, Orchestral Manoeuvres In The Dark, Dindisc
26	34	(3)	WHEN YOU WERE SWEET SIXTEEN, Fureys, Ritz
27	—	(3)	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
28	47	(2)	TONIGHT I'M YOURS, Rod Stewart, Riva
29	42	(2)	WHEN SHE WAS MY GIRL, Four Tops, Casablanca
30	26	(8)	IN & OUT OF LOVE, Imagination, R&B
31	29	(8)	LOCK UP YOUR DAUGHTERS, Slade, RCA
32	41	(2)	DEAD CITIES, Exploited, Secret
33	22	(10)	SLOW HAND, Pointer Sisters, Planet
34	23	(12)	YOU'LL NEVER KNOW, Hi Gloss, Epic
35	27	(8)	SO THIS IS ROMANCE, Link, Chrysalis
36	—	(8)	JAW OF ARC, Orchestral Manoeuvres In The Dark, Dindisc
37	28	(3)	NIGHTMARE, Gillan, Virgin
38	24	(9)	ORIGINAL BIRD DANCE SONG, Electronics, Polydor
39	44	(2)	AND THEN SHE KISSED ME, Gary Glitter, Bell
40	45	(2)	PHYSICAL, Olivia Newton-John, EMI
41	33	(7)	JUST ANOTHER BROKEN HEART, Sheena Easton, EMI
42	30	(9)	PASSIONATE FRIEND, Teardrop Explodes, Mercury
43	32	(6)	STARS ON 45 (VOL. 3), Star Sound, CBS
44	28	(11)	HAND HELD IN BLACK & WHITE, Dollar, WEA
45	37	(8)	WIRED FOR SOUND, Cliff Richard, EMI
46	66	(2)	CHARLOTTE SOMETIMES, The Cure, Fiction
47	48	(3)	PLATINUM POP, This Year's Blonde, Crofts
48	50	(2)	JUKE BOX HERO, Foreigner, Atlantic
49	—	(3)	FLAME TREES OF THIKA, Video Symphonic, EMI
50	—	(3)	TWILIGHT, Electric Light Orchestra, Jet
51	35	(5)	BACK TO THE SIXTIES PT. 2, Tight Fit, Jive
52	—	(3)	LOVE ME TONIGHT, Trevor Walters, Magnet
53	40	(12)	LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin
54	51	(3)	LOVE HAS COME AROUND/LOVING YOU, Donald Byrd, Elektra
55	62	(2)	GLORIA, U2, Island
56	70	(2)	ARTHUR'S THEME (BEST THAT YOU CAN DO), Christopher Cross, Warner Bros
57	54	(3)	TUNNEL OF LOVE, Dire Straits, Vertigo
58	89	(2)	MYSTERY GIRL, Ducks, WEA
59	46	(5)	IF YOU WANT MY LOVIN', Evelyn King, RCA
60	71	(2)	NEVER MY LOVE, Sugar Minott, RCA
61	52	(3)	AND I WISH, The Dooleys, QTO
62	49	(12)	JAPANESE BOY, Aneka, Hansa/Ariola
63	38	(4)	PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory
64	72	(2)	DO YOU KNOW, Secret Affair, I Spy
65	63	(3)	DON'T DO THAT, Young & Moody Band, Bronze
66	—	(3)	FAVOURITE SHIRTS, Haircut One Hundred, Arista
67	—	(3)	NEVER AGAIN, Discharge, Clay
68	—	(3)	STAR TURN ON 45 (PART 5), Star Turn, V Tone
69	—	(3)	BEZIN THE BEGINS (NO LIVER & EMPERZA), Julio Iglesias, CBS
70	90	(3)	STATUS ROCK, The Headbangers, Magnet
71	—	(3)	HOLLYWOOD NIGHTS, Bob Seger & The Silver Bullet Band, Capitol
72	—	(3)	HOOKED ON CAN CAN, Royal Philharmonic Orchestra, RCA
73	—	(3)	YOU GOT THE FLOOR, Arthur Adams, RCA
74	53	(9)	START ME UP, Rolling Stones, EMI
75	61	(3)	ICAN'T TURN AWAY, Savannah, R&B

SUBBTLING UNDER

- AIE A MWANA, Bananarama, Dersam DM 446
- ANGELS ON SUNDAY, Matchbox, Magnet MAG 196
- COME BACK SUZANNAHE, Bill Wyman, A&M AMS 3170
- CHIHUAHUA, Bow Wow Wow, RCA RCA 144
- DON'T RUN AWAY, Eat At Joes, Goldliner Eat 1
- DYNAMO BEAT, Shack, RCA RCA 133
- EUROPEAN MAN, Landscap, EDM EDM 1
- HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red, CHERRY 13
- JAH LOVE, Wespun Of Peace, Safari, SAFE 39
- IT'S ONLY LOVE, Gary US Bonds, EMI America EA 128
- KIND OF LOVIN', The Whispers, Solar SO 22
- THE DISCO SOUND OF MUSIC, Showstoppers '81, Whispers WSP 666
- PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag Y18
- REGGAE ON BROADWAY, Bob Marley, WEA K73230
- SAVE ME, Helen Reddy, MCA MCA 144
- SECRET COMBINATIONS, Randy Crawford, Warner Brothers K17872
- SIGN OF THE TIMES, Bob James, CBS CBS A 1508
- STACKS OF SOUL, Atlantic, Blue Meanies MEAN 6
- SUNNY DAY, Pig Bag, Pig Bag Y12
- TELECOMMUNICATIONS, Flock of Seagulls, Jive JIVE 4
- THAT'S THE WAY IT IS, Graham Bonnet, Vertigo VER 4
- THE JAM WAS MOVING, Debbie Harry, Chrysalis CHS 2354
- TOO LATE THE HERO, John Entwistle, WEA K78249
- WHO'S CRYING NOW, Journey, CBS CBS A 1467
- WORKING IN A COAL MINE, Devo, Virgin VS 457

RECORD MIRROR



THE JAM: beginning at No 7 in the singles chart



HUMAN LEAGUE: in at No 2 in the album chart

25 FAST MOVERS

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

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

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

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Star Choice



Alan Rankine of The Associates

- SPACER, Sheila B Devotion, The best disco production imaginable.
- YOUNG AMERICANS, David Bowie, Play me just one damn song that can make me break down and cry...
- DAYDREAM BELIEVER, The Monkees, Picking out the orange creams from a family pack of Reynolds.
- COULD IT BE MAGIC, Donna Summer, Come chords!
- SUMMER - THE FIRST TIME, Bobby Goldsboro, The older woman syndrome.
- THEME FROM 'THE SUMMER OF '42', Michel Legrand, The strings and the sax are great.
- I WANT YOU BACK, Jackson 5, Ultra-vocalism!
- LADY MARMALADE, Labelle, Voulez-vous coucher avec moi ce soir? Speak for itself.
- I'M STILL WAITING, Diana Ross, Love in adversity.
- THE CHASE, FROM 'MIDNIGHT EXPRESS', Giorgio Moroder, I'm glad I'm not a "bad machine" (yet).

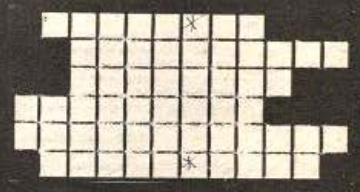
UK ALBUMS

THIS WEEK	LAST WEEK	WEEK IN CHART	WEEK ENDING 24/10/81
1	1	(2)	GHOSTS IN THE MACHINE, Police, A&M
2	—	(2)	DARE, Human League, Virgin
3	2	(6)	SHAKY, Shakin' Stevens, Epic
4	3	(8)	SUPER HITS 1 & 2, Various, Ronco
5	17	(2)	STILL, Joy Division, Factory
6	4	(6)	HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K Tel
7	5	(3)	MADNESS 7, Madness, Stiff
8	7	(4)	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
9	62	(2)	HEDGEHOG SANDWICH, Hot The 3 O'Clock News, BBC
10	8	(5)	ABACAB, Genesis, Charisma
11	—	(2)	OCTOBER, U2
12	6	(7)	DEADRINGER, Meatloaf, Epic/Cleveland Int
13	22	(3)	LOVE IS... Various, K Tel
14	11	(4)	DENIM & LEATHER, Saxon, Carrere
15	10	(7)	TATTOO YOU, Rolling Stones, Rolling Stones
16	9	(5)	WIRED FOR SOUND, Cliff Richard, EMI
17	12	(6)	CELEBRATION, Johnny Mathis, CBS
18	20	(32)	MAKIN' MOVIES, Dire Straits, Vertigo
19	16	(6)	BEAT THE CARROTT, Jasper Carrott, DJM
20	23	(24)	SECRET COMBINATION, Randy Crawford, Warner Bros
21	30	(12)	TIME, Electric Light Orchestra, Jet
22	13	(8)	RAGE IN EDEN, Ultravox, Chrysalis
23	14	(4)	VERY BEST OF ANNE MURRAY, Anne Murray, Capitol
24	—	(7)	BODY TALK, Imagination
25	19	(7)	WALK UNDER LADDERS, Joan Armatrading, A&M
26	—	(7)	GOSH IT'S BAD MANNERS, Bad Manners, Magnet
27	15	(13)	ROCK CLASSICS, LSO/Royal Choral Society, K Tel
28	18	(137)	BAT OUT OF HELL, Meatloaf, Epic/Cleveland
29	40	(2)	ISMISM, Godley & Creme, Polydor
30	24	(5)	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
31	31	(22)	ANTHEM, Toyah, Safari
32	—	(2)	SEE JUNGLE, Bow Wow Wow, RCA
33	—	(2)	MAKIN' MOVIES, Dire Straits, Vertigo
34	29	(5)	HAPPY BIRTHDAY, Altered Images, Epic
35	27	(9)	CALIFORNIA DREAMIN', Various, K Tel
36	—	(2)	NO CAUSE FOR CONCERN, Vice Squad, Zenophone
37	25	(17)	LOVE SONGS, Cliff Richard, EMI
38	57	(2)	MONSTER TRACKS, Various, Polygram
39	54	(12)	NINE TONIGHT, Bob Seger/Silver Bullet Band, Capitol
40	38	(3)	PRESENT ARMS IN DUB, UB40, Dep International
41	33	(4)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
42	—	(2)	SONIC ATTACK, Hawkwind, RCA
43	—	(3)	ASSEMBLAGE, Japan, Hansa/Ariola
44	28	(18)	DURAN DURAN, Duran Duran, EMI
45	44	(5)	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
46	21	(5)	HITS RIGHT UP YOUR STREET, Shadows, Polydor
47	36	(4)	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI
48	35	(21)	PRESENT ARMS, UB40, Dep International
49	52	(4)	THE PLATINUM ALBUM, Various, K Tel
50	47	(5)	GLORIOUS FOOL, John Martyn, Goffin
51	43	(48)	JAZZ SINGER, Neil Diamond, Capitol
52	26	(8)	BLACK & WHITE, The Pointer Sisters, Planet
53	37	(4)	THE GARDEN, John Foxx, Virgin
54	34	(5)	MICHAEL SCHENKER GROUP, Michael Schenker Group, Chrysalis
55	32	(3)	LORD OF DUMFRIES, Ian Dury, Polydor
56	85	(2)	EAST SIDE STORY, Squeeze, A&M
57	66	(3)	SONGS IN THE ATTIC, Billy Joel, CBS
58	—	(2)	MANLOW MAGIC, Barry Manilow, Arista
59	42	(71)	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
60	30	(4)	HI INFIDELITY, REO Speedwagon, Epic
61	45	(2)	DANGEROUS ACQUAINTANCES, Marianne Faithfull, Island
62	67	(2)	GREG LAKE, Greg Lake, Chrysalis
63	73	(2)	ROCK UNTIL YOU DROP, Raven, Neat
64	40	(24)	FACE VALUE, Phil Collins, Virgin
65	63	(12)	RUMOURS, Fleetwood Mac, Warner Bros
66	41	(7)	DISCIPLINE, King Crimson, EG/Polydor
67	40	(12)	BELLA DONNA, Stevie Nicks, WEA
68	55	(48)	VIENNA, Ultravox, Chrysalis
69	51	(9)	LEVEL 42, Level 42, Polydor
70	—	(2)	NIGHT CLUBBING, Grace Jones, Island
71	39	(23)	PRETENDERS II, Pretenders, Epic/Cleveland
72	80	(2)	ITCHY FEET, Blues Band, Arista
73	84	(7)	COVER PLUS, Hazel O'Connor, Albion
74	56	(5)	ANGELIC UPSTARTS, Angelic Upstarts, Zenophone
75	46	(7)	DANCE, Gary Numan, Beggars Banquet
76	91	(3)	MOTORHEAD, Motorhead, Ace
77	58	(95)	GUILTY, Barbara Streisand, CBS
78	—	(2)	TOM TOM CLUB, Tom Tom Club, Island
79	72	(10)	REPRODUCTION, Human League, Virgin
80	54	(12)	TRAVELOGUE, Human League, Virgin
81	65	(4)	ORGANIZATION, Orchestral Manoeuvres In The Dark, Dindisc
82	51	(30)	HOTTER THAN JULY, Stevie Wonder, Motown
83	76	(13)	26 GOLDEN GREATS, Beach Boys, Capitol
84	90	(25)	KILIMANJARO, Teardrop Explodes, Mercury
85	59	(14)	FOUR, Foreigner, Atlantic
86	70	(3)	LOVE BYRD, Donald Byrd, Elektra
87	49	(6)	STARS ON 45 VOL. 2, Star Sound, CBS
88	75	(9)	BEATLE BALLADS, Beatles, Parlophone
89	—	(2)	COUNTRY SUNRISE/COUNTRY SUNSET, Various, Ronco
90	52	(7)	SONS OF FASCINATION/SISTERS FEELING CALL, Simple Minds, Virgin
91	—	(2)	OLE, Sad Cafe, Polydor
92	58	(25)	BAD FOR GOOD, Jim Steinman, Epic/Cleveland
93	96	(2)	DIRE STRAITS, Dire Straits, Vertigo
94	—	(2)	YOU ARE WHAT YOU IS, Frank Zappa, CBS
95	86	(12)	4 SYMBOLS, Led Zepplin, Atlantic
96	—	(2)	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC, Atlantic
97	94	(8)	BREAKING AWAY, Al Jareau, Warner Bros
98	90	(9)	BOY, U2, Island
99	77	(58)	SIGNING OFF, Crusaders, Graduate
100	—	(2)	THIS OLE HOUSE, Shakin' Stevens, Epic

PUZZLES

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

POP-A-GRAM



This week's POPAGRAM'S A SOUL SPECIAL. Solve the six cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a label that's always been in the vanguard of soul trends. Remember the clues aren't in the correct order. You have to decide what the right order is. For extra help, all the answers are artists who have recorded on the label that you're looking for.

On Ted's review there's a mention of someone who sent a birthday card (8, 8). On your chip vinegar may get mixed up with a grapevine leaves dropper (8, 4). Clean up that pure mess for these three girls (8). Just as on raids you'll find a lady who many consider the Queen of Soul (3, 4). Mr. Doc Moose disguises a band who loved three ladies (10). Watch animal fur stoop to cover a band who reached out (4, 4).

X-WORD



- ACROSS
- 1 Latest partner of Diana (6, 8)
 - 2 Brian asked for her name (2, 5)
 - 3 A helper for XTC (3, 4)
 - 4 Curved substance (2)
 - 5 TV prog pres. Reelios hit (3, 2, 3, 4)
 - 6 Mr. Redding (4)
 - 7 O.M.L.T.D. hit (5, 3)
 - 8 God like Walker Brother (5)
 - 9 Single at about retransmission (3, 4)
 - 10 The Clash had a White one (4)
 - 11 What Julian Cope has been charged with (7)
- DOWN
- 1 Human League hit (4, 6)
 - 2 Teenage Dream LP (4)
 - 3 A flower for Phil Lynott (3, 4)
 - 4 Far eastern singer (5)
 - 5 Group who can Take It On The Run (3, 10)
 - 6 Painful Bonnie Tyler hit (3, 1, 3)
 - 7 1977 Dr. Hook hit (2, 3, 3)
 - 8 Former Manfred Mann singer who is now a member of the Blues Band (4, 5)
 - 9 Marc Almond and David Ball as they are better known (4, 4)
 - 10 Well known independent label (5)
 - 11 Recent U2 hit (4)

SOLUTION TO LAST WEEK'S X-WORD:
 ACROSS: 1 Modern Romance, 3 Time, 4 That's Entertainment, 5 Real Life, 10 Seal Crazy, 11 Flesh and Blood, 13 Fool To Cry, 15 Walking On Thin Ice, 17 Chicago, 18 Telefon, 20 Eric, 21 Super Trouper.
 DOWN: 1 Mistress Of Wine, 2 Drama Of Exile, 3 Rosalie, 4 Chaka, 5 Tom, 7 The Wall, 8 Nazareth, 9 Depeche, 10 Faith, 14 Tonight, 15 Mode, 17 CCS, 19 ELP.

SOLUTION TO LAST WEEK'S POPAGRAM:
 Sheena Easton, Dead Ringer, Bella Donna, Chemistry, Greg Lake, Ian Gillan, Start Me Up, Down: Adam Ant.

LAST WEEK'S WINNER: Andy Lockwood, Dragon Crescent, Rossall School, Fleetwood F77 8JW.

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 ALBUMS

- 1 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 2 ESCAPE, Journey, Columbia
- 3 NINE TONIGHT, Bob Seger and The Silver Bullet Band, Capitol
- 4 4, Foreigner, Atlantic
- 5 BELLA DONNA, Stevie Nicks, Modern Records
- 6 THE INNOCENT AGE, Dan Fogelberg, Full Moon/epic
- 7 PRECIOUS TIME, Pat Benatar, Chrysalis
- 8 SONGS IN THE ATTIC, Billy Joel, Columbia
- 9 BREAKIN' AWAY, Al Jarreau, Warner Bros.
- 10 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 11 STREET SONGS, Rick James, Gordy
- 12 DON'T SAY NO, Billy Squier, Capitol
- 13 PRIVATE EYES, Daryl Hall and John Oates, RCA
- 14 PIRATES, Rickie Lee Jones, Warner Bros.
- 15 GIVE THE PEOPLE WHAT THEY WANT, The Kinks, Arista
- 16 — GHOST IN THE MACHINE, Police, A&M
- 17 WORKING CLASS DOG, Rick Springfield, RCA
- 18 HEAVY METAL, Soundtrack, Full Moon/Asylum
- 19 IN THE POCKET, The Commodores, Motown
- 20 HI INFIDELITY, REO Speedwagon, Epic
- 21 IT'S TIME FOR LOVE, Teddy Pendergrass, PIR
- 22 BEAUTY AND THE BEAT, The Go Go's, IRS
- 23 41 ABACAB, Genesis, Atlantic
- 24 TIME EXPOSURE, Little River Band, Capitol
- 25 ENDLESS LOVE, Soundtrack, Mercury
- 26 IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
- 27 NEVER TOO MUCH, Luther Vandross, Epic
- 28 WILLIE NELSON'S GREATEST HITS AND SOME THAT WILL BE, Willie Nelson, Columbia
- 29 30 THIS IS THE WAY, Rosalind Glenn Collins Band, MCA
- 30 40 NEW TRADITIONALISTS, Devo, Warner Bros.
- 31 27 EL LOCO, Z Z Top, Warner Bros.
- 32 25 TIME, ELO, Jet
- 33 20 PRETENDERS II, Pretenders, Sire
- 34 37 ALLIED FORCES, Triumph, RCA
- 35 35 ARTHUR THE ALBUM, Soundtrack, Warner Bros.
- 36 49 THE MANY FACETS OF ROGER, Roger, Warner Bros.
- 37 86 SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 38 23 STEP BY STEP, Eddie Rabbit, Elektra
- 39 32 CHRISTOPHER CROSS, Christopher Cross, Warner Bros.
- 40 33 JUICE, Juice Newton, Capitol
- 41 28 DEAD SET, Grateful Dead, Arista
- 42 43 FEELS SO RIGHT, Alabama, RCA
- 43 44 THE ONE THAT YOU LOVE, Air Supply, Arista
- 44 48 TONIGHT, The Four Tops, Casablanca
- 45 34 CARL CARLTON, Carl Carlton, 20th Century Fox
- 46 47 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 47 42 FIRE OF UNKNOWN ORIGIN, Columbia
- 48 31 THERE'S NO GETTING OVER ME, Ronnie Milsap, RCA
- 49 58 FREETIME, Spyro Gyra, MCA
- 50 38 HIGH N' DRY, Del Leppard, Mercury
- 51 36 BLACK & WHITE, Pointer Sisters, Planet
- 52 52 THE TIME, The Time, Warner Bros.
- 53 53 HARD PROMISES, Tom Petty and the Heartbreakers
- 54 52 PARADISE THEATRE, Styx, A&M
- 55 48 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 56 45 DEAD RINGER, Meat Loaf, Epic/Cleveland
- 57 53 FACE VALUE, Phil Collins, Atlantic
- 58 51 LOVE ALL THE HURT AWAY, Aretha Franklin, Arista
- 59 57 KOOKOO, Debbie Harry, Chrysalis
- 60 58 IT MUST BE MAGIC, Teena Marie, Gordy
- 61 61 BLIZZARD OF OZZ, Ozzy Osbourne, Jet
- 62 84 THE DUDE, Quincy Jones, A&M
- 63 83 VOICES, Daryl Hall & John Oates, RCA
- 64 85 THE FRIENDS OF MR CAIRO, Jon and Vangalis, Polydor
- 65 80 SOME DAYS ARE DIAMONDS, RCA, John Denver
- 66 84 MECCA FOR MODERNS, Manhattan Transfer, Atlantic
- 67 89 GREATEST HITS, Kenny Rogers, Liberty
- 68 — STANDING TALL, Crusaders, MCA
- 69 67 DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
- 70 59 SIGN OF THE TIMES, Bob James, Columbia/Tappan Zee
- 71 — SHOW TIME, Slave, Cotillion
- 72 70 MOVING PICTURES, Rush, Mercury
- 73 — SOLID GROUND, Ronnie Laws, Liberty
- 74 75 LIVE IN NEW ORLEANS, Maze featuring Frankie Beverly, Capitol
- 75 — EVERY HOME SHOULD HAVE ONE, Patii Austin, Q West Records

US SINGLES

- 1 ARTHUR'S THEME, Christopher Cross, Warner Bros
- 2 ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
- 3 START ME UP, The Rolling Stones, Rolling Stones Records
- 4 FOR YOUR EYES ONLY, Sheena Easton, Liberty
- 5 STEP BY STEP, Eddie Rabbit, Elektra
- 6 PRIVATE EYES, Daryl Hall & John Oates, RCA
- 7 STOP DRAGGIN' MY HEART AROUND, Stevie Nicks w/Tom Petty & the Heartbreakers, Modern
- 8 HARD TO SAY, Dan Fogelberg, Full Moon/epic
- 9 THE NIGHTS OWLS, Little River Band, Capitol
- 10 I'VE DONE EVERYTHING FOR YOU, Rick Springfield, RCA
- 11 TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger & The Silver Bullet Band, Capitol
- 12 WHO'S CRYING NOW, Journey, Columbia
- 13 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 14 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 15 HERE I AM, Air Supply, Arista
- 16 SUPER FREAK, Rick James, Gordy
- 17 THE THEME FROM HILL STREET BLUES, Mike Post Featuring Larry Carlton/Elektra
- 18 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 19 SAY GOODBYE TO HOLLYWOOD, Billy Joel, Columbia
- 20 JUST ONCE, Quincy Jones Featuring James Ingram, A&M
- 21 WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
- 22 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox
- 23 OH NO, Commodores, Motown
- 24 EVERY LITTLE THING SHE DOES IS MAGIC, The Police, A&M
- 25 URGENT, Foreigner, Atlantic
- 26 31 PHYSICAL, Olivia Newton-John, MCA
- 27 29 ATLANTA LADY, Marty Balin, EMI-America
- 28 13 HOLD ON TIGHT, ELO, Jet
- 29 32 ALIEN, Atlanta Rhythm Section, Columbia
- 30 32 HE'S A LIAR, Bee Gees, RSO
- 31 38 THE OLD SONGS, Barry Manilow, Arista
- 32 18 I COULD NEVER MISS YOU, Lulu, A&M
- 33 37 SAUSALITO SUMMERNIGHT, Diesel, Regency
- 34 28 QUEEN OF HEARTS, Juice Newton, Capitol
- 35 39 IN THE DARK, Billy Squier, Capitol
- 36 30 THE VOICE, The Moody Blues, Threshold
- 37 42 YOU SAVED MY SOUL, Burton Cummings, Alfa
- 38 56 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 39 24 THE BEACH BOYS MEDLEY, The Beach Boys, Capitol
- 40 41 OUR LIPS ARE SEALED, The Go-Go's, IRS
- 41 51 YOUNG TURKS, Rod Stewart, Warner Bros
- 42 43 PROMISES IN THE DARK, Pat Benatar, Chrysalis
- 43 44 WORKING IN THE COAL MINE, Devo, Elektra
- 44 50 MY GIRL, Chilliwack, Millenium
- 45 40 BURNIN' FOR YOU, Blue Oyster Cult, Columbia
- 46 36 LADY YOU BRING ME UP, Commodores, Motown
- 47 54 NO REPLY AT ALL, Genesis, Atlantic
- 48 58 LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
- 49 43 HEAVY METAL, Don Felder, Full Moon/Asylum
- 50 35 NO GETTIN' OVER ME, Ronnie Milsap, RCA
- 51 57 STEAL THE NIGHT, Stevie Woods, Cotillion
- 52 55 NEVER TOO MUCH, Luther Vandross, Epic
- 53 59 IT'S ALL I CAN DO, Anne Murray, Capitol
- 54 62 I WANT YOU, I NEED YOU, Chris Christian, Boardwalk
- 55 55 MORE STARS ON 45, Stars On 45, Radio Records
- 56 67 TAKE MY HEART, Kool & The Gang, De-Lite
- 57 45 SLOW HAND, Pointer Sisters, Planet
- 58 46 GENERAL HOSPITAL, The Afternoon Delights, MCA
- 59 68 ONE MORE NIGHT, Streak, Columbia/Bedand
- 60 50 STAY AWAKE, Ronnie Laws, Liberty
- 61 70 WHEN SHE DANCES, Joey Scarbury, Elektra
- 62 83 TAKE ME NOW, David Gates, Arista
- 63 — HARDEN MY HEART, Quarterflash, Goffin
- 64 71 A LUCKY GUY, Rickie Lee Jones, Warner Bros
- 65 — THE SWEETEST THING, Juice Newton, Capitol
- 66 74 BET YOUR HEART ON ME, Johnny Lee, Full Moon/Asylum
- 67 75 MAGIC POWER, Triumph, RCA
- 68 — POOR MAN'S SON, Survivor, Scotti Brothers
- 69 89 STILL, John Schneider, Scotti Bros
- 70 64 JESSIE'S GIRL, Rick Springfield, RCA
- 71 73 WIRED FOR SOUND, Cliff Richard, EMI-America
- 72 72 BACK IN MY LIFE AGAIN, The Carpenters, A&M
- 73 — LEATHER AND LACE, Stevie Nicks with Don Henley, Modern
- 74 — TROUBLE, Lindsey Buckingham, Asylum
- 75 — RUN TO ME, Savoy Brown, Townhouse

US SOUL

- 1 NEVER TOO MUCH, Luther Vandross, Epic
- 1 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 2 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
- 4 ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- 5 SUPER FREAK, Rick James, Gordy
- 7 LOVE ALL THE HURT AWAY, Aretha Franklin And George Benson, Arista
- 14 I HEARD IT THROUGH THE GRAPEVINE, Roger, Warner Bros
- 12 GET IT UP, The Time, Warner Bros
- 15 TAKE MY HEART, Kool & The Gang, De-Lite
- 10 I CAN'T LIVE WITHOUT YOUR LOVE, Teddy Pendergrass, PIR
- 11 SHILLY, Deniece Williams, ARC/Columbia
- 12 CONTROVERSY, Prince, Warner Bros
- 13 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 14 — SNAP SHOT, Slave, Cotillion
- 17 BEFORE I LET GO, Maze Featuring Frankie Beverly, Capitol
- 16 LOVE HAS COME AROUND, Donald Byrd And 125th Street, N.Y.C., Elektra
- 17 — LET'S GROOVE, Earth Wind & Fire, ARC/Columbia
- 18 LET'S DANCE, West Street Mob, Sugar Hill
- 19 — JUST ONCE, Quincy Jones Featuring James Ingram, A&M
- 20 — SHE DON'T LET NOBODY, Curtis Mayfield, Boardwalk

US DISCO

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

HEAVY METAL

- 1 PRINCESS OF THE NIGHT, Saxon, 45, Carrere Demo
- 2 DON'T WALK AWAY, Tank, 45, Kamaflage Demo
- 3 AM EVIL, Diamond Head, from 'Lightning To The Nations', Demo
- 4 SUCKING MY LOVE, Diamond Head, from 'Lightning To The Nations', Demo
- 5 PLAY IT AGAIN, Atomic Rooster, 12", Polydor Demo
- 6 HARD ROAD, Black Sabbath, 45, Vertigo
- 7 SUMMER TIME BLUES, The Who, 45, Track
- 8 HEROES, SAINTS, & FOOLS, Saracem, from 'Heroes, Saints & Fools', Demo
- 9 THE BIG BEAT, Billy Squier 12" - 45, Capitol Demo
- 10 SUICIDE CITY, Rose Tattoo, from 'Assault 'N' Battery', Carrere
- 11 RUNNING WILD, Frank Marino, from 'Power Of Rock 'N' Roll', CBS
- 12 SMELL SHOCK/HAMMER ON, Tank, 45, Kamaflage
- 13 TAKE ON THE WORLD, Judas Priest, 12" - 45, CBS
- 14 RATTLE SHAKE ROCK 'N' ROLLER, Blackfoot from 'Marauder', A&O
- 15 LADY LOVE, Dark Star, from 'Dark Star', Demo
- 16 DIAMOND LIGHTS, Diamond Head, 12" - 45, DMH
- 17 THE SNAKE, Pink Fairies, from 'Beat Of', Polydor
- 18 HORSEMEN OF THE APOCALYPSE, Saracem, from 'Heroes, Saints & Fools', Demo
- 19 ALL THE LESSONS, Rose Tattoo, from 'Assault 'N' Battery', Carrere
- 20 MAN ON THE SILVER MOUNTAIN, Rainbow, 45, Polydor

Compiled By: The Tynesider, Tuesday Rock Night, Saltwell Road, Gateshead, Tyne & Wear

IMPORTS

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

Compiled By: HMV, Oxford Street, London W1.

ROCK 'N' ROLL

SINGLES

- 1 SHAKY SINGS ELVIS, EP, Shakin' Stevens, Solid Gold
- 2 SATURDAY NIGHT SPECIAL, Sundown Playboys, Apple
- 3 MY MAN, Dolly Cooper, Ace
- 4 AIN'T GOT A THING, Sammy Burgess, Charly
- 5 RAINY DAY SUNSHINE, Gene Vincent, Magnum Force
- 6 WASH MACHINE BOOGIE, Echo Valley Boys, Rollercoaster
- 7 CRY CRY CRY, Johnny Cash, Sun
- 8 AMBRIDGE BOOGIE, Dale Brooks, Bishop
- 9 THE TRAIN KEPT A ROLLIN', Tiny Bradshaw, Gusto
- 10 JUKE BOX, Rock 'n' Roll, Ray Coleman, Rollercoaster

PICK TO CLICK: NEW ORLEANS/QUARTER TO THREE, US Bonds, Ensign

ALBUMS

- 1 KEEP ON COMING, Flying Saucers, Charly
- 2 MILLION DOLLAR QUARTET, Elvis & Jerry Lee, Sun
- 3 ROCK BABY ROCKET, Various, Charly
- 4 SOLID GOLD, Jackie Wilson, Brunswick
- 5 ROCKABILLY IN PARIS, Crazy Cavern, Big Beat/Magnum Force
- 6 THE GREAT BRITISH ROCK 'N' ROLL VOL 2, Various, International
- 7 THE SPARKLETONES, Joe Bennett and the Sparkletones, Paris
- 8 ROCK & ROLL, Bobby Darrin, Belta
- 9 TEXAS ROCKABILLY TEAR UP, Sonny Fisher, Big Beat
- 10 LIGHT UP THE DYNAMITE, Shakin' Stevens and Ducks Deluxe

PICK TO CLICK: GOON SHOW CLASSICS VOL 8, BBC

Compiled By: ROLLERCOASTER RECORDS, PO Box 19F, Chessington, Surrey

READER'S CHART

WE ASKED for your chart suggestions, and this week it's a 'Driving Top Ten':

- 1 DEVIL GATE DRIVE, Suzi Quatro
 - 2 CARS, Gary Numan
 - 3 CONVOY, C W McCall
 - 4 SEVEN LITTLE GIRLS IN THE BACK SEAT, Avons
 - 5 DRIVE-IN SATURDAY, David Bowie
 - 6 CONVOY GB, Laurie Lingo and the Dipsticks
 - 7 2488 MOTORWAY, Tom Robinson Band
 - 8 DAYS ON THE ROAD AGAIN, Manfred Mann
 - 9 CAR 87, Driver 87
 - 10 ROADRUNNER, Johnathan Richman and The Modern Lovers
- Chart suggested and compiled by David Hunt, Bury St. Edmunds, Suffolk, and a BS record token goes to him. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 48 Long Acre, London W2 (postcards only please).

NIGHTCLUBBING

- 1 AND I SAY TO MYSELF, David Bowie, 7", Pye
 - 2 CAN'T HELP THINKING ABOUT ME, David Bowie, 7", Pye
 - 3 I DID EVERYTHING, David Bowie, 7", Pye
 - 4 DO ANYTHING YOU SAY, David Bowie, 7", Pye
 - 5 GOOD MORNING GIRL, David Bowie, 7", Pye
 - 6 I'M NOT LOSING SLEEP, David Bowie, 7", Pye
 - 7 RUBBER BAND, David Bowie, 7", Deram
 - 8 MY DEATH WAITS FOR ME, David Bowie, from the LP 'Soft In The Middle', Rare
 - 9 HOLY HOLY, David Bowie, 7", Mercury
 - 10 DAVID BOWIE HYPE (live from West Croydon), Tape
 - 11 LIZA JANE, David Bowie, 7", Decca
 - 12 RAGAZZO SOLORAGAZZA SOLA, David Bowie, 7", Philips
 - 13 GOD KNOWS I'M GOOD, David Bowie, LP, Philips
 - 14 UNWASHED ANOEWWHAT SLIGHTLY DAZED, David Bowie, Philips
 - 15 LIVE AT THE DAYS OF FUTURE PAST, Bollock Bros, Private Tape
- Compiled By: DAVE ARCHER, KAREBA, 83 Conduit Street (off Regent Street), London W1 (Saturday Nights).

REGGAE

- 1 LOVE ME TONITE, Trevor Walters, Ital
 - 2 HAVE YOU EVER, Dennis Brown, Powerhouse
 - 3 PARTY TIME, Mighty Diamonds, Joe Gibbs Label
 - 4 NEVER MY LOVE, Sugar Minott, RCA
 - 5 FATTY BUM BUM, Ranking Dread, Greensleeves
 - 6 DON'T EVER LEAVE, Marcia Griffiths, Sheba
 - 7 MR WALKER, Hugh Griffiths, Art & Craft
 - 8 SHOW SOME LOVE, One Blood, NK Records
 - 9 ENTERTAINMENT, Trifstan Palmer, Greensleeves
 - 10 USE ME, Diana, Silver Camel
 - 11 IN A RUB A DUB, Sugar Minott, Black Roots
 - 12 TRUE LOVING, Eton Cite, Fashion
 - 13 PHONE LINE, Mystic Harmony, SS Music
 - 14 WAITING, Simple City, King & City
 - 15 RIGHT TIME OF THE NIGHT, Danny Ray & Shirley James, Black Jack
 - 16 ONE JAH, Rita Marley, Tuff Gong
 - 17 TRYING TO TURN ME ON, Johnny Osbourne, Greensleeves
 - 18 BEST GIRL, Black Stallion, Inner City
 - 19 I WANT TO MAKE IT WITH YOU, Gene Adabambo, Third World
 - 20 SUMMERTIME BLUES, Investigators, Inner City
- Compiled By: INNER CITY RECORDS, Battersea Rise, London SW11.

VIDEO

- 1 Toyah At The Rainbow, BBC 3M
- 1 Pink Floyd Live at Pompeii, Spectrum
- 1 ELO Live in Concert, VCL
- 1 Rock Flashback - Deep Purple, BBC 3M
- 1 Elton John in Central Park, VCL
- 1 Slipstream - Jethro Tull, Chrysalis
- 1 Thin Lizzy - Live & Dangerous, VCL
- 1 Elvis Presley - King of Rock 'n' Roll, World of Video 2000
- 1 Rod Stewart in L.A., Warner Bros
- 1 Stamping Ground (Pink Floyd/Variety Artists), Intervention
- 1 Jazz On A Summer's Day - Various Artists, Hikon
- 1 Elvis in Hawaii, Mountain Video
- 1 Santana & Taj Mahal, VCL
- 1 Blondie - Eat To The Beat, Chrysalis
- 1 Woodstock, Warner Bros
- 1 Stretford in Concert, World of Video 2000
- 1 Gary Numan - The Touring Principle '79, Warner Bros
- 1 Iron Maiden, EMI
- 1 Motorhead, Spectrum
- 1 The Best of Jig Garland, World of Video 2000

Compiled By: HMV, Oxford Street, London W1

CHART FILE



BARBARA GASKIN: Stiff's second No 1

EVEN THE most seasoned of chart observers were taken by surprise last week as Dave Stewart and Barbara Gaskin leaptfrogged over all competition to secure the No 1 spot. The news was greeted with delight at Stiff's Woodfield Road hotel. It's the label's second No 1 - coming not-so-hot on the heels of Ian Dury's January 1979 outburst 'Hit Me With Your Rhythm Stick' - and neatly underlines Stiff's current prominence. It also ensures that label boss Paul Cook's wife's latest release - an 8lb floor baby boy - won't go hungry for a good while.

The song which falsed Messrs. Stewart and Gaskin to the dizzy heights was, of course, 'It's My Party'. Originally recorded by Lesley Gore in 1963, it was written by Herb Wiener, John Gluck and Wally Gull. Gluck had previously aided Aaron Schroeder in converting 'O Sole Mio' into 'It's Now Or Never', the biggest hit of Elvis Presley's career. But Wiener and Gluck, 'It's My Party' was his first and only original composition to chart. Gore's version reaching No 1 in America and Australia and No 6 in Britain.

'Arthur's Theme (Best That You Can Do)' is the fourth American No 1 written by Burt Bacharach, and each one has been performed by a different artist. It's a unique achievement which holds the 53-year-old's haul of Top 10 hits as a composer to 24, a total surpassed only by Paul McCartney, John Lennon, Eddie Holland, Lamont Dozier and Brian Holland in that order. Bacharach's erstwhile lyrical Hal David has notched a total of 23 Top 10 composer credits.

The Teetles' challenge for the No 1 spot seems to have failed, thanks mainly to the dilution of sales caused by the presence of the Electrolas's rival version of the tune in the charts.

'Birdie Song', 'Original Bird Dance', 'Quaka Song', 'Duck Song', 'El Ballo De Los Parajitos' - call it what you will - was written in 1957 by Swiss-born carpenter Werner Thomas under the title 'Tchup Tchup'. It remained relatively unknown until 1973 when vacationing Belgian music publisher Lou Van Rieghem chanced upon Thomas playing it on his accordion in a Swiss hotel bar. Recognising it for the infamously commercial drive it undoubtedly is, Van Rieghem wasted no time in snapping up the rights to publish the tune and put together a group called Cash 'n' Carry to record it. The result was not an instant success but later versions of the tune have grossed sales of nearly three million causing Werner Thomas to forsake carpentry for a new occupation, not as a songwriter, but as a restaurateur.

It, like me, you find the Eurovision Song Contest horribly addictive you'll be pleased to learn that the Red Cross, in association with Polydor, have just released a double album containing the original versions of the 28 winners of the contest. Once in every you can laugh as the girl from Teesdale fails to pronounce the 'v' in 'merry' no less than six times. In truth, Teach-In's effort is one of the better songs to emerge from Eurovision. Most of them are either over-romantic or the latest of bouncy comp-hype songs. Fascinating stuff with Abba's 'Waterloo' the obvious prime cut. There are a few others worthy of mention: Johnny Logan's 'What's Another Year', written by Shay Healy on a 15 minute bus journey in Dublin, 'Mercie Cherie' which set Udo Jurgens on his trail throughout Europe, 'Après Toi' by Vicky Leandros - a beautiful melody - and 'Puppet On A String' by Sandie Shaw simply because it was the low point of her career artistically, and the high point commercially. As a historical and hysterical document this album is a worthwhile purchase, though I'd have enjoyed an album of Eurovision wooden spoonists somewhat more, 'cause they're the real heroes.

The belated UK chart success of the Fureys & Davey Arthur's 'When You Were Sweet Sixteen' has reversed the record's decline in Ireland. A former No 1 in the republic, it had dropped to 27 before charting here. Now it's back in the Irish Top 20 with rapidly increasing sales. The full Irish Top 20 this week reads as follows: (1) Otisway 2 (2) Pointer Sisters 3 (3) Madness 4 (5) Police 5 (2) Adam & The Ants 6 (12) The Fureys & Davey Arthur 7 (1) Dave Stewart & Barbara Gaskin 8 (4) Joe Dolan 9 (5) You, It's You, It's You 10 (6) Alvin Stardust 11 (27) Fureys & Davey Arthur 12 (9) Diana Ross & Lionel Richie 13 (1) Bad Manners 14 (1) Toyah 15 (2) Googie & Creme 16 (15) Orchestral Manoeuvres In The Dark 17 (18) Despacito 18 (15) Dollar 19 (11) Star Sound 20 (13) Gina, Dale Haze & The Champions

Chartfile received a letter this week from John Doney, John's research manager for 'Pop & Rock', Greece's best-selling pop magazine, and is responsible for putting together the country's charts on a monthly basis from a panel of 100-150 shops. In order to give albums by domestic artists a fair crack of the whip the long artist charts are split into two. One is for albums by Greek artists and the other is for foreign artists. No such division exists on the singles chart where international repertoire dominates at the expense of local product as can be seen from the latest Top 20: 1 Stars On 45 Volume 3 - Star Sound, 2 Ghost Town - Specials, 3 Jesticus Guy - Roxy Music, 4 Chant No 1 - Spandau Ballet, 5 All Alone - Various Bayed, 6 Going Underground - Jam, 7 Lost In Love / All Out Of Love - Air Supply, 8 The Tide Is High - Blondie, 9 Funeral Pyre - Jam, 10 An Unpronounceable group title, 11 Cocaine - Eric Clapton, 12 Malaka - Boney M, 13 Makin' Your Mind Up - Bucks Fizz, 14 Treat Me Right / Hit Me With Your Best Shot - Pat Benatar, 15 Nights in White Satin - Moody Blues, 16 Fame - Irene Cara, 17 Call Me - Blondie, 18 The Winner Takes It All - Abba, 19 UFO - Kwarc Toprac, 20 Over You - Roxy Music. Chartfile would be very interested to hear from readers in other parts of the world about how their country's charts are compiled.

The second edition of Neil Rawlings' and John Hancock's 'Chartwatch' magazine, previously mentioned in Chartfile, is now available. Packed into its 30 pages are numerous statistical analyses including the Top 100 Singles Since 1964, David Bowie Chartography, America 1984 and a look at the Berlin charts. A fascinating pot pourri, thoroughly recommended for factophiles and available for just 60p from Neil Rawlings, 17 Springfield, Ilminster, Somerset. - ALAN JONES

YESTERYEAR

ONE YEAR AGO (October 18, 1988)

- 1 DON'T STAND SO CLOSE TO ME, Police
- 2 D.I.S.C.O. Otisway
- 3 RAGGY TROUSERS, Madness
- 4 AND THE BIRDS WERE SINGING, Sweet People
- 5 WHAT YOU'RE PROPOSING, Stevie Nicks
- 6 WASTERBLASTER (JAMMIN), Stevie Wonder
- 7 IF YOU'RE LOOKIN' FOR A WAY OUT, Odessa
- 8 MY OLD PIANO, Diana Ross
- 9 WOMAN IN LOVE, Barbara Streisand
- 10 WHEN YOU ASK ABOUT LOVE, Matchbox

FIVE YEARS AGO (October 23, 1978)

- 1 MISSISSIPPI, Pussycat
- 2 WHEN FOREVER HAS GONE, Dennis Rousseau
- 3 SAILING, Rod Stewart
- 4 IF YOU LEAVE ME NOW, Chicago
- 5 HURT, The Manhattan Transfer
- 6 DANCING QUEEN, Abba
- 7 SUMMER OF MY LIFE, Simon May
- 8 HOWZAT, Sherbert
- 9 DON'T TAKE AWAY THE MUSIC, Tavares
- 10 DISCO DUCK, Rick Dees And His Cast Of Idiots

TEN YEARS AGO (October 13, 1971)

- 1 MAGGIE MAY, Rod Stewart
- 2 WITON-QUEEN OF NEW ORLEANS, Redbone
- 3 TWEEDEELED, TWEEDEELEDUM, Middle Of The Road
- 4 YOU'VE GOT A FRIEND, James Taylor
- 5 SIMPLE GAME, The Four Tops
- 6 FREEDOM COME, FREEDOM, Boney
- 7 FOR ALL WE KNOW, Shirley Bassey
- 8 DID YOU EVER...? Nancy Sinatra and Lee Hazlewood
- 9 HEY GIRL DON'T BOTHER ME, The Tams
- 10 SULTANA, Titanic

FIFTEEN YEARS AGO (October 23, 1968)

- 1 DISTANT DRUMS, Jim Reeves
- 2 REACH OUT I'LL BE THERE, The Four Tops
- 3 BEND IT, Dave Dee, Dozy, Beak, Mick and Tich
- 4 I CAN'T CONTROL MYSELF, The Trogs
- 5 I'M A BOY, The Who
- 6 WINCHESTER CATHEDRAL, New Vaudeville Band
- 7 GUANTANAMERA, The Sandpapers
- 8 HAVE YOU SEEN YOUR MOTHER BABY, STANDING IN THE SHADOW, Rolling Stones
- 9 YOU CAN'T HURRY LOVE, The Supremes
- 10 STOP STOP STOP, The Hollies

TWENTY YEARS AGO (October 21, 1968)

- 1 WALKIN' BACK TO BACKFISH, Helen Shapiro
- 2 WILD WIND, John Leyton
- 3 MICHAEL ROW THE BOAT, The Highwaysmen
- 4 YOU'VE GOT TO ME, Cleo Laine
- 5 SUCU SUCU, Laurie Johnson
- 6 THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART, Cliff Richard
- 7 JEALOUSY, Billy Fury
- 8 KON-TIKI, The Shadows
- 9 HATS OFF TO LARRY, Del Shannon
- 10 WILD IN THE COUNTRY / FEEL SO BAD, Elvis Presley

TWENTY FIVE YEARS AGO (October 20, 1958)

- 1 WOMAN IN LOVE, Frankie Laine
- 2 LAY DOWN YOUR ARMS, Anne Shelton
- 3 YOU'RE DOG, Elva Presley
- 4 GIDDY UP A DING DONG, Freddy Bell and The Bell Boys
- 5 WHATEVER WILL BE WILL BE, Doris Day
- 6 ROCKIN' THROUGH THE RYE, Bill Hays
- 7 YING LONG SONG, The Goons
- 8 ONLY YOU, The Platters
- 9 ROCK AROUND THE CLOCK, Bill Haley
- 10 BRING A LITTLE WATER SYLVIA, Lonnie Donegan

UK DISCO

- 1 LOVE HAS COME AROUND, Donald Byrd, Elektra 12in
- 2 R R EXPRESS, Rose Royce, Whitfield LP/12in
- 3 WALKING INTO SUNSHINE, Central Line, Mercury 12in
- 4 MYSTERY GIRL, Dukes, WEA 12in
- 5 YOU GOT THE FLOOR, Arthur Adams, RCA 12in
- 6 I CAN'T TURN AWAY, Savanna, R&B 12in
- 7 IF YOU WANT MY LOVIN', Evelyn King, RCA 12in
- 8 DO IT ANY WAY YOU WANNA, Mike 'T' Joe Thomas, Blue Inc 12in
- 9 SO THIS IS ROMANCE/THE RIO MIX, Lins, Chrysalis 12in
- 10 SOMETHIN' THAT YOU DO TO ME, T. Life, Arista 12in
- 11 INCH BY INCH, Strikers, Epic 12in
- 12 YOU'LL NEVER KNOW, Hi-Gloss, Epic 12in
- 13 I HEARD IT THROUGH THE GRAPEVINE/A CHUNK OF SUGAR, Roger, Warner Bros 12in
- 14 EVERYBODY SALSA — SALSA RAPPBODY, Modern Romance, WEA 12in
- 15 SIGN OF THE TIMES, Bob James, Tappan Zee 12in
- 16 HEAVY ON EASY/STAY AWAKE, Ronnie Laws, Liberty 12in
- 17 YOU'RE GONNA LOSE ME/SISTER 'STINE, Freddie Hubbard, Fantasy 12in
- 18 WARM WEATHER/STEADY GLIDE/BODY MAGIC/EASY ROAD HOME, Places Of A Dream, Elektra LP
- 19 EASY/WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros 12in
- 20 HAVIN' FUN WITH MR. T/HERMANOS/TAMARAC/AFTER THE LOVE IS GONE, Stanley Turrentine, Elektra LP
- 21 IN AND OUT OF LOVE, Imagination, R&B 12in
- 22 WAIT FOR ME/PARTY LITES/SNAP SHOT/STEAL YOUR HEART/SMOKIN'/FUNKEN TOWN, Slave, US Cattillon LP
- 23 LOVE IN THE FAST LANE/HIGH TIME (I LEFT YOU BABY)/YOU'RE MY ANGEL, Dynasty, US Solar LP
- 24 ME AND YOU, Chi-Lites, 29th Century-Fox/Chi-Sound 12in
- 25 I LIKE YOUR LOVIN', Richard 'Dimples' Fields, Epic
- 26 CAN YOU FEEL IT, Funk Fusion Band, US WMOT 12in
- 27 YOU'RE SUPPOSED TO BE MY FRIEND, Jerome, DJM 12in
- 28 AS THE TIME GOES BY, Funkapolitan, London 12in
- 29 MAMA USED TO SAY, Junior Giscombe, Mercury 12in
- 30 MULE (CHANT NO. 2), Beggars & Co, RCA 12in
- 31 REMEMBER ME SUITE/CRUISIN' THE STREETS, Boys Town Gang, Moby Dick LP
- 32 I WANNA FEEL YOUR LOVE, Candy Sawyer, RCA 12in
- 33 THE GENIE/LOVE ME TO DEATH/BABY COME TO ME/EVERY HOME SHOULD HAVE ONE, Patti Austin, Qwest LP
- 34 LET'S START THE DANCE (REMIX)/LET'S START II DANCE AGAIN, Bohannon/Dr. Pearl Johnson, US Phase II 12in
- 35 SUMMER GROOVE (MOVING-ON), Joneses, Champagne 12in
- 36 LOVE ME TONIGHT, Trevor Walters, Magna 12in
- 37 I'M GLAD THAT YOU'RE HERE, Alphonse Mouzon, US PAUSA LP
- 38 TAKE MY HEART/GET DOWN ON IT, Kool & The Gang, US De-Lite LP
- 39 DO IT ROGER/SO RUFF SO TUFF/MAXX AXE, Roger, US Warner Bros LP
- 40 YOU'RE THE BEST, Keani Burke, RCA 12in
- 41 WHEN SHE WAS MY GIRL, Four Tops, Casablanca 12in
- 42 GIVE IT UP (DON'T MAKE ME WAIT)/HERE IS MY LOVE, Sylvester, Fantasy 12in
- 43 TAKE MY LOVE, Melba Moore, EMI America 12in
- 44 FOOT TAPPIN', Real Thing, Calibre 12in
- 45 GIVE IT TO ME (INSTRUMENTAL), Conquest, US Prelude 12in
- 46 — STEPPIN' OUT, Kool & The Gang, De-Lite 12in
- 47 HEART HEART, Geraldine Hunt, US Prism 12in
- 48 THIS KIND OF LOVIN', Whispers, Solar 12in
- 49 TEE'S HAPPY/HAPPY DAYS, Northend, US Emergency 12in
- 50 47 SQUARE 812, Teena Marie, Motown 12in
- 51 AS DO YOU LOVE ME?, Patti Austin, Qwest 12in
- 52 LOVE FOR SALE/I FEEL LIKE LOVING YOU TODAY/I LOVE YOUR LOVE, Donald Byrd, Elektra LP
- 53 HILL STREET BLUES/DANCE TONIGHT/ENDLESS FLIGHT/VIBRATIONS, Rodney Franklin, US Columbia LP
- 54 SUPER FREAK, Rick James, Motown/US 12in remix
- 55 — HUPENDI MUZIKI WANGU?, K.I.D., US SAM 12in
- 56 NI NICE AND SOFT, Wish, US Perspective 12in/Excaliber 12in
- 57 WE GOT THE FUNK/OBJECTS, Hi-Tension, EMI 12in
- 58 BUSTIN' OUT, Material, Ze 12in
- 59 TAINTED LOVE/WHERE DID OUR LOVE GO, Soft Cell, Some Bizarre 12in
- 60 JOY AND PAIN, Maze, Capitol 12in/video
- 61 NO. 1 K.I.D., Record Shack 12in
- 62 — RHYZE TO THE TOP, Rhyze, US 29th Century-Fox 12in
- 63 — YOU GOT THE FLOOR (INSTRUMENTAL), Arthur Adams, US Incubation 12in
- 64 BETCHA' WOULDN'T HURT ME, Quincy Jones, A&M 12in
- 65 BORN TO HUSTLE/SHADOWS IN THE STREET/BEST LADY, Shadow, Elektra LP
- 66 — CAN'T KEEP HOLDING ON, Second Image, Polydor 12in promo
- 67 LOVE ALL THE HURT AWAY/HOLD ON I'M COMIN', Aretha Franklin, Arista 12in
- 68 TAKE IT LIGHT, Jambo, US Atlantic 12in
- 69 — JAM BENEATH THE GROOVE/CAN WE DO IT AGAIN/BURNING UP, Skool Boys, US Destiny LP
- 70 VICTIM OF THE PLANETS/DIPPERS DELIGHT, Big Dippers, Epic 12in
- 71 FUNKY SENSATION, Gwen McCree, US Atlantic LP
- 72 STREET MUSIC (INSTRUMENTAL), Bang Gang, US Sugarcoop 12in
- 73 TAKE OFF, Harlow, Champagne 12in
- 74 CLOSER TO YOUR LOVE/ROOF GARDEN/BREAKIN' AWAY/TEACH ME TONIGHT, Al Jarreau, Warner Bros LP
- 75 HANDS UP (GIVE ME YOUR HEART), Ottaviano, Carrera 12in
- 76 NIGHTS (FEEL LIKE GETTING DOWN), Billy Ocean, GTO 12in/video
- 77 HOLD IT, One Way, US WCA LP
- 78 MAGIC NUMBER/EVERYBODY'S BROKE, Herbie Hancock, US Columbia 12in
- 79 GIRL/JIM'S JAM, UK Players, A&M 12in
- 80 IF LEAVING ME IS EASY, Lloyd Charmers, Radioactive 12in
- 81 RIGHT TIME OF THE NIGHT/GOT TO BE TRUE, Shirley James/Danny Ray, Black Jack 12in
- 82 STATION BRAKE (INNERMISSION), Captain Sky, US WMOT 12in
- 83 ENDLESS LOVE, Diana Ross/Lionel Richie, Motown
- 84 FIRST TRUE LOVE AFFAIR, Jimmy Ross, Megafunk 12in
- 85 — ZULU (REMIX/INSTRUMENTAL), The Quicks, Epic 12in
- 86 BACK TO THE 80s (PART 2), Tight Fit, Jive 12in
- 87 — LET'S GROOVE, Earth Wind & Fire, 88 (WE ARE HERE TO) GEEK YOU UP, Michael Henderson, US Buddha LP
- 88 — KILIMANJARO, Letta Mbulu, US MJS 12in
- 89 — TWINKLE, Earl Klugh, Liberty LP

INDEPENDENT

- 1 PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory
- 2 THUNDER IN THE MOUNTAINS, Toyah, Safari
- 3 JUST CAN'T GET ENOUGH, Depeche Mode, Mute
- 4 DEAD CITIES (EP), Exploited, Secret
- 5 — NEVER AGAIN, Discharge, Clay
- 6 POLICE STORY, Partisans, No Future
- 7 HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red
- 8 LEATHER, BRISTLES, STUDD & ACNE, G.B.H., Clay
- 9 ALL-OUT ATTACK (EP), Blitz, No Future
- 10 BARBED WIRE HALO, Annie Anxiety, Grass
- 11 REALITY, Chron Gang, Step Forward
- 12 YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red
- 13 SAETA, Nico, Flicknife
- 14 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 15 THE RESURRECTION (EP), Vice Squad, Rite City
- 16 NEU SMELL (EP), Flux Of Pink Indiana, Grass
- 17 ONE IN TEN, UB40, DEP International
- 18 LAST ROCKERS, Vice Squad, Riot City
- 19 ARMY LIFE, Exploited, Secret
- 20 FOUR SORE POINTS (EP), Anti-Past, Rondelot
- 21 STRETCH, Maximum Joy, Y
- 22 MESSAGE OBLIQUE SPEECH, Associates, Situation 2
- 23 HANGING AROUND, Hazel O'Connor, Albion
- 24 PUPPETS OF WAR (EP), Chron Gang, Fresh
- 25 MR CLARINET, Birthday Party, 4AD
- 26 CEREMONY, New Order, Factory
- 27 NAGASAKI NIGHTMARE, Grass, Grass
- 28 I DON'T WANT TO LIVE WITH MONKEYS, Higsone, Romans In Britain
- 29 STARTURN ON 45 (PINTS), Starturn, V-Tone
- 30 RELEASE THE BATS/BLAST OFF, Birthday Party, 4AD
- 31 EXPLOITED BARMY ARMY, Exploited, Secret
- 32 WHEN YOU WERE SWEET SIXTEEN, Furys & Davey Arthur, Ritz
- 33 WHY, Discharge, Clay
- 34 DOGS OF WAR, Exploited, Secret
- 35 NEW LIFE, Depeche Mode, Mute
- 36 LOVE WILL TEAR US APART, Joy Division, Factory
- 37 — DO IT ANY WAY YOU WANNA, Mike 'T', Blue Inc
- 38 LET THEM FREE (EP), Anti-Past, Rondelot
- 39 SHE'S FALLEN IN LOVE WITH A MONSTER MAN, Revillos, Superville
- 40 REALITIES OF WAR (EP), Discharge, Clay
- 41 ATMOSPHERE, Joy Division, Factory
- 42 NERO, Theatre Of Hate, Burning Rome
- 43 — DON'T WALK AWAY, Tank, Kamalanga
- 44 — SEXUAL, UK Decay, Fresh

- 45 DREAMING OF ME, Depeche Mode, Mute
- 46 TOO DRUNK TO, Dead Kennedys, Cherry Red
- 47 CALIFORNIA UBER ALLES, Dead Kennedys, Fast Products
- 48 — KINGS CROSS, Charge, Test Pressings
- 49 TRANSMISSION, Joy Division, Factory
- 50 — GO FOR GOLD, Girls At Our Best, Happy Birthday

Indie Albums

- 1 — STILL, Joy Division, Factory
- 2 1 PRESENT ARMS, UB40, DEP International
- 3 14 PRESENT ARMS IN DUB, UB40, DEP International
- 4 7 PUNKS NOT DEAD, Exploited, Secret
- 5 3 WISE AND FOOLISH, Misty In Roots, People Unite
- 6 2 RED MECCA, Cabaret Voltaire, Rough Trade
- 7 6 CLOSER, Joy Division, Factory
- 8 11 COVER PLUS, Hazel O'Connor, Albion
- 9 10 PRAYERS ON FIRE, Birthday Party, 4AD
- 10 8 THE LAST CALL, Anti-Past, Rondelot
- 11 4 PENIS ENVY, Grass, Grass
- 12 9 ANTHEM, Toyah, Safari
- 13 19 IN THE FLAT FIELD, Bauhaus, 4AD
- 14 5 SIGNING OFF, UB40, Graduate
- 15 16 MOTORHEAD, Motorhead, Big Beat
- 17 21 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 18 20 DECEIT, This Heat, Rough Trade
- 19 77 — EARLY YEARS — 73, Fall, Step Forward
- 20 15 SONGS OF PRAISE, Adicts, DWED Records
- 21 11 UNKNOWN PLEASURES, Joy Division, Factory
- 22 22 STATIONS OF THE CRASS, Crass, Crass
- 23 13 T REX IN CONCERT, Marc Bolan & T. Rex, Marc
- 24 — FIRE HOUSE ROCK, Walling Gouls, Grassleaves
- 25 — TOTAL EXPOSURE, Poison Girls, N. Trix
- 26 29 BLACK SOUNDS OF FREEDOM, Black Uhuru, Grassleaves
- 27 12 THE CURSE OF ZOUNDS, Zounds, Rough Trade
- 28 — TOYAH! TOYAH! TOYAH!, Toyah, Safari
- 29 28 FIRE ESCAPE IN THE SKY — THE GOODLIE GENIUS THAT IS SCOTT WALKER, Scott Walker, Zoo
- 30 30 ALWAYS NOW, Section 25, Factory

Songwords

Words & Music by Naomi Neville

It's raining so hard, looks like it's gonna rain all night,
And this is the time I love to be holdin' you tight.
But I guess I'll have to accept the fact that you're not here.
I wish the night would hurry up and end, my dear.
It's raining so hard it's really comin' down,
Sittin' by the window watchin' the rain fall to the ground.
This is the time I love to be holdin' you tight.
I guess I'll just go crazy tonight.

It's raining so hard, it brings back memories
For the time when you were here with me.
Counting every drop, about to bow my top;
I wish the rain would hurry up and stop.
I got the blues so bad I can hardly catch my breath,
The harder it rains, the worse it's gonna get.
(Oh) this is the time I love to be holdin' you tight,
I guess I'll just go crazy tonight.

It's night, I guess I'll just go crazy tonight,
I guess I'll just go crazy tonight,
Tonight, tonight, tonight.

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SHAKIN' STEVENS It's Raining On Epic Records



Profile

FULL NAME: Susan Ann Sulley
BIRTHDAY: 22.3.83
EDUCATION: Frecheville Comp.
FIRST LOVE: Dad
FIRST DISAPPOINTMENT: School and dentist
FIRST PERFORMANCE: Solo in a junior school play
INFLUENCES: Big Phil
HEROINE: Joanna Lumley
VICES: Repetition and booze
HOBBIES: Sleeping and talking too much

MOST FRIGHTENING EXPERIENCE: Yet to come
WORST EXPERIENCE: Filling in this
FUNNIEST EXPERIENCE: Listening to mel
IDEAL HOLIDAY: Torquay
IDEAL HOME: Bottom of the ocean
FAVOURITE FOOD: Smokey salmon
FAVOURITE CLOTHES: My green gypsy dress
FAVOURITE DRINK: Creme de menthe and lemonade
MOST HATED CHORE: Ironing
AMBITION: To stay happy and rich



SUZANNE OF THE HUMAN LEAGUE

His Eminence

IS MIKE (respect me, I'm just three years younger) Nicholls unable to comprehend the subtleties of the English language? Did he approach the Sting interview with such preconceived ideas, that when Sting admitted to feeling paranoid at the constant enquiries surrounding the third Police album, he could only interpret the confession as being conceit?

Hasn't he in his proud 27 years learnt to recognise the half hidden fallibilities of a human being? While lesser mortals spend years building up relationships before understanding the complexities of other people, Mr Nicholls approach appears to be that of instant judgement. Sting is featuring ME... Sting is impressed with ME... Sting misses my point... and so it continued, with all the emphasis on the 'self-effacing' interviewer.

Next time forget the facade. Just get Sting to interview — beg your pardon — request an audience with His Eminence Mike Nicholls. Susan Rees, Newcastle.

● Do interviewers have to agree with the person they're interviewing?

Stitched up

GRACE JONES fans count yourself lucky, the way we were treated at her concert was terrible. Just look — cost of tickets £6.50. Time of start on tickets 7.30 pm. Ms Jones arrives on stage 9.30 pm, that is after a break of 1 hr 10 mins. Ms Jones used backing taped music — if she didn't, where were her drummer, guitarist, keyboard player and her backing vocalists they were nowhere to be seen onstage. As for this being her debut British concert, I think she must realise that a light show, stage props and costume changes do not a concert make. Her British fans need real music, not what Ms Jones presented to us. Michael Jones (no relation). Gwent.

● You mean you didn't pay your £6.50 just to be able to sit at Grace's feet?

Great...

JUST THOUGHT, I'd let you know the secret's out about old Greta. I knew you'd bring "more" sex into the old magazine. I am of course referring to the anagram of Greta Snipe. Yes you've guessed it... Great Penis. A.V. Tech, Northern Ireland.

● It never entered any of our... Next...

Nutter

I'M WRITING to let you know that Greta has a big fan in Feltham Loony Bin. Mel But you should get her to change his / her name because if you swap a few letters around it spells out a rather large part of the male anatomy, or is this an accurate description of Mr / Mrs / Miss / Ms Snipe. Well I must get back to nutting the wall.

Thank you for listening, no-one else does. A loony.

● It might be large on you but...

Saving

WHY DOES your paper need to put such stupid remarks underneath readers letters?

In Record Mirror October 10, reader Jenny Robbins made a valid point about the way fans are treated at some concerts. In this case Ultravox. She paid £4.50 and could only see half the show. Now that may not seem much money to you, but if you're without a job then it might.

Still, I can think of a good way of saving 30p a week. That's £15.60 a year, give or take the odd industrial hitch. Joseph Davies, Wimbledon Park Road, London SW19.

● And if you don't buy two copies a week that's a saving of £31.20.

Gimmicks

THE BAD Manners plastic disc was okay but I have just come up with a great publicity gimmick for RM. I have in my possession a give-away plastic disc by Disc magazine back in 1966 which features the voices of The Beatles, Hollies, two Walkers Brothers, Pete Townshend, to name but a few. Why don't RM issue such a disc now with the voices of the eighties singers on it? I would buy your mag for three weeks to collect the tokens if you featured Adam's dulcet tones.

Think of it, every decade you could issue a new disc featuring the singers of that era; then they could all be put in a time capsule as a warning to other mags not to ever do the same!!! Yours brilliantly, Melanie M. Burgess, dyfed, Wales.

● We could put you in touch with them?

IF GRETA Snipe leaves Adam Ant (LSE failed) alone, I will personally give all male members of staff a free massage. Lusty Busty Diana Owen, Aldwych Branch, Lloyds Bank.

● We are perfectly happy with the masseuse we use at the moment, thank you.

Confirmed

I WONDER if you can confirm the following story, which recently appeared in an Italian music paper? It said:

"SUN and fun lay ahead for rock band singer Carl Green yesterday when he flew to America with a beautiful brunette. The 21-year-old son of a Cleveland coalminer left the Battle Of The Bands tour in Gt. Britain for a fortnight's holiday in Texas. At his side was 20-year-old Gina Loren, the sister of film star Sophia Loren. The couple will be staying with Texas oil millionaire JR Ewing at his South Fork ranch.

Other guests at South Fork will include Lee Marvin, Robert Redford, Frank Sinatra, Bob Hope, Brian Clough, Rock Hudson, Len Fairclough, Eddie Yeats, John Shearlaw and record producer Tony Forrest.

Carl, who won the Battle Of The Bands grand final last year and has just had his first album ('The Thing Is') released by RCA Records, is to appear with Bo Derek and Susan George in 'They Died With Their Boots On', a TV serialisation of the Civil War novel by John Steinbeck.



See 'His Eminence' letter

Carl is to play General Custer when he was a teenage rockabilly singer. He says: 'If I flop, I flop, although love scenes with Bo Derek and Susan George and Hollywood have always been my Mecca. I will mean I can buy Clark Gable's old Beverly Hills mansion and pick up £10,000 a week. I don't think I will be re-joining the Battle Of The Bands tour after all.' Bob Williams, London.

● Well, yes, of course it's true. Now sod off! Maxie and stop trying to plug 'The Battle...'

Lego

IF ADAM Ant is intending to play a pirate in his first film I would graciously saw his leg off for the role and give him my wooden one. The Fud.

● And I could poke his eye out.

ONE GEAR.



QT50

FOUR GEAR.



FS1SE

FREE GEAR.



£50 WORTH

Trundle along to your Yamaha dealer before December 31st, buy one of these exemplary Yamaha bikes, and you can zap out again on yer own two wheels, clutching fifty quids' worth of biking accessories.

Take your pick: helmet, oversuit, anorak, gloves, scarf, or boots. (Or anything else you can talk your dealer into.) Whatever you choose, your Yamaha will, of course, match perfectly.

The QT50 comes in racy red or heavenly blue. It's fully automatic (hence only the one gear), and is incredibly light and easy to handle, even in the thickest of traffic jams. It's also cheap to run and does around 100 mpg.

The FS1SE, on the other hand, is moody, black and chrome. In styling, performance and handling it takes after its five big brothers, the Yamaha 'Specials', and is equally at home in heavy traffic or on the open road.

(And, as if all that's not enough, if you buy either bike before October 31st, you'll also qualify for free insurance under Yamaha's current insurance offer. That means comprehensive on the QT50 and third party, fire and theft on the FS1SE.)

Get into your free gear now. The offer doses on December 31st or while present stocks last.



THE BEST OF BLONDIE

14 GREAT TRACKS

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