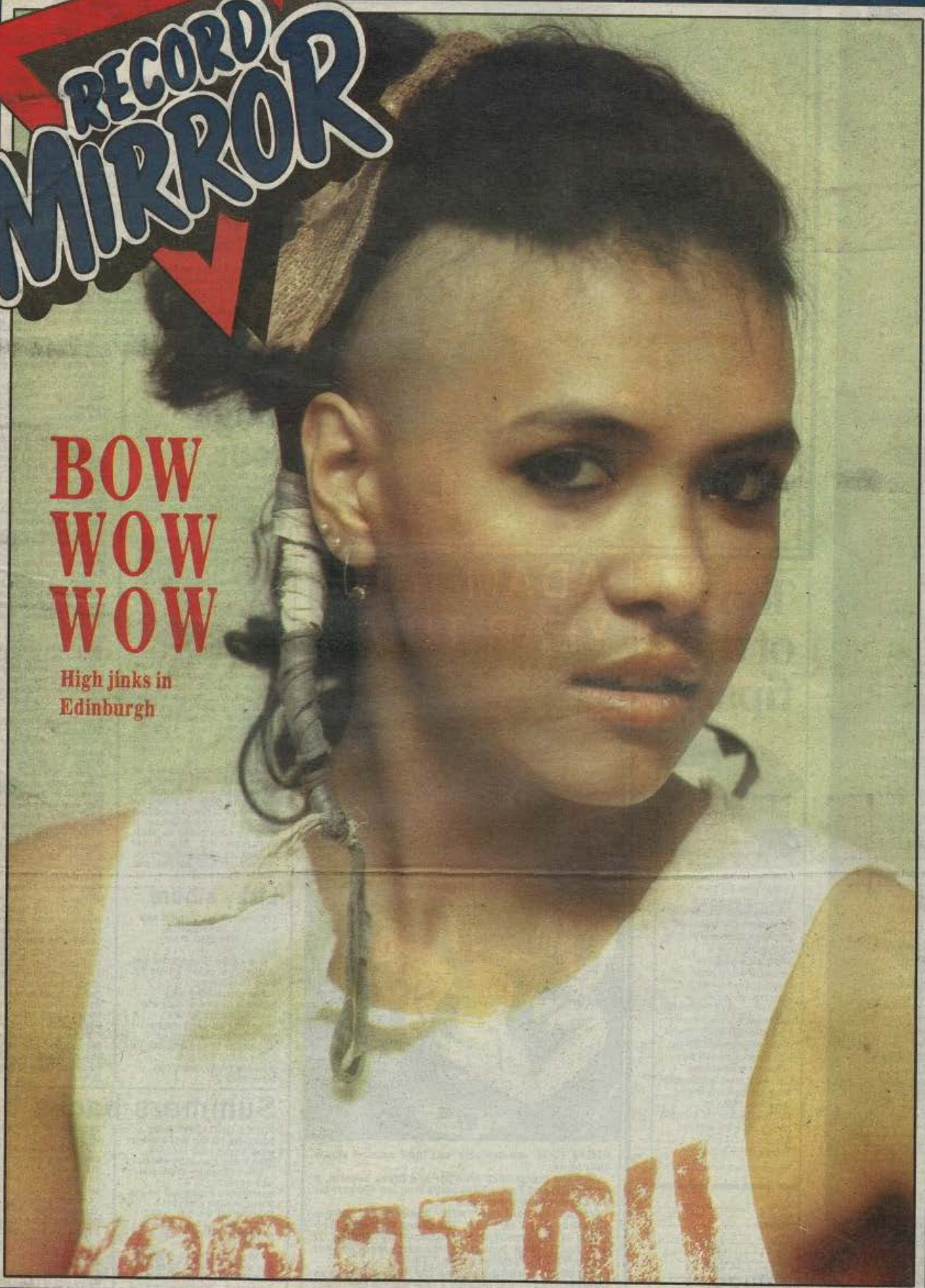


RECORD MIRROR

BOW WOW WOW

High jinks in Edinburgh



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ADAM NEW YEAR TOUR

ADAM ANT, who celebrated his birthday on Tuesday, announced on Radio One that Adam and the Ants are planning a tour for the New Year.

Adam said: "that the tour would be revue type shows, very colourful and historical. We intend to transform each theatre that we play and each performance will have two parts. There will be dancers, which will obviously test the stamina of all of us. Although it will be a financial disaster I think it will be worth it."

Rumours are that Adam and the Ants will play several Christmas shows at different venues in London and the nationwide tour to start in January but there were no more details at press time, although it is expected full details will be announced next week.



STRAY CATS are bringing out their second album next week.

And the group have brought in a brass section, a harmonica and Tones keyboards man Ian Stewart for the LP, entitled 'Gonna Ball'.

Having hit stardom with their debut single 'Runaway Boys' last year, the group recorded their album at the prestigious Montserrat Air Studios. It includes 11 new numbers including their current single 'You don't Believe Me'.

The band - who supported the Rolling Stones in Georgia, USA - will take on a tour here in the "near future".

POLICE ON SALE

THE POLICE are ON at last for their provisional dates. After months of speculation the band have decided to follow up their three concerts at Wembley Arena with gigs in Brighton, Birmingham, Deeside, Leeds and Stafford.

The band play: Brighton Conference December 18, Birmingham International Arena 19, Queensferry Deeside Leisure Centre 21, Leeds Queens Hall 22 and Stafford New Bingley Hall 23.

Tickets for all the gigs go on sale this Sunday (November 8) except in Newcastle where they are on sale on November 9.

Their dates are on top of the gigs at London's Wembley Arena on December 14, 15 and 16.

HOW TO BOOK: London tickets are available now from Police Box Office, 12 Great Newport Street, London, WC2 HTJA. Postal orders only should be made payable to Straight Music and sent with a SAE. Tickets are limited to two per applicant. They are priced at £5 and £4 and are also available from London Theatre Bookings, Premier Box Office and

Damned mega-tour

PUNK PIONEERS The Damned are back on the road again for a massive tour leading up to their Christmas On Earth appearance at Leeds Queens Hall.

The group play: Newcastle Mayfair November 12, Edinburgh Odeon 13, Skegness Town Hall 14, Grimsby Town Hall 15, Doncaster Rotters 16, Middlesbrough Gaskins 17, Leicester De Montfort Hall 18, Bradford Tiffany's 19, Colwyn Bay Pier Pavilion 20, Manchester University 21, Reading Top Rank 22, Brighton Top Rank 23, Cardiff Top Rank 24, Birmingham Locarno 25, Blackburn King George's Hall 26, Hanley Victoria Hall 27, Liverpool Royal Court 28, Bristol Locarno 29, Dunstable Queensway Hall 30, Portsmouth Locarno December 3, West Runton Pavilion 5 and London Lyceum 6.

Tickets for the gigs are all priced between £3 and £3.50. The band are also due to bring out a best-of album on November 13 simply entitled 'The Best Of The Damned'. It features such tracks as 'Neat Neat Neat' and 'New Rose' as well as rare numbers including 'Jet Boy', 'Jet Girl' and 'Rabid (Over You)'.
LEEDS tickets are available from Police Box Office, 1-2 Munro Terrace, London, SW18 8DL. Postal orders only should be made payable to Straight Music Ltd, and sent along with a SAE. They are also available from Leeds Queens Hall Box Office, Leeds Barkers, Sheffield Virgin, Hull Gough & Davy, York Sound Effects, Middlesbrough Hamiltons of Teeside and Newcastle On Tyne Virgin. Tickets are limited to four per applicant.

Lizzy album

THIS LIZZY bring out a new album on November 20 - just as they start their belated tour.

It is called 'Renegade' and is their first studio album for over 18 months.

The group have also added a couple of dates to their forthcoming tour. They play an extra date at the Liverpool Empire on November 23 and a fourth night at the London Hammermith Odeon on November 28.

STAFFORD tickets are available from the same address as above and tickets are limited to four per applicant. They are also available from Stafford Lotus Records, Hanley Mike Lloyd Records, Derby RE Cords, Nottingham Selectadisc and Newcastle Under Lyme Mike Lloyd Records.

People applying by post to the London box office should state for which concerts they require tickets.

Summers backs BPI

POLICE GUITARIST Andy Summers hit out last week at people who tape records from friends and the radio.

The millionaire superstar was speaking at a conference organised by the music industry bosses' association the BPI, which claims that taping music is costing millions in lost record sales.

"We are not being greedy, but we don't want to see the music industry die," said Summers. "Money spent on these blank tapes should be

available to promote new talent."

And the top bosses are even more annoyed because the Government has rejected an appeal from the BPI to put a levy on blank tapes as "compensation" in a recent 'Green Paper' on copyright, which includes royalty payments to musicians.

Other top stars like Sheena Easton, Cliff Richard, Debbie Harry and Chris Stein have put their names to a campaign to put a levy on blank tapes.

Roddy teams up

SPECIALS GUITARIST Roddy Radiation's new band Roddy Radiation & The Tearjerkers is teaming up with The Bureau and the Mo-Dettes for a joint tour together.

The bands all go out on the road under the banner 'The Good, The Bad And The Ugly'.

A juggler, a comic, poet and dance group as well as another band also join in on the gigs, which will have various surprise guests added to them.

Dates set are: London Middlesex Polytechnic November 25, Uxbridge Brunel University 27, Southampton University 28, Oxford Scamps 30, Wrexham Memorial Club December 1, Birmingham Locarno 2, Manchester Polytechnic 3, Bristol University 4, Guildford Surrey University 5, Liverpool Club Zoo 7, Reading University 8, Nottingham Rock City 9, Coventry Warwick University 10, Newcastle University 11, Durham University 12, Sheffield Lyceum 13, Hull Tower 14, Slough College 17 and London Venue 23.



Glenn Tilbrook of Squeeze

SQUEEZE TOUR AT LAST

DETAILS

SQUEEZE ARE back on the road again after much confusion following the departure of keyboards player Paul Carrack to Carlene Carter's band. Although dates are fixed, the band are keeping the name of Carrack's replacement under their belts.

The group start their tour at the Brighton Top Rank on November 27. They go on to play Stroud Leisure Centre 28, Reading Top Rank 29, Manchester Apollo December 1, Birmingham Odeon 2, Leicester De Montfort Hall 3, Liverpool Royal Court 5, Leeds Tiffany's 6, Glasgow

Tiffany's 8, London Hammersmith Odeon 10, Nottingham Rock City 11, Sheffield Lyceum 12, Swansea Top Rank 14 and Bristol Locarno 15. More dates are likely to be added for the group, currently in the charts with 'Labelled With Love'. There are no plans for a new album or single, but Chris Difford and Glen Tilbrook are currently working on some new songs.

Punk's not dead

PUNK ROCK is to prove that it's not dead with a massive one-day festival featuring 15 bands.

The event is called 'Christmas on Earth' and is being held at the Leeds Queens Hall on December 20.

Acts already confirmed for the event — which runs from 2.30 to 11pm — include: The Damned, Exploited, UK Subs, Anti-Pasti, Anti-Nowhere League, Cron Gen, Vice Squad, Charge and GBH, with the possibility of Killing Joke and Talisman appearing.

HOW TO BOOK: Tickets are available by post at £4.50 each from 'Christmas On Earth', 1-2 Munro Terrace, London SW10. POs only should be made payable to Straight Music. Tickets are also available from the Queens Hall, Virgin Records in Bristol, Cardiff, Coventry, Glasgow, Newcastle on Tyne and Sheffield and Bath.

Records Unlimited, Birmingham Cyclops Sounds, Blackburn Ames Records, Bradford HMV, Cardiff Spillers Records, Chester and Liverpool Penny Lane Records, Derby RE Cords, Devon and Cornwall South West Concert Club, Edinburgh The Other Record Shop, Hanley Mike Lloyd Records, Hull Gough & Davy, Leeds Barkers, Leicester Revolver Records, London Rock On, LTB and Premier Box Office, Manchester Piccadilly Records, Newcastle Under Lyme Mike Lloyd Records, Nottingham Selectadisc and Way Ahead, Stafford Lotus Records, Wolverhampton Sundown Records and York Sound Effects.



No plans for Rainbow.

RAINBOW CREAK into action this Christmas with a double "best of" album... but nothing else.

The heavy metal monsters' compilation comes out on November 14 and includes all the group's hits up until and including 'I Surrender', and is simply entitled 'Best Of...'

It has been mastered by the group's bassist Roger Glover and includes: 'All Night Long', 'Man On The Silver Mountain', 'Lost In Hollywood', 'Jealous Lover', 'Long Live Rock 'n' Roll', 'Stargazer', 'Kill The King', 'A Light In The Black', 'Since You've Been Gone', 'Sixteenth Century Greensleeves', 'Catch The Rainbow', 'Eyes Of The World', 'I Surrender', 'Gates Of Babylon', 'Can't Happen Here' and 'Starstruck'.

There are no plans for the group either to tour or release a new album or single.

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ANNABELLA LWIN reaches the sweet age of 16 this week, and she chooses the bathroom of an Edinburgh hotel to tell Korea girl **SUNIE** all about her Asian ancestry... and about **BOW WOW WOW**. The rest of the group can do nothing but raise hell — on page 4

PLUS!

WHAT'S IN a name asks **MIKE NICHOLLS** as he gets to snips with **HAIRCUT 100** — IN COLOUR — page 21

PLUS!

ROD STEWART'S back on top form with his new album 'Tonight I'm Yours' and this week he's yours as well — IN COLOUR — page 20

PLUS!

HEY HO, let's go as the **RAMONES** tell **RECORD MIRROR** just why they haven't sold out to punk, pop or reggae for the sake of a fast buck. Some things never change, in fact, as you can find out on — page 15

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Linx get ahead

TOP FUNK band Linx have a new single out this week — the second to be culled from their 'Go Ahead' album.

It's entitled 'Can't Help Myself' and backed with 'I'm Not Joking'. A 12-inch version features the album mix of the track with an "out front mix" on the B side, which is not on the LP.

The group start their first-ever tour at the Ipswich Gaumont which finishes with three nights at the London Dominion on December 4, 5 and 8.

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.

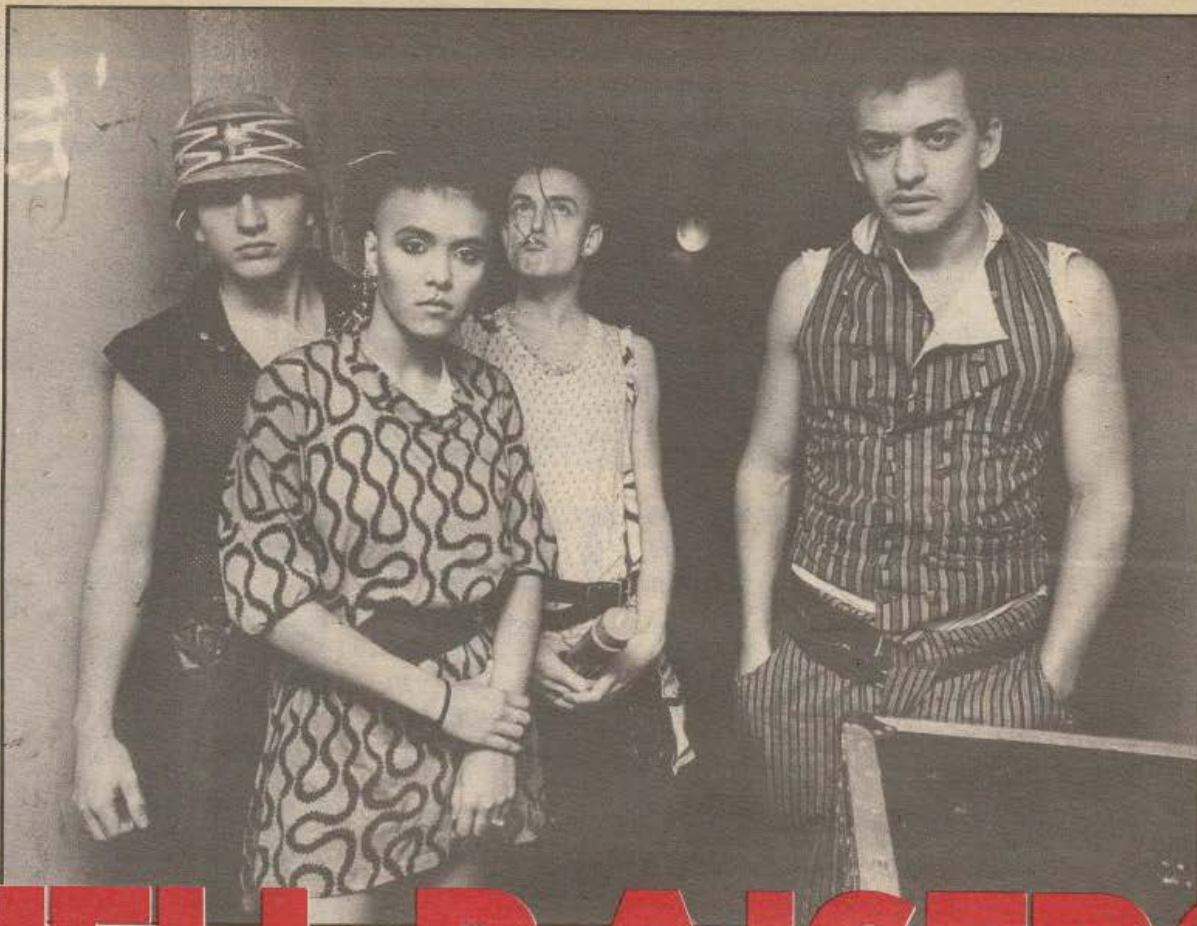


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ALBION
RECORDS

INDIAN RESERVATION

PICTURE BAG - LIMITED EDITION IN CLEAR VINYL + STICKER



HELL RAISERS

Or even, hair raiders.
Bow Wow Wow give SUNIE a
few close shaves and a
soaking in Edinburgh.

ARRIVAL

EDINBURGH. MUCH as I love it, doesn't have the most welcoming of faces — particularly on a freezing cold Sunday afternoon in October, when the light is falling and you're thinking longingly of opening time. Outside, biting sea air and the strangely austere consumer beat of Princes Street; inside our hotel, numbing politeness as the occupants of the lounge take tea.

Our little press party is gathered about the reception desk, trying to discover the telephone number of a club called Valentino's and thus the whereabouts of Bow Wow Wow; they're late. Someone looks over my shoulder. "I think they've arrived," he murmurs.

Wow! Yes, they've arrived. Suddenly, the reception area teems with colour and noise and girls and boys and Mohicans and shouts ("Leel' Ere, Maffi") and laughs and sashes and scarves and ridiculous shoes and — oh look, it's Annabella. She's smaller and much prettier than she appears in photos, and her hair's worn loose, hiding the shaven bits of the cautious Mohican she's just acquired.

"I know your face, don't I? Are you from Record Mirror? Oh yeah, I've seen your pictures." She grins engagingly with this announcement, and I am disarmed and charmed and embarrassed all at once. Sting, for all his supposed technique at this sort of game, could not have done it better.

Those TV Savages known collectively as Bow Wow Wow are promoting their first LP, the catchily entitled 'See Jungle! See Jungle! Go Joint Your Gang, Yeah, City All Over! Go Ape Crazy!', and that promotion includes a round of talks with such as myself as well as the tour which has brought them to Edinburgh. A tour which began with the band, out of naive or bloodiness or under-rehearsal or perhaps more mysterious causes, playing a set that included little or none of the material on the LP. A swift and doubtless rather urgent word in their ear from the new label, RCA, has since disabused

them of the notion that such behaviour was a Good Thing. They're playing the LP songs. But more of that later.

THE INTERVIEW

IN THE meantime, here I am nodding off in front of the telly in my room, killing time until after Bow Wow Wow's soundcheck, when I am told that I may speak to Annabella. A knock at the door rouses me from my repose. Miss Lwin herself stands at the door, a plate of cream cakes in her hand.

"Shall we talk now? Only I've got nothing to do until soundcheck, so we might as well." But of course, 'Great Railway Journeys Of The World' hadn't kept me awake, but I'm sure Annabella will. How are you, then?

"I'm feeling a bit rough because of going to bed late, but I'm all right. What really worries me is my voice. 'cos I don't smoke or anything, but my voice just conks out now and again. We finish this tour at the end of the week, on my birthday, then apparently we've got three days off — generous lot — then we're going off to Europe somewhere. Berlin, places like that. It's a real laugh on the road, I like it much better than staying at home. I get bored staying in one place all the time."

"You've got two dancers (trading under the unlikely handles of Boo and Fuffi) travelling with you now; does that make life easier than when it was just you and the boys?"

"In a way, because it's female company for me. It doesn't make any difference to the fact that they all tease me, but they do it to the other girls too, so I don't feel so left out!"

Where do you come from, Annabella? I take it we can discount your guitarist's claim that you are a boat person...

"My dad's Burmese, right, and I was born in Burma, in Rangoon. My mum's from Devon, don't know how they met. My brothers, I've got three brothers, they were monks for a while — like me with this hairstyle! They can speak Burmese a bit, but I can't. I left when I was young, but I've been back a couple of times. It's a lovely country, really peaceful and tranquil. You can only go in for 10 days unless you're a citizen, though, and it's a weird country. Real weird. It's very mystical, like India I suppose. Half of me's there, right, and half of me's here. Don't you feel like that?"

Yes I do, except that I haven't seen the country that half of me belongs to. I just carry this name around to remind me. I pause to think about the next question, but Annabella gets there first.

"Go on, ask me: AM I A VIRGIN?" She shrieks with laughter. "Do you know, the woman from the Sun said to me, 'Oh Annabella, everyone in the office wants to know — are you a virgin or not?' I said 'it's none of your bloody business!' I wouldn't dream of being so impertinent."

"Good. Because I wouldn't tell you anyway."

There is another person who's rather concerned by our charming friend's chastity — or otherwise — however, and that is Mrs Dunn-Lwin, her mother. That lady has been dubbed "formidable" by an uncharacteristically polite music press; in fact, she sounds absolutely terrifying, and more than slightly irrational. Her activities to date have included stopping a tour, making RCA promise in writing that her daughter is not to be marketed as a Sex Kitten and even tipping off the forces of law and order that 1) her daughter was being held at a pornographer's den at four in the morning (the "pornographer" being BWW manager Malcolm McLaren and Annabella being at home in bed), and 2) making another, but this time anonymous, call to the Bow Street brigade, saying that the group were drug users. This second little number resulted in stops and searches and a visit to the none too ecstatic staff of RCA Records by card-carrying DS men on the trail of these young villains. "Formidable", eh?

"My mum thinks I get raped by the band, or something. You know, in LA someone told me I was the new wave Brook Shields — what an insult! She always has her mum with her; well, one day she's going to get sick of it. I don't get on with my mum. I don't like my family to be involved with what I do in the band; I mean, you wouldn't like it if your mum appeared at your office saying 'hello Sunie, I've brought you some pies', would you?"

No (my mind boggles at the very thought), but my mum is

CONTINUED PAGE 6

& MORALITY



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DECEMBER

- 1 LEEDS Tiffany
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HELL RAISERS

FROM PAGE 4

very involved - from a distance - in my work. She watches what I do and she's keen for me to do it well; that's natural. "She supports you? My mum doesn't support me at all. She's only proud of me, and in a way that's just over the top."

The thing with mothers and daughters, I suppose, is that they always want you to live out something for them.

"I think that's the case, and I think my mother's jealous about that. I'm not trying to be bitchy. I respect my mother a great deal because she brought me up, and she's put me here, but we just don't see eye to eye at the moment. I'm getting older and I want to live my own life; my mum's got no right to interfere in my career, as far as I'm concerned. The thing is, too, that she's a nurse, so she sees all these girls my age or younger coming in for abortions . . ."

Did you know by the way, that the latest music biz gossip says that you're actually 20 years old?

"Oh no! Really? Oh, that's silly. I wish I was - no, I don't. I'm glad I'm 16 in a few days, though. I'll make things easier."

What about money? Does your mum have control over it?

"Oh, you mean like stage children? No, it's paid to me and I look after it. One disadvantage of being 16 is that I'll get taxed now, I suppose."

To escape the clutches of a domineering parent and fall into the lap of Mr Malcolm McLaren might be regarded by many as a trying-pan to fire job. Are Bow Wow Wow a conceptual exercise, like the Sex Pistols, do you think?

"No, it's a very natural happening. I mean, Malcolm tries to guide people in some direction; perhaps for him that was all an experiment, but I think they were just ordinary blokes off the street . . . I met John Lydon in New York. He bought me a drink. Nice bloke."

That's interesting, since I'd heard that relations between the singer and his one-time manager were so cool that McLaren had declared that Lydon could buy a ticket like anyone else if he wanted to see Bow Wow Wow play. Still, let's press on, since soundcheck time approaches. We talk about singing, or at least to begin with we talk about singing 'Chihuahua', the new single. How did it feel to declare "I'm a rock and roll puppet in a band called Bow Wow Wow", not to mention "I'm a horrid little idiot" and "I can't dance, I can't sing, I can't do anything"?

"I know it sounds a bit degrading. When I came to do it I just tried to be sarcastic; the whole point is how the press, like yourself, see me as a little girl, and I'm lost, and a tool and a puppet. I'm not like that, but this is our view of how people see us."

The singing on the LP is much better than the singles or the 'Cassette Pet' collection had led me to expect.

"Much more melodic, isn't it? They'd been hoping my voice would get more tuneful as I got older! I've only had three singing lessons in my life, and they haven't worked at all. My teacher, the one who was in 'Rock 'n' Roll Swindle', told me how to do this diaphragm business, but she reckoned I should take my time, to build up my voice 'cos I'm still growing."

One of her favourite songs on the LP, she says, is 'Wild in the Country', a whooping great splash of exuberance apparently inspired by Annabella's love of the great outdoors ("I love it, it's brilliant. My aunt lives in the country"). It reminds her of 'Sexy Eifel Towers', which reminds me; I always found your ingenious explanation of that song's lyrics a bit hard to swallow. I mean, all that stuff about a girl jumping off the Eiffel Tower . . .

"It's true! When Malcolm explained the whole thing to me, that's what he said. So I tried to imagine myself falling off a tower, 'cos I don't like heights much anyway, and it was great. I really got into the song!"

But everyone interprets it as a song about sex.

"That's just because of the title."

But you're gasping and saying "I'm coming, I'm coming!"

"Eifel Towers. I love you! Yeah, I'm dropping, falling to the ground, see? When I sing the song, that's what I'm thinking about. I can understand about orgasms and all that. I can understand it. But I don't care - I suppose if people are thinking that, at least it shows they've got some imagination somewhere."

Dare I say that I'm still not convinced? No, there isn't time - Annabella has to soundcheck. Off she goes. We resume our conversation later, as she gets made up and changed for the gig. Room-mate Boo wants to watch Dallas, so we adjourn to the bathroom for our chat, and Annabella tells me that she's growing up a lot, growing wiser about life. Funny sort of world to grow up in, though, isn't it? It's not Real life.

"Oh, it is. It is, really, I'm not talking about the circuit and syndrome of the music business, and whatever happens with the band. It's when you travel to different places, the people that you meet and the things that occur, you know? You learn a lot."

One hard lesson to learn was that Annabella might not be the sole, shining star of Bow Wow Wow. At one point it looked as though she'd be sharing the limelight with Lieutenant Lush, aka face-about-town George 'O'Dowd'; it even got as far as Lush performing an encore with the band after their Rainbow 'unfair' performance.

"Malcolm thought it would be better if we had other people, rather than just me as the focal point all the time, so it would be more like a big party on stage. But that idea fizzled out - we tried a girl, too. Yeah, it made me feel bad at first. That's how we ended up with the dancers - we got them in instead. They're not pro, really, but that's accepted, and that's fine."

I've heard that Malcolm takes each band member aside for a pep talk every now and again, like a football manager, in order to get the best out of them. Don't you think that perhaps the whole threat of taking the spotlight off you was something to get you up a bit?

"Oh . . . If he ever found someone to replace me I'd get really jealous I'd probably go off on my own, really determined to succeed, like what happened to Adam Ant when he got kicked out; he was determined to get his own back, and he did. I dunno, I think you could be right there. But I don't worry about things until they happen, it's the best way. I have been sacked from the band twice, mind you. I reckon that was a test. The first time, I didn't give a shit, but the second time it happened I'd got so involved with them, I felt really bad."

What were you sacked for?

"I don't know; I never did ask them the reasons. They said I wasn't showing my identity, not trying hard enough. Then they asked me back, 'cos they said they couldn't find anyone else. So now I just concentrate on having a good time, on letting myself go - the thing is, I get selfish sometimes; I get so carried away with what I'm doing that I forget about the



"Neither are you," I reply, and make my exit. Mr Ashman has earned a reputation in previous interviews as what we in the trade call a Bolshie Bastard, and I don't want him getting the upper hand in this confrontation already.

The club is packed; I'm told it's the busiest night there's been for ages. I meet friends and acquaintances in the crowd; small world, this, in a few minutes. Bow Wow Wow take the stage. It's the hotel scene all over again, the explosion of noise and colour, but the onlookers here are prepared for it. They cheer, rather than gawp incredulously.

The stage is tiny, barely allowing room for Boo and Fuffi to do their stuff, and Annabella tips over at one point, but who cares? ("Did you see it?" demands one of the band later.

"Knickers and arse hanging out all over the place! Was we killing ourselves.") Boss player Leroy Gorman is wearing an absurd painted army helmet over his blond hair. It's getting hotter. The band are brilliant, bursting with all the excitement and vigour that's so potently missing from the bulk of bright young hopefuls on the current 'lucky' shortlist. They play everything, from 'C3' to 'Chihuahua' and all points in between, and when they finish they're inevitably cheered back for more.

Some half an hour later, I collide with them in the bar upstairs, whence we have all been driven by some quirk of the drinking laws, and I am introduced to the boys. I've been swilling back the vodkas, but I'm not tight enough to be unaware that this is going to be a rougher ride than the cosy little chat with Annabella. Still, I manage not to flinch when Dave Barbarossa, company drummer and a pretty muscular sort of chap, slides up as close as I see - touching distance and plants a deliberate kiss on such cheek, then on the mouth. With an effort, I don't even blush. "OK," he says. "I'll do an interview with you." Oh great, I passed the audition.

Here's Matthew at the bar, evil-looking with his shaven head and cave-man waistcoat, but affable enough. His amiability emboldens me. Hey Matthew, I thought you'd be stropy and obnoxious. He turns round, amiability vanishing. "Yeah? Well, yeah. Why do you always come out with this whole saooty bit in interviews, but the bully boy image? All that stuff about New York girls - 'I haven't seen any real spankers yet.' Make you sound like Steve Jones, doesn't it?"

"No, actually it doesn't. And I think you're a real wanker for saying it. Look, I'm totally honest, right? It's true, I'd only been there a day and I hadn't seen any real spankers yet. Right? And the other bit was true, it is the land of the big arse. You're a wanker."

Fine. Interestingly enough, it's the Steve Jones jibe that clearly ruffles the most, for he refers to it several times in the course of the evening. But for now, he's coming on threatening, and a new thought has occurred to him.

"Do you want a punch in the mouth?"

I decline. Annabella, meanwhile, is showing the youth of Edinburgh what the dancer's lor, and Leroy is keeping her company; they don't seem to stop for hours. Lee appears close by for a second - "Come and have a dance, go on!" - but even though it's the one offer I get all night that I actually dare respect in print (barring Matthew's punch in the mouth), an acute attack of self-consciousness forces me to refuse.

This may have been a mistake, for as I'm standing chatting to a friend, who happens to be one of the natives, something rather odd occurs. (Those of you with delicate sensibilities are advised to turn the page now.) Suddenly, someone's head - or, to be more precise, someone's neck - is between my legs. Before I can even raise a murmur of protest, much less scream or run away, the owner of the neck draws himself effortlessly up to his full height, and lol there am I outside the shoulders of Mr Barbarossa, like the female half of some absurd circus duo, clutching my bag and trying very hard indeed to look unperturbed . . .

Well, he sets me down on the ground, then wanders off to continue his ogling of the city's laziest, never forgetting a nod and a grin for their somewhat nonplussed boyfriends.

Matthew's back at my side, with a proposition:

"Come on, let's go back to the hotel before the others. I've always wanted to 'ave a journalist, so I could tell all me mates about it."

Well, never think I'm insensitive to the honour, Matthew; indeed, I've had a soft spot for you ever since you offered me a punch in the mouth. You're definitely my favourite, but the night is still young, and the bar is still open . . .

When it finally closes, we make our way back to the bus ("come and sit down the back with us") and set off for the hotel. Leroy gets off at the lights to rescue a stranded mate, and the cruder elements within our party, which comprises band, dancers, crew and miscellaneous piratical mates, elect to leave him in the road and drive off. Minutes later, however, we discover that Lee is still with us; barechested in the freezing night air, he's hanging onto the ladder of the back door, knocking on the windows and laughing fit to bust.

LATER

THE BOYS are in a frisky mood; I make this brilliant deduction from the way I'm rugby-tackled as I walk down the hotel corridor to Annabella's room to retrieve my tape recorder. Ragging the girls may be fun, but having a real live journalist to bait is just about seventh heaven. I hide out with Annabella and Boo for a while, then head off for my own room, escorted by the singer, in a spirit of female solidarity that would make Jane Fonda cheer.

When she leaves me on the landing however, it all starts to go horribly wrong: they're lying in wait - of course - if I can only get to the door - get the key in the lock - turn it - I can't get the bastard thing out again - Leroy's knee forces the door open. I'm screaming but that's no use . . .

Ever had a fire extinguisher turned full on you? Don't worry, even if you haven't you can doubtless imagine the finer points of the experience. You're blinded, drenched, frozen and rendered incapable of more speech than a few strangled gasps, all in one go.

Since I'm fool enough to dry my hair, put on a clean shirt and emerge to face my predators, I'm treated to a further attack with sandwiches and coffee, but this is at the hands of an over-enthusiastic minion. The boys have calmed down; their interest can't be sustained for long, even by such a prize victim. Matthew even turns solicitous: "Don't come with us, he warns, eyeing his holster troops, "or you'll get abused. Honest, I would, if I was you." Best advice I've had all night: I take it and go to bed, leaving my best shirt steaming dry by the fire.

Very, very late at night there's a tap at the door. Christ, what now?

"Maff, Matthew. You in there? Maff." I don't even bother to yell "no" or send the whisperer away.

"I've got the key," says the voice, and then it's gone. Someone in search of a lost room-mate? A spy with a coded message? It's too late to speculate, it's becoming the morning after the best Sunday I've ever had before.

I go to sleep.

PICS BY SPUD MURPHY

audience. That's bad, isn't it? But I try to remember to get the audience involved."

"The Manet picture. And I don't regret doing it, either. No, the best thing is touring. Making some money! And going to America."

During the course of this conversation, Annabella has dressed her hair, made up her face and changed into a delightfully short tunic ("this is what my mum would call obscene") ready for the show. After repeated urgent summonses from downstairs, we make our way to the tour bus - everyone else is already there, waiting - and head off to Valentino's.

THE GIG

ON ARRIVAL, we go straight to the dressing room. I hang up my coat and prepare to leave, but am accosted by Matthew Ashman (guitar, Mohican and mouth), who wants to know if I've got any snouts. I have, but they're menthol. That's all right, he says, and takes one. Then he looks up accusingly.

"Erel You're not Scottish!"

ONE LINERS...

THIS WEEK brings tales of popsters here, there and everywhere studiously doing Their Own Thing, in search of inner fulfillment, peace of mind, career satisfaction — and, of course, cash and publicity: let's start with Japan's Mick Kern, noted sculptor and chef, who has been invited to lecture at Birmingham Uni — no, not a Fanny Craddock type appearance, the lad's going to speak on Sculpture... colleague David Sylvian, meanwhile, is off to China with his video camera, the results of his jaunt to be used as part of the stage show when the svelte ones next tour the UK. Mind how you go, Dave, or you'll be whisked off by the old Red Guard and end up doing forced labour in a paddy field somewhere... not to be outdone by these oriental adventures, film editor and ex-fashion photographer Cameron McKay is jetting off to Japan for a spell on the other side of the lens, as a model... a lowlier form of travel was enjoyed by Slade's Dave Hill the other day: sitting atop a pile of Red Star parcels in the guard's van of an overcrowded train to Wolverhampton, he chanced upon Dave and Cheryl of Bucks Fizz, no less; the three spent the journey playing charades (at least, that's what they tell us)... lovely Annabella Lwin celebrated her 16th birthday on Saturday by playing a boisterous gig at Bath Pavilion (flanked by the other Bow Wow Wowers, natch) and sipping champagne under the watchful eye of her Auntie... Heaven 17's Marilyn Ware is preparing to get spliced: he weds ladyfriend Karen in Sheffield this week. Dapper Ian Craig Marsh is rumoured to be next on the list, but (breathe a sigh of relief here, girls) hunky Glenn Gregory is still extremely free — and in search of a new flat, too. Offers?... talking of the Penthouse And Pavement gang, a delightful story reaches our ears concerning a batch of promo videos of them and of Simple Minds; Virgin had the things copied onto supposedly blank tapes and shipped out, only to discover that beneath the synthesiser doodlings of both acts were some very naughty porno films: needless to say, none of the tapes has been returned as faulty... old codgers The Police, young coquettes the Go-Gos, old punks Chelseae, young punks Chron Gen and the in-between aged-but-nonetheless-charming Mr Jools Holland all celebrated Hallowe'en together at a party thrown by their owner, Miles ("Mr 90 per cent"), Copeland; many a punch-drunk casualty ended up prone beneath the pumpkin lanterns... for those who want to know what Debbie Harry really looks like with her new auburn locks (ie without a funny wig), we advise the purchase of November's issue of high society rag The Tatler, which shows our Debs boogieing the night away at the newly-reopened Studio 54... partner Chris Stein launches his own label, distributed through Chrysalis, quite soon; first acts to be signed are something / someone called Snooky, a rapper called Freddie, and the Bratles, of whom Stein is a devoted admirer, and all of whom are under 10... killing time prior to the release of their "love songs" LP, Strangler Jean - Jacques Burnel has been producing — and popping up as guest player with — froggie combo Taxi Girl... of all the redundant battles we've ever seen fought, the dullest must be the one currently raging between Girl (new LP title: 'Wasted Youth') and the jolly combo known as Wasted Youth themselves; W - Y - The - Band rant that Girl are plagiarising, while the effeminately-named ones claim that they've had a song of that name for yonks (and why not? they have been around for donkey's years, after all) — the point is, who the + + + would want a label like that anyway?... and finally, a meeting of two Great Ladies Of This Nation found Toyah Willcox (of stage, screen, vinyl, cosmetic and wage dispute fame) having a natter with the Queen Mum; the story is that they were both involved in a charitable youth club project, but our money goes on the more-front-than-Woolworths Willcox bending the old lady's ear for a date with grandson Prince 'Randy' Andy



THE SCORPIONS: "voiceless"

SCORPIONS STILL STING

EVER WONDER what happened to the Scorpions, since they released their last album and played their last concert more than a year ago? Gather round and Herman Rarebell the drummer with Germany's leading heavy metal band will tell you a sad story.

"We were in the recording studio when Klaus our vocalist lost his voice," he says. He just couldn't reach the high notes anymore, so we haven't been able to do anything for a year because Klaus was advised to rest.

"He asked us if we wanted to go out and tour with another vocalist but nobody sounds quite like him, so we were happy to wait until he got better."

So far the treatment has cost thousands but apparently it's been worth it. The Scorpions are planning to release their long awaited new album 'Blackout' in February when they'll also be starting a coast-to-coast British tour.

Meanwhile, Herman the German releases his solo album 'Herman Rarebell' this week which he describes as "white funk". It took six weeks to record and featured on the album are his old friends D. H. Cooper and George Phillips.

"I'd just like everybody to know that the Scorpions still have plenty of sting," says Herman. ROBIN SMITH

COME HOME TO COSTELLO COUNTRY

ELVIS COSTELLO didn't find his Nashville pilgrimage to record his 'Almost Blue' album easy according to 'The South Bank Show' (ITV Sunday November 8, 10.30pm).

The programme documents Elvis Costello's attempt to pay homage to the country music icons of Johnny Cash, Charlie Rich, Gram Parsons, Don Gibson, George Jones and Hank Williams from the early rehearsals in London to working with legendary country producer Billy

Sherrill in Nashville and returning to play a country and western club in Aberdeen.

But the central theme throughout the documentary is the relationship between Elvis's deferential respect for the music and Sherrill's paternal, almost patronising stance towards Elvis and the Attractions.

The cameras capture Elvis respectful, Elvis passionate, Elvis self-doubting, Elvis going through emotional gymnastics both on record and away from the studio while Sherrill sits impassively silent and authoritative.

Sherrill, whose track

record includes writing Charlie Rich's 'The Most Beautiful Girl In The World' and Tammy Wynette's 'Stand By Your Man' and producing virtually every country musician of note to have walked through Nashville city limits; alternates between trying to appear to take it seriously and playing games of oneupmanship with Elvis, dropping names and slapping him down to keep the sanctity of 'his' music pure.

It's a fascinating record of country's inherent reaction against the more flexible conventions of rock. MIKE GARDNER



ELVIS COSTELLO: "oneupmanship"

ARLENE PHILLIPS' HOT GOSSIP



THE ALBUM-DID 13
GEISHA BOYS AND TEMPLE GIRLS

THE SINGLE-DIN 38
SOUL WARFARE

- THE TOUR-NOVEMBER
 - 1. HAYES Alfred Beck Centre
 - 2. SUNDERLAND Sunderland Empire
 - 3. SHEFFIELD Lyceum
 - 4. SOUTHEND 10.15
 - 5. IPSWICH Gasmore*
 - 6. EASTBOURNE The Congress Theatre
 - 7. WORTHING Worthing Town Hall
 - 8. BOURNEMOUTH The Winter Garden
 - 9. BARNSTABLE Queens Hall
 - 10. BRISTOL Lyceum*
 - 11. MANCHESTER Free Trade Hall*
 - 12. EDINBURGH Dalrymple
 - 13. ABERDEEN Dalrymple
 - DECEMBER
 - 1. NOTTINGHAM Sherwood Rooms
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	10th	BIRMINGHAM	Bingley Hall
	11th	POOLE	Arts Centre
	13th	MALVERN	WINTER GARDENS
	15th	BATH	Pavilion
	16th	LONDON	Dominion
	17th	LONDON	Dominion
	19th	LONDON	HAMMERSMITH PALAIS

News Beat

'THE BEATLES APART' by Bob Woffinden (Proteus Books, £4.95) THE FASCINATION continues, this time with an illustrated update of the careers of the Beatles as individuals from the time they first began to go to their separate ways in 1967 (after 'Sgt Pepper') right up until the murder of John Lennon in New York last year. Bob Woffinden attempts to provide some insight in the text, but without any real interview material it's an efficient but scarcely fascinating read. The pictures help matters no little, but think twice before shelling out your fiver. JS.

'ALL YOU NEEDED WAS LOVE — THE BEATLES AFTER THE BEATLES' by John Blake (Hamlyn, £1.50) DON'T LET the cover put you off, just read the text. And there's plenty of it here. Printed in the "old style" for rock books (just like a railway station pot boiler), with a few pictures to brighten up the middle, 'All You Needed Was Love' is in turns serious, whimsical, quirky and ultimately fascinating. Evening Standard writer John Blake has researched his subject well, and had the benefit of complete cooperation with everyone except John and Yoko so the read is a great deal better than in 'The Beatles Apart' although the subject matter is virtually the same. But what makes it worth buying is Blake's own involvement. A true child of the sixties, he manages to offer a telling saga of incredible facts, incredible links and disillusioned dreams. Recommended. JS.

'DAVID BOWIE — PROFILE' by Chris Charlesworth (Proteus/Savoy, £4.50) THIS UNOFFICIAL biography's strength lies in the pictures, rather than the words. As with the majority of low-budget rock books, the layout is bitzy and there are large areas of white space here and there. For the Bowie freak only. What is recommended about the book, however, is a selection of unusual pictures of Bowie which you probably won't have seen before. SL

'THE POLICE: L'HISTORIA BANDIDO' by Phil Sutcliffe and Hugh Fielder (Proteus, £4.50) SO MANY profile cum biographies knocked out by over-paid, under-worked hacks to catch the Christmas rush to Smiffs look and read like the glorified press handouts they are. This book is a rare exception to the rule. Written by a freelance contributor and news editor of Sounds respectively, this is a carefully-documented insight into how the Police grew from a stunted punk band into the modern success story. There are several pictures from before even the very early days of the Police when Sting was in The Newcastle Big Band (snigger) and a picture of Stewart with really long hair. It does make a difference when the act cooperate, doesn't it lads? SL

'THE POLICE — A VISUAL DOCUMENTARY' by Miles (Omnibus, £5.95) ALL THE pictures from 1977 to the present, strung together with facts and quotes . . . and not at all bad to look at. Needless to say, where 'L'Historia Bandido' (above) is the "authorised biography" this is just excellently organised freelance, with more pics to the gallon instead of an exhaustive text. Official or unofficial, you pay your money and takes your choice. JS

'ALL ABOUT ELVIS' by Fred L. Worth and Steve D. Tamerius (Bantam Books, £1.95) YOU'VE HAD all the filth and scandal on Elvis Presley, the drugs he took (almost anything going), the girls he had and, probably, how many hamburgers he ate in his lifetime but do you know what brand of toothpaste Elvis used? Where he got his first guitar? The album that contained a piece of his clothing? Well, you might know this information but I didn't. I found this tome (420 pages) revealing and full of extremely fascinating facts. If you're an Elvis fan you'll find it enlightening and if you're not, there's some marvellous trivia to keep you amused. AM

'SEX'N'DOGS'N'ROCK'N'ROLL' by Tom Johnston (Hook Books, £1.95) ENGAGINGLY SUBTITLED "pop with its pants off" this is a slim volume of some of the irrepressible Johnston's best cartoons. With a humour he describes as "irreverent" (but would be more accurately put as "hilariously sick") the one-time

Record Mirror contributor hits out at targets like Heavy Metal, Oil, New Romantics, groupies and the shadier side of sex with killing results — in most cases. Don't buy if you're easily offended (but then you wouldn't get the jokes anyway). JS

'HYPE' by Robert Calvert (New English Library, £1.50) AMIDST THE avalanche of humdrum biographies, it's most refreshing to hit upon a novel. Particularly when it is written by one as unpretentious and articulate as the ex-lead singer of Hawkwind. A superbly trashy bed-time read, 'Hype' tells the story of a record company executive and the loser musician he's hell-bent on hyping. Calvert shows much authentic insight into the way music biz wheeler dealers operate and for those of us in the business, some of the characters and situations are embarrassingly real. Others are based on actual people eg the industry employee who keeps pet snakes and the existence of a certain shop in Soho where review copies can

be usefully sold. The actual plot is somewhat far-fetched and the conclusion too over-the-top for its own good but all things considered the book is well recommended. MN

'THE ROLLING STONES — THE FIRST TWENTY YEARS' by David Dalton (Thames And Hudson £7.95) WHAT A drag it is reading regurgitated press clippings. That is what approximately half of this flabby opus comprises, the rest being taken up by lots of pretty pics, a drug busts file (very droll) a pseudo preface and enough useless information to addle the mind of even the most committed fan. Most of the interviews which are reproduced were undertaken by American "writers" and hence could have been cut by 90 per cent. One is the last word in stream-of-consciousness drive! and it comes as no surprise to see Patti Smith's by-line at the bottom. PS: Bill Wyman possesses an unusually voluminous bladder. Sweet dreams! MN

'THE ROCK YEARBOOK 1982' Edited by Al Clark (Virgin Books, £3.95) THE SECOND meaty volume from Virgin, and a considerable improvement on last year's effort. And although the pages of adverts are irritating in a book that costs nearly seven quid there's over 250 pages of pics, reviews and interviews covering the rock year from August 1980 to August 1981. All the photos of the year, sleeves of the year, hypes of the year . . . plus updates on everything from one-hit wonders to books and films. Good to dip in to — and you can keep coming back for more. JS

'QUEEN'S GREATEST PIX' by Jacques Lowe (Quarter £3.95) 'GREATEST PIX' is 100 pages of photographs of Queen, most of them fairly recent, peppered with the insubstantial reminiscences of Paul Gambaccini, Ray Coleman, Ray Bonici, Ray Connolly and German writer Ziggy. It's a coffee table set for those with more money than sense after shelling out for the 'Greatest Hits' album and 'Greatest Pix' video collection. MG

'LED ZEPPELIN IN THE LIGHT' by Howard Mylett and Richard Buntun (Proteus £4.50) BEST KNOWN for his informed biographies about Zeppelin, Howard Mylett has turned his hands to a picture book of the band's activities from 1968, to their tragic demise in 1980. Helped by fellow Zep fanatic Richard Buntun, there's 96 pages of well printed colour and black and white pics of the band together with an authoritative text. I reckon that you won't have seen at least 65 per cent of the material before and they've even managed to beg borrow or steal a rare picture of Plant (love the haircut dear) when he was an unknown singer signed to CBS in 1967. It's good to see that so far the Zeppelin legend hasn't been exploited by flea bitten hacks, instead it's being written about by people who care . . . RS



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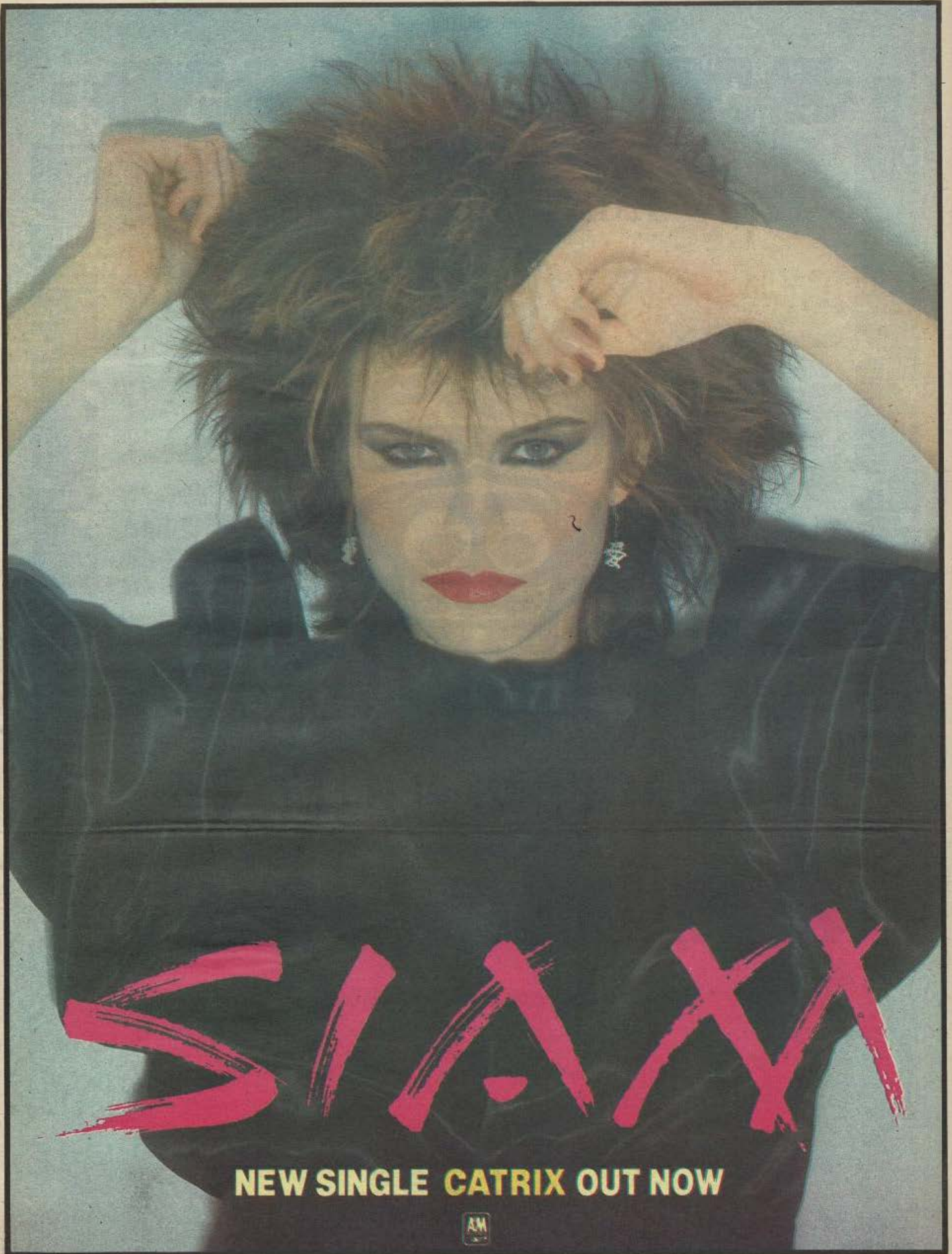
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A BRASH SPLASH

BEST THIS WEEK

CUBAN HEELS: 'Walk On Water' (Cuba Libre / Virgin). A very brash - sounding record, which is no bad thing in these days of polite funk and cautious pop. The Cuban Heels splash colour and vigour and bountiful beat over a song that owes a considerable debt to 'Golden Years', but then you can't have everything. The muscular sound more than compensates for any lack of originality in the songwriting department, and the production is splendidly robust without being ragged. Could have done without the free flex of 'Matthew And Son', though — a singularly pointless exercise, it seems to me.

NEXT BEST

DOLLAR: 'Mirror Mirror' (WEA). My expectations were high, after the ridiculously fine 'Hand Held In Black And White', but Dollar have slipped back a little with this one. It's catchy enough, but a bit insipid, and I wouldn't care if it weren't for the fact that we now know they can do better. However, this is immaculate, class pop of its kind, and the sort of thing against which the Human League and other such pretenders must be measured. Never underestimate an old trouper.

ELECTRIC GUITARS: 'Work' (Recreational). You probably wouldn't believe me if I told you the number of naff indie records that arrive here every week; they now far exceed the dross from the big labels. So it's a real pleasure (l'adiez and gen'lemen) to find a gem such as this popping up now and again. 'Work' is compulsive, beaty, rhythmic — serious fun. There is nothing amateur about it whatsoever, which is hardly surprising since it's produced by Dennis Bovell. Seek it out.

TRENDIEST

BLUE RONDO A LA TURK: 'Me And Mr Sanchez' (Diable Noir / Virgin). Here it is at last then, The Rumour That Ate Virgin Records. On first hearing, I was more than half inclined to dismiss the much-discussed Blue Rondo as a marginally superior version of Modern Romance, with the notable distinction of having trousers that keep their armpits warm. A further awful, however, leads me to conclude that 'Me And Mr Sanchez' is a catchy little number with a good deal of zest to its credit, even though the singer's not much cop and the "ay ay ay's" sound daft with an English accent. Probably a hit, too, but I'm glad Haircut 100 got there first.

SPANDAU BALLET: 'Paint Me Down' (Reformation / Chrysalis). Whatever happened to Spandau Ballet? I seem to remember that it was their avowed



CUBAN HEELS: muscular?

intention to create a new white dance music; indeed, I can recall Gary Kemp on 20th Century Box saying so, and adding that much as they all loved funk, they were out to make something new of their own, rather than copy someone else's dance music. 'To Cut A Long Story Short' and 'The Freeez' were a damn good start, even if they were a little stiff (fluidity has never been Spandau's greatest quality), but from then on Kemp started eating his own brave words. 'Paint Me Down' is the slickest yet of his funk facsimiles, and the most sterile; the groove has already become a rut. Until they pull themselves out of it, my desire is not so much to paint them down as to give them a brisk sandpapering.

AND THE REST

THE TEARDROP EXPLODES: 'Colours Fly Away' (Mercury). Nicely arranged effort by the latest TX incarnation, but the song doesn't come within spitting distance of the divine trinity of their last three singles.

Lots of brass, Julian singing less plaintively than usual — it's not a bad record, but it ought to be much better than this.

THE QUICK: 'Zulu' (Epic). Odd choice of subject matter, and the lyrics wouldn't win any prizes, but one thing this record does boast is the supple grace that all the funk nouveau lot are lacking (yes, even the ones I like). Good record; excellent example.

THE RAMONES: 'She's A Sensation' (Sire). Reasonable choice from 'Pleasant Dreams', an LP bursting at the seams with Singles. Will it be a hit, though? Not bally likely. And why? It seems that even in 1981, the world is not ready for the Ramones' timeless blend of guitar rock and early sixties pop. Come on and prove me wrong: I'd be delighted.

THE BELLE STARS: 'Another Latin Love Song' (Stiff). Title says it all, really. English funk I can tolerate occasionally, but English Latin music is really pretty hopeless, particularly when it's combined with the



Reviewed by **SUNIE**

desperately contrived image the Belle Stars have saddled themselves with. That said, the second song on this 4-track EP, 'Miss World', is much better. Instead of the 'Sleek Trick' - type diatribe I'd expected, it's a rather wistful affair, with some nice phrases about "banquets and bouquets" and a soft, regret - tinged vocal.

THE SKIDS: 'Iona' (Virgin). Don't think I derive any enjoyment from the following — I don't — but it has to be said, 'Iona' is the biggest load of pompous bludge I have heard in many a long day: a four - star, unqualified disaster. 'Fields' sagged well for the Skids' new direction, but this just kills the whole thing stone dead. It begins with Jobson's tuneless voice, naked and unashamed, delivering something that sounds like a drunk's rendition of 'There Was A Soldier, A Scottish Soldier' or some such, and descends into a squiggle of chants and pipes that defies the reviewer to find a kind word for it. Embarrassing.

THE PRETENDERS: 'I Go To Sleep' (Real). Remember when everyone said Chrissie Hynde was Sandie Shaw reborn? Well, with 'I Go To Sleep' she loses that tag forever: it's pure Dusty Springfield, from intro to Bacharach - style structure, but most of all in la Hynde's aching delivery. Whatever your opinion of the Pretenders as a group (and I for one think they stink), it's a fact that they've made some superb singles, and this is well up to scratch. It's not 'I Close My Eyes And

Count To Ten', mind you. But then, nothing is.

MINK DE VILLE: 'You Better Move On' (WEA). Classy music from another era, the sort of thing Ry Cooder does well. Mr de Ville's a pretty dab hand at himself, delivering a song more than slightly reminiscent of the Drifters' old hits with a fine degree of style. Save the last dance for me, Willy.

BEE GEES: 'Living Eyes' (RSO). Dull, dull, dull. But then what do you expect of people who hang out with Barbra Streisand? Just kidding. . . . Barry . . . er — Barry? You still there? Hello, operator? . . .

THE PIRANHAS: 'Vi Gela Gela' (Dakota). Ah, that African beat! (You know Africa — no, not that Africa, silly. Africa, Brighton). The Piranhas go native: not the most original of moods, though I suppose one could argue that they did it ages ago with 'Tom Hark'. It's a snappy little number, though the 'rap' at the end is somewhat ill - advised, but it's unlikely to gain them the moderate degree of recognition that is rightfully theirs. Pity, 'cos whatever their shortcomings, they've kept their dry sense of humour intact, and few of the other outfits on this page could say the same.

THE PROFESSIONALS: 'The Magnificent' (Virgin). "Who put you on a pedestal? Who's the one who ends up as the fool?" run the lyrics of this aural assault and battery job. It might be a love song, I suppose, but given that it's penned by Cook and Jones, it might not. The possibility that they're singing about Johnny Steerpike — sorry, Lydon — makes their plagiarising of the 'Public Image' riff particularly piquant.

TEARS FOR FEARS: 'Suffer The Children' (Mercury). OMD-ish ditty by this curious duo, who are exponents of primal therapy (letting out the frustrations that build up from when you're a baby, eventually resulting in adult neurosis). I don't doubt their sincerity, but kind thoughts do not a pop song make, nor well - meant words a hit. Still, it makes a change from Exegesis.

RACHEL SWEET: 'Then He Kissed Me / Be My Baby' (CBS). **REX SMITH:** 'Love Will Always Make You Cry' (CBS). Ah, the happy hit couple. And — you guessed it — are they a pair . . .

Rachel, who could cut cake from 20 yards with that awful, piercing voice, commits ritual murder on two classic songs at once, while boys' own pin - up Rex delivers a ballad that's so wet, you need wellies on to even get near it.

THE RONETTES: 'Do I Love You' (Polydor). Fill your shell - like orifices with this, Rachel, and give up. Still sounds classic, even though it's not the greatest song that ever got the Wall Of Sound erected around it. But 'The Best Part Of' Breaking Up' is on the other side, so who's complaining?

FRANK SINATRA: 'Say Hello' (Reprise). Gripe, it's the Pan Am theme it's also Frank 1981, running out of puff fast. All the relaxed strength of that marvellous voice is long gone, and it's just sad to listen to this nonsense. Pile into the back catalogue for the real thing.

KIT HAIN: 'Looking for You' (Deram). Ms Hain is "styled" by Perry Haines, these days. Perhaps next time she could get him to write a song for her? Almost anything would be better than this lame, production line pap. This year's bland.

LIGHT OF THE WORLD: 'Ride The Love Train' (EMI). **THE FRONTLINE ORCHESTRAS:** 'Don't Turn Your Back On Me' (Ice). Ah, Brittunic. I knew it would rear its head before this column was through. The Light Of The World effort is typical; tuneful, pleasant, but ultimately forgettable, proving once and for all that you may have the funk, but it won't get you anywhere unless that you've got a song to go with it. The Frontline Orchestra are much outstier, coming up with a killer dance record, but once again it's probably not a substantial enough song to make it a chart hit.

Q-TIPS: 'Love Hurts' (Rewind). I'm told that Q-Tips are still a treat to see live, but this hammy version of an over - familiar song will do nothing to enhance their reputation. Singer Paul Young sounds as if there's something stuck at the back of his throat; hope he manages to dislodge it soon. Mark this report 'Must Try Harder Next Term'.

STEVE MILLER BAND: 'Heart Like A Wheel' (Mercury). **STEVIE NICKS:** 'Leather And Lace' (WEA). Old wave Steves of the US step out. Miller sounds in pretty good nick (oops - sorry), that distinctive voice as temptingly laid - back as ever. Ms Nicks, however, is off dueting again, and since this time her partner is not the talented Tom Petty but dreary Don Henley of the Eagles, the results are predictably unattractive.

That's all!



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- 19 Queens Hall, LEEDS
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- 24 Hammersmith Odeon, LONDON
- 26 Hammersmith Odeon, LONDON

**Jot
RECORDS**

WHO'D BE the Ramones? Theirs seems to be a singularly unenviable position, bogged down in role of goofy punks from another era while making superb pop that gets overlooked in favour of more fashionable flavours of the month. Joey Ramone, a man whose intelligence forces respect even while his physique demands sympathy, is more than aware of their plight:

"We've had to show everyone that we are four unique, individual people and not some sort of cartoon characters. That was really frustrating; we're not clones or something, y'know? People just peg you, like 'you've got no say, you're just the Ramones,' and I hate that."

After an ill-fated attempt at alliance with Phil Spector, which came after repeated demands by the eccentric producer that he and the band work together ("he was on our backs for three years") the brothers teamed up with Graham Gouldman, ex-10cc member and the pen behind many a sixties hit, for "Pleasant Dreams", the latest LP. It's a masterful collection of pop-rock gems, from the brilliantly titled "The KKK Took My Baby Away" to the teenage death anthem "7-11" (don't mention 'pastiche' around here, pal). It hasn't been a huge success, and as yet it hasn't spawned a hit single. Hey Joey, are you one of those bands that are too good to be big?

"Well, it seems that if you're good, you're shafted

— automatically. If you can think, and feel — if you have any substance to you, any brain at all, you're out. I mean, REO Speedwagon are an insult to anyone's intelligence."

True enough. The unpleasant truth is, however, that REO Speedwagon are what the youth of America buys. Joey remains optimistic about this state of affairs, however; the 11 year-

olds of today, he reckons, are the ones who will eventually open their ears and decide "not to be assholes all their lives."

"We just did an American tour, and a lot of the audiences were really young kids. But we get heavy metal freaks too, the kids who are into Van Halen and AC/DC, and even people who grew up in the fifties to great music like Frankie Lyman

and the Teenagers, and who don't have anything to latch onto now. They can't relate to Journey or Foreigner, but they can get off on us."

What brings you to Blighty's fair shores, then? Seems a bit odd; flying in for just one gig at the Hammersmith Palais.

"Well . . . There are reasons I can't discuss. It's kind of politically involved — next time we're here, we'll

discuss it in detail."

Hmmm, very intriguing. Maybe it's some sort of record company contretemps, of which the Ramones have had their fair share. Joey recalls past frustration with Sire and distributors ABC and Phonogram, the former having the spirit but not the resources to really launch the group, while the other two just didn't seem to care.

Their latest distributor is WEA, a solid sort of base for the boys while they continue their battle to convert the world to the Ramones. It's got to be that way, because the brothers aren't prepared to compromise.

"We want everything to be right; we don't want any balls-ups or incompetence around us. We're not hard people to deal with: we *wanna do*. Lots of people don't wanna do interviews, don't wanna talk to their fans, want to be Rock Stars, something distant. We're not like that. But we expect efficiency."

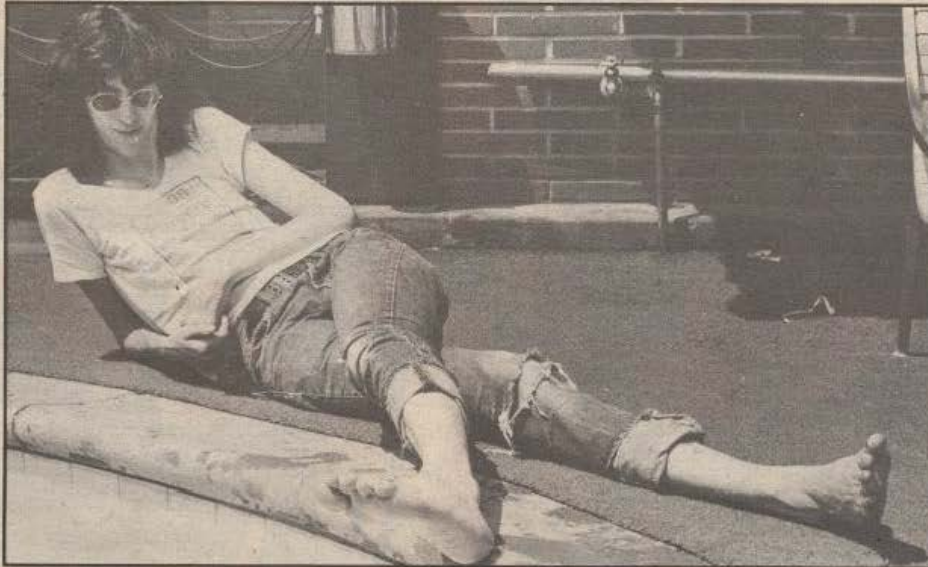
Efficiency isn't a word that many would associate with the Ramones. But they are, in fact, a highly professional outfit who take their art very seriously, as their show at the Hammersmith Palais some hours after we spoke was to prove. They scorn the paths to success which have seduced some of their contemporaries from the fledgling New York scene of '76:

"We're not Blondie. We haven't gone disco, we haven't gone reggae or whatever. It's been seven years now, and we haven't taken the easy route; it's a hard road for the band, but I'd like to think one day we'll break through. I wish more people would take that attitude, y'know, that there's hope, instead of just complaining that the radio's no good, the TV's no good."

The Ramones went about it and made something happen that was going to better rock 'n' roll, and we've evolved without going soft. Especially on this album, I think the edge is definitely there; live, too, we're on our best form ever."

One day, if there's any justice in this world, Joey Ramone's optimism is going to be rewarded. REO Speedwagon had better look out.

ETERNAL OPTIMISTS



SUNIE thinks the Ramones should be rewarded.

JOEY RAMONE: "We're not clones."

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ADAM: prancing ninny

FINGERPRINTZ: 'Beat Noir' (Virgin V2201)
By Mike Nicholls

UNsung HEROES with a fine songwriter, Fingerprintz have decided that third album time calls for a short cut to success. Swerving away from the sophisticated pop path they've enlisted Stones producer Chris Kimsey and taken to funk. Then added some fashionable brass and a busy beat, and allowed themselves to come over as a cross between Queen and some of the more inconsequential disco

excursions around. The end result is essentially unconvincing — clever clever dance music which is too lightweight for serious listening and not tough enough for the floor. Having said that, Jimmie O'Neill has nevertheless come up with another strong set of tunes. Song like 'Catwalk' and 'The Chase' boast good looks whilst 'Changing' incorporates a neat change in tempo. Moreover, each cut possesses an identity of its own which prevents the LP from wallowing in a morass of unstructured instrumental waffle, a fate which often befalls dance albums. The

two singles 'Shadowed' and 'Beat Escape' may well have stiffed but that doesn't make 'Beat Noir' any the less credible. Their sudden change of direction might not be too easy to swallow but as they admit themselves "you've got to be cool to survive". I'm not sure that Fingerprintz are either cool or will survive but they're having a pretty good stab at achieving both. + + + +

BLACK SABBATH: 'Mob Rules' (Vertigo 6302119)
By Robin Smith

COME ON, give them a chance. Despite their last minute pull out from Port Vale amid rumours that they were scared Motorhead would blow them away and the controversial line up changes, Sabbath are still an essential grass roots band.

Imitated by many, but never quite equalled, Sabbath are still an essential part of British heavy metaldom.

There's always a really spectacular sense with Sabbath whether they're in the studio or out on the road and there's always a growing sense of commitment that they're going to survive. In many senses this is a traditional album and maybe this would be the album that Ozzy would secretly admire, if he ever gets around to listening to it.

Mainly comprised of leadweight rifferama, the album maintains the awesome punch of 'Falling Off The Edge Of The World' through 'Voodoo' and the semi social comment of 'The Mob Rules' where Dio works overtime.

'The Sign Of The Southern Cross' is pure Sabbath poetry in motion and greasing the main parts of the rest of the album are 'Turn Up The Night' and 'Country Girl.' Wipe that sweat from your brows, this is pretty near tremendous. + + + +

BLUSTER'S LAST STAND (and no delivery)

ADAM AND THE ANTS 'Prince Charming' (CBS 85268)

By John Shearlaw
GOD, WHAT a mess! God, what an unholy mess! Let's take it all to grave excess! That way we can be sure that we'll be a huge success!

No, the esteemed Adam and the family-sized Marco didn't write those lines, but after listening to 'Prince Charming' (once, twice, a thousand times) you'd be forgiven for thinking that they could do. And set it to the tune of the 'Z Cars' theme. And add a few whipping noises. And sell millions of copies.

You see, 'Prince Charming' is possibly 1981's most barren statement of intent. A gruesome collection of two hits and eight songs, and a cacophony of noise to fill the grooves. Antmusic where none exists. Modern sounds for lost souls (and boy are they truly lost).

'I'm a big tough man with a big tough plan / Gonna take a whirl with a big tough girl / I'm a big tough man

with a big tough plan / Gonna spend my life with a big tough wife' ('5 Guns West').

The packaging is bad enough. On a gatefold sleeve Adam stares out of the front cover — Prince Charming with purple nail varnish. Marco, looking like a heavyweight wrestler (or even a beached walrus), and the rest of the boys stare out of the back. In the middle the Ants run — out of focus — in front of an artist's impression of a large country house. Here, one must certainly decide. Are they for real? Or is this deliberate tackiness? Image without execution? Fairground fun?

The record decides it all... forever. 'Prince Charming' is the last stand of a latterday General Custer; backed against the wall with nothing left to fire. Suicide for commercial glory. The end.

Adam Ant and Marco (or Marco, Merrick, Terry Lee, Gary Tibbs and yours truly) as 'Ant Rap' constantly reminds us have finished it all in the most glorious way possible. Out of ideas, out of charm — and into a rut —

their only way free is to get it all over with — quickly and clumsily, like a matador with a blunt sword. A messy way to go.

The carnage starts with 'The Scorpions', a jazzy track about a gang, 'Picasso Visita El Planeta De Los Simios', Spanish drive, 'Prince Charming', '5 Guns West' (which unashamedly rips off the 'Rawhide' theme and dies a horrible death) and 'That Voodoo'.

Further misery is inflicted later with a remixed 'Stand And Deliver', 'Mile High Club', the sublimely tedious 'Ant Rap' ('I'm standing here with my four men / Let's do that rapping thing again'), 'Mowhok' (an empty vein), and — yes folks, it's here at last! — 'S.E.X.' ('And sex is sex / forget the rest / The only thing that's free / The only great adventure left / To humankind, that's you and me').

We laughed at it, we ridiculed it. We threw it up against the wall. And it will still sell millions. Thank God this is the last time they'll get away with it. + + (one per hit)



GRAHAM BONNET: could do better

Looking under the Bonnet

GRAHAM BONNET: 'Line-Up' (Vertigo 6302 151)

By Robin Smith
ANOTHER OLD boys outing for the likes of Moody, Marsden, Lord and Powell, on Uncle Graham's solo album.

Granted, the man can produce immaculate singles, typified by 'Night Games,' but an album is a different story. At best it's workmanlike, Bonnet makes a creditable job of the Ballard songs 'SOS' and

'Liar' but the Phil Spector track 'Be My Baby' (hasn't this been flogged to death enough already?) is painful candyfloss.

Not even the songwriting partnership of Marsden and Moody is on form with 'Out On The Water' and 'Don't Stand In The Open,' hardly warranting more than a cursory listen.

With his new single 'That's The Way That It Is' sniffing around the lower end of the charts this man is at the crossroads. Could do better, as my old school reports used to say. + +

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DEPECHE MODE: sparkling

DEPECHE GET IN THE MODE

DEPECHE MODE: 'Speak And Spell' (Mute MUTE5).

By Sunie
IRRESISTIBLE DEPECHE! They light up a dull chart landscape, put fizz into a flat format ('futurism,' forsooth), and Davy Gahan's check suit puts the op back into pop. And all, apparently, without even trying.

Their chief skill lies in making their art sound artless; simple synthesiser melodies, Gahan's tuneful but undramatic singing and a matter-of-fact, gimmick-free production all help achieve this unforced effect. But a good listen to their first LP reveals smartness beneath the simplicity. The whole thing opens with 'New Life' and closes with 'Just Can't Get Enough,' a very tidy device. In between are eight sparkling songs and one instrumental, much to admire and little to disappoint.

'I Sometimes Wish I Was Dead' belies its precious title with an infectious swing

and a boppy beat, while 'Puppets' is a feast of Soft Cell-ish soul with the sinister catch-line: "I'll be your operator, baby — I'm in control..." from here it's a leap into the football chant intro of 'Boys Say Go', which conjures persuasive images of disco boys dancing (where I grew up, the best ones never danced with girls, only with each other) without descending to the trumpeting machismo of Me-And-The-Lads.

A classic Talking Heads line provides the jumping-off point for 'Nodisco' (as in 'this ain't no party, this ain't...'), whose dancefloor beat avoids mundanity by virtue of the bounce and freshness that pervades all the Depeche catalogue.

'What's Your Name' fairly jumps off the vinyl to proclaim itself The Next Single. Cheeky bubblegum backing vocals give added zest to the insanely catchy chorus; it's a sure-fire monster hit. Upon hearing this prediction, a friend commented "Yeah, it's moronic enough," and in his

way I dare say he's right. Their detractors will call Depeche Mode shallow, but show me the dancing feet that ever took notice of that sort of criticism.

Side two's 'Photographic' is like Numan at his best, but better; all the sinister phrases, both lyrical and musical, but with a rapid, danceable beat instead of the solemnity that Gazza always laid on with a sequined trowel. 'Toral Toral Toral!' covers similar ground; indeed, it must be said that side two is somewhat thinner than the never-fail first side.

However, the instrumental 'Big Muff' and the gentle 'Any Second Now,' with its delightful harmonies and chimes, are a high quality trail to follow into the inevitable 'Just Can't Get Enough,' a sublime single of which I never seem to tire.

In short, then: a charming, cheeky collection of compulsive dance tunes, bubbly and brief like the best pop should be. Get in the Mode! + + + + +

the wall



new single

ep'itaph

'b' side
rewind
new rebel



Miller - it's no Joker

THE STEVE MILLER BAND: 'Circle Of Love' (Mercury 6302 061)

By Mike Gardner
STEVE MILLER made his reputation on the heady West Coast wave of the late sixties by peddling an airy pop hybrid of rhythm and blues and country all tainted with psychedelia.

Steve Miller made his fortune when 'The Joker' became a massive selling single and album, leading to him signing a lucrative contract with Mercury in 1975. The following 'Fly Like An Eagle' and 'Book Of Dreams' sets, both recorded at the same time, helped both his status as a melodic rocker and his bank balance.

Now 'Circle Of Love'

shows that he has given up providing value for money.

He's content to coast along on aerated rockers like 'Heart Like A Wheel' and 'Baby Wanna Dance' and recreate his speciality, the atmospheric love song, on the title track. But then he insults the intelligence with the 18½ minute 'Macho City', a loose jam over a half baked idea of a funk riff. It's a total waste of time unless you up the alcohol content of your blood stream.

The man has still got his charismatic voice and superb guitar technique intact but you'd want more effort expended on this, his first piece of work for six years. + + ½

Rush - to the Exit

RUSH: 'Exit . . . Stage Left' (Mercury 6619 053)

By Robin Smith
'TIS THE season of live albums and compilations. A chance to enter the Christmas market, when there's no studio produced due for release.

Weighing in with four apocalyptic sides are those cutesome Canadians Rush, arch exponents of thinking man's heavy metal. So, for a gross evening at home, I could recommend nothing better. Believe me when I say that not a nerve ending will be left unturned.

Pity though, that in the many credits and dedications on the inner sleeve they couldn't have found room to print what was recorded where, although there is dedication to some particularly wild Scottish fans. The album is completely over the top of course, from the wizard like bass of Lee upwards, but it remains listenable and attainable throughout.

Not perfect enough to be sterile but not imperfect



RUSH: agape?

enough to sound tacky, there's a staggering sound balance throughout. The track that benefits the most is the stripped down version of 'Spirit of Radio' and 'Red Barchetta'. Elsewhere you'll

find an emotive version of 'Tom Sawyer' the indelibly manic 'La Villa Strangiato' and 10 other tracks. An essential and eventful live album for your collection. + + + + +



OMD: still building

OMD ARCHITECTS OF THE FUTURE

ORCHESTRAL MANOEUVRES IN THE DARK: 'Architecture And Morality' (DIN DISC DIN12)

By Daniela Soave

PAUL HUMPHRIES and Andy McCluskey are purveyors of dreams and atmosphere, the more ethereal of their compositions exuding an unreal, faraway quality which has earned them as much respect and following as their well crafted, infectious pop songs.

Orchestral Manoeuvres LPs should be judged on their ability to affect, rather than by the competence of each individual song.

Certain compositions on 'Architecture And Morality' are unable to stand up on their own, but taken in context as part of a succession of songs, they form a valid contribution to the overall effect.

Orchestral Manoeuvres succeed through trial and

error, sometimes failing to get the complete point across. What matters though, is the emotion and atmosphere they pour into their work, so much that their songs conjure vivid visual images. This still holds true in this, their third LP, but perhaps it is more of a puzzle than its predecessors. It is not so blatantly poppy as the first album, nor is it as overtly bleak as 'Organisation'. And because it falls between creating one overall mood and a collection of classic pop - 'Architecture And Morality' requires more effort on the listener's part before the layers and textures can be enjoyably recognised and the puzzle solved.

More diverse than anything they've previously attempted, 'Architecture And Morality' evokes various styles, dreamy poppy, even synthesised r&b ('Georgia').

For instance, there's two versions of 'Joan Of Arc'.

One is the single, the other - subtitled 'Maid Of Orleans' - is very Celtic in its composition in keeping with its subject, with synthesisers resembling uilleann pipes and a drum roll akin to a battle march.

The trio on side one - 'She's Leaving', 'Souvenir' and 'Sealand' - bring out so much atmosphere that they could have been written as a film soundtrack; what is perhaps more interesting is that before identifying each song with its title, 'Sealand' did in fact inspire visions of seascape within me.

The title track is as pompous and pretentious musically as it is literally, and the closing composition 'The Beginning And The End' is disappointing in its lack of depth.

Although I had misgivings initially, 'Architecture And Morality' is no disappointment. In the Dark by name, but most definitely not by nature. + + + +

RED RIDER: 'As Far As Siam' (Capitol Import ST12145)

By Mike Davies

MOST COMPANIES would give their yearly expense accounts to get themselves their very own Tom Petty & The Heartbreakers, strange then that Capitol sign themselves a fighting equal and then refuse to release the album over here.

The band that are currently in a Riot situation here are Red Rider and by a neat touch of irony they're also led by a Tom, in this case Tom Cochran who provides vocals and guitar with that same snarling throaty catch that distinguishes Mr Petty and with a clutch of songs that wouldn't sound out of place on a Heartbreakers finest.

Produced by Richard Landis the gloss is immaculate but there's more to Red Rider than surface sheen as any of the gutsy concoctions on this or their debut of last year will show.

Looking for a quick radio saturation single then the label couldn't go much better than either 'What Have You Got To Do' or 'Don't Let Go', the former being a soaring, swirling better with a hook, line and sinker chorus and the latter an emotional ballad that puts even recent REO or Air

Supply into the shade.

In company with these Red Rider do a damn good job of interpreting their influences into constructive forces rather than technically crafted clones, listen to 'Thru The Curtain', a tale of escape to the Free West that borrows liberally from the Isley's 'Shout' and dresses it up in the flaming fashions of now, or there's the almost gospel feel to the epic 'Ships' with its wailing Chorus line and aggressive guitar drive. There again there's a touch of easy-action jazz swing to the Toto reminiscent 'Caught In The Middle' or you can just get into the fast-flow of 'Laughing Man'.

On more restrained notes there's the opening track 'Lunatic Fringe' which shifts and twists around some bitter lyrical notes and feeds the full force of the venom into a menacing rhythmical screw of the knife. Finally, the off-the-wall fusion of a steamy Petty and Dire Straits with a slight Oriental flavour to 'Cowboys In Hong Kong' that shows Lizzy how it should be done and, while it's not the most immediate track on first offering, it provides the longest lasting nag at the base of the nervous system.

Hopefully Capitol will review the situation and realise the potential they've got currently languishing on

their unscheduled lists, because as Mr Petty says, "the waiting is the hardest part".

ROSSINGTON COLLINS BAND: 'This Is The Way' (MCA MCG 4018)

By Robin Smith

LOOK, I know this band rose from the ashes of Lynrd Skynyrd and all that, but this is the biggest load of hackneyed bollocks I've heard for a good six months. Are they on the cards for opening at Donington next year? +

LYNDEY BUCKINGHAM: 'Law And Order' (Mercury 6302 167)

By Robin Smith

FIRST CAME Mick Fleetwood's ethnic jungle album, then came the pretensions of Stevie Nicks - and now we're being treated to Buckingham's miserable solo effort.

Two sides of what sounds like the out takes of Mac's worst studio sessions delivered around Lyndsey's reedy little voice. Together, Mac were magnificent, alone they're awful. +



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HAIR TODAY, GONE TOMORROW?

CAPTAIN PENNYWORTH, Moving England or Haircut One Hundred? Nick, Les and Graham eventually plumped for the latter and I for one don't reckon they made a bad choice. I mean a name isn't everything but a good one sure helps. Haircut One Hundred. Not exactly unoriginal, eh? Different without being esoteric, witty yet unpretentious. And in picking a noun pertaining to appearance, there's a heavy hint of style.

Haircut One Hundred are very stylish, yet in a wholesomely understated way. Chunky sweaters, small collars and classically pleated pants. Ox-blood coloured slip-on shoes and a severe side-parting. This is how Nick Heyward kits out and he's the 20-year-old vocalist and main spokesman for the group.

"The three of us just vibe off each other," say HAIRCUT ONE HUNDRED. Investigating these trim young things is our well-coiffeured man about Barnet, MIKE NICHOLLS.

Messrs Nemes and Jones comprise the rest of the nucleus but there are more to come: a drummer, a percussionist and, true to the spirit of the age, a three-man brass section. Yes, Haircut One Hundred are nothing if not fashionable and true to their trendiness they play funk. Or "pop" as Nick and guitarist Graham explain in unison. Their set, they reckon, is divided 50/50 between extended dance numbers and short, pithy pop songs. Whatever, they have little to do with that tired old wahooso,

rock 'n' roll, and feel rather sorry for those who swear by the R&R lifestyle. "That whole Keith Richards thing is ridiculous," declares Nick. "Apart from anything else it ruins your liver. I mean, we don't want to come across as never having a drink or anything but you can take it too far. Personally, I like the Motorhead attitude. They walk it like they talk it yet laugh at themselves at the same time. They don't take it too seriously, which I think is really good." Still, pop pickers or rock 'n'

rollers, HOH appreciate the necessity of abiding by a basic tenet of its time - honoured tradition - tooting. Their forays into the British heartland have been limited but so far, it seems, so good. "In Leeds we drew the biggest crowd the Warehouse had ever seen," Graham enthuses, "and there were a couple of hundred people locked outside. Glasgow and Edinburgh were good, too." "And Newcastle and Birmingham," adds Nick. "People were dancing and going bananas.

We drag the best looking girls on stage, people blow whistles... "and break the percussion," Graham reminds him. Percussion is a relatively new innovation for the Haircut crew. Beating the odd conga is Mark Fox who prefers to be known as Ilford. Not as a result of him feeling particularly loyal to this part of East London but because his main source of income comes from teaching. Yep, Mark is a language (French and German) master in a comprehensive school. "He teaches people almost the same age as us," remarks Nick, evidently still finding it hard to come to terms with the fact. "Yeah so I have to keep it quiet from my pupils otherwise they won't do their homework," explains the sensible 23-year-old. The other skin-basher, drummer Blair Cunningham, is no less distinguished. Hailing from Memphis, Tennessee, he's been a member of Michael Jackson's group before now as well as playing with a host of Stax bands.

TURN TO PAGE 22

HAIRCUT ONE HUNDRED — CONTINUED



Also 23, he's been at it since he was 10. This might have something to do with the fact that he's got nine brothers - all of them drummers.

Which takes us to saxophonist Phil Smith who is now a full timer. The remaining pair, the exotically-named Hearshel and Laschelles are more or less "special guest session men." According to the others, they'd also like to be fully paid up staff members but six is enough.

So why bother with so many in the first place?

"We like a big sound," replies Nick, "that's why we've not slogged round the club circuit. The stages are too small since there are so many of us. Still, we're looking forward to playing bigger places. Like the Ultratheque in Glasgow.

Meanwhile, there's the task in hand to consider. Which happens to be none other than - cue fanfares, bugles - Top Of The Pops! Yes, HOH have steamed up the charts with 'Favourite Shirts (Boy Meets Girl)', their first single, and hence earned themselves a spot on this most

hallowed of British pop programmes.

Of course, it's not all plain sailing. They've been lingering around the Shepherd's Bush TV studios since 11 o'clock this morning and don't expect to get away before 10 at night. Dress rehearsals, stage sets, camera angles, make-up calls, all this sort of minutiae needing to be taken into consideration. The lads are looking more than a little harassed. But, as I always seem to be saying to young bands these days, that's showbiz!

Of course, even this sort of hanging around has its advantages. We ascend from dressing room to studio and should be about to take the practice stage but for Altered Images. Nick can't take his eyes off Clare and who can blame him? She's looking tiny and divine, just right for the mantlepiece.

Nick is a bit of a cool customer and doesn't just want to go up to her and blurt out his undying affection. So he starts chatting to one of the guitarists instead. Comparing notes about Gretches and Fenders, that sort of thing. As

the images are about to take the stage Nick calls out to his new pal "do you wanna borrow my guitar?" Smart strategy, eh?

As the technicians take their 27th break of the hour, Haircut One Hundred discuss their origins. No, none of the three - man nucleus has ever been in a band before but have known each other for about five years. Like David Bowie, they all come from Beckenham in Kent.

"But we went to different schools," says Nick, "yet were in the same year. We used to beat each other up on the rugby field." This seems most unlikely. However...

"Our first gig was about seven months ago. At the Belgravia Ski Club."

Well it makes a change from the Hope & Anchor.

"Before that we all had jobs.

Les was training to be a commercial artist and Graham worked in a photographic lab. I was the office boy at a design company," reveals Nick.

And didn't you like that? "Nope, they were all walloes in there. Seriously, all the guys had

heart attacks by the time they were 28. Had left their wives and were plagued with liver and kidney trouble."

And you thought the rock 'n' roll world was a health hazard. But HOH ain't rock 'n' rollers, remember. They were, however,

fortunate enough to meet a studio engineer answering to the name of Karl. Karl helped Nick produce some demos and in return asked him to manage them. Haircut One Hundred now have a manager called Karl. He got them a deal with Arista and a pretty good one at that.

The band seem to have a certain amount of control in such important areas as the spending of their promotional budget and artwork. Nick designed the stripy single sleeve himself and decided upon the little picture of Terry on the official HOH badge. Terry is the subject of 'Favourite Shirts'.

"Don't those machines look like giraffes?" announces Nick, nodding towards the cranes holding the TV cameras. One swoops down, narrowly missing us. Yet again. When it moves out of harm's way, who should be

standing there but Glen Tilbrook of Squeeze. Squeeze are brilliant songwriters and it's good to see 'em back in the top 10. Can you guys read music? I ask Nick amidst a sudden emission of dry ice.

"Oh no," the singer admits. This seems strange as he claims to have been able to play acoustic guitar since the age of seven.

"I never got round to learning but find it quite an advantage actually. The three of us just vibe off each other and produce what sounds good rather than follow a standard chord progression which has been done before."

"It sounds much more interesting that way. Hence the single. It's all over the place but who cares as long as it's exciting and can be packed into three minutes 10 seconds?"

A difficult one to swallow, that, but they don't seem to be doing badly by it. Just like the name. You gotta stick your neck out if you want to get ahead. Haircut One Hundred. No hairbrain scheme. Born in Beckenham and big in Birmingham. Maybe they'll call their first album 'Barnet'.

"suffer the children" Tears For Fears



new single available now in picture sleeve - idea 1
also available on 12" with more tracks and more music! - idea 12



THE ART OF SCHMALTZ OR



NOLANS: finger clickers.

THE NOLANS
Playhouse, Edinburgh
By Ronnie Gurr

ALL LIFE is truly here. Grannies, babes in arms, Japanese coach parties, bikers — really! — and a group of students who sit on the balcony with large banners, each one daubed with a single letter. Collectively this effort reads: N-O-L-A-S-N. Don't ya just hate drunk students?

After much bustling and stepping on toes they get it right. N-O-L-A-S-N. Good evening and welcome to this, a review of the girls' first major UK tour. Could I, just about this time, take the opportunity of saying you've been a fantastic audience so far? . . . Great . . . Owkaay, this next paragraph . . .

Linda, Bernadette, Maureen and Colleen, it must be said, have the manipulative powers of a Goebbels. The formula for the evening is based on 50 per cent schmaltz; 50 per cent honest to goodness quality. To paraphrase the four's last chart biggie, "they've got the chemistry right, they don't have to try."

Lin, Bern. Mo and Co wear white jumpsuits with the requisite glittering bits and bobs for the first half of the show then change into some stinky gold and black dresses for the finale. It must be said they looked great. Linda and Maureen are excessively beautiful, Bernadette has all the balls though, little vixen that she is, and 'baby' Colleen is developing a phenomenal pair of . . .

Vocally, again, superb. 'He Believes in Me' and 'Out Here On My Own' from 'Fame' sung solo by Maureen and Colleen respectively were perfect. Must admit I was moved. 'Attention To Me', 'Got To Pull Myself Together' and 'Who's Gonna Rock You?' drip with raunch.

The classic cabaret ploy of medleys, however, were pretty much merely average. Flashes of brilliance, however, during the obligatory Motorhead, sorry, Beatles medley when 'Here, There And Everywhere' had me weeping into my official tour programme (Only £1, available in the foyer). Also here was something which the girls called their 'Rhythm Medley'. Whether this had anything to do with preferred methods of family planning I know not.

Smacked wrists, however, when the girls give an outrageous plug for their brother who just happens to be flogging T-shirts and all manner of Nolan - obilia in the foyer.

'I'm In The Mood For Dancing' concluded things. The crowd, of course, went ape and threw requests; flowers; their children on stage. Loved every moment of it. Especially that bit where they waggle their fingers in the air, wiggle their bums and sing at the same time. High art. Sincerely.

DR. FEELGOOD U.K. TOUR

NOVEMBER	LOUGHBOROUGH UNIVERSITY
13th	SHEFFIELD UNIVERSITY
14th	GOLDENHUS COLLEGE S.E.4
20th	BRIGHTON POLYTECHNIC
21st	BRIGHTON UNIVERSITY
23rd	BATH UNIVERSITY
27th	CROMER LINKS PAVILION
28th	
DECEMBER	LEICESTER UNIVERSITY
1st	NOTTINGHAM UNIVERSITY
3rd	LEEDS POLYTECHNIC
4th	LIVERPOOL UNIVERSITY
5th	ABERYSTWYTH UNIVERSITY
10th	L.S.E.
11th	MANCHESTER POLYTECHNIC
12th	DURHAM UNIVERSITY
14th	GILLINGHAM KING CHARLES HOTEL
16th	GLASGOW UNIVERSITY
18th	REDCAR COATHAM BOWL
20th	DUNSTABLE QUEENSWAY HALL
21st	

MORE DATES TO BE CONFIRMED

DR. FEELGOOD CASEBOOK

The new album from
Dr. Feelgood

featuring sixteen classic tracks — including

Roxette
Riot in Cell Block No. 9
Back in the Night
She's a Wind up
Milk and Alcohol
Down at the Doctors
and the new single
Waiting for Saturday Night

Oil City Stage Pass



ALSO AVAILABLE ON CASSETTE

THE SCHMALTZ OF ART

MARI WILSON & THE IMAGINATIONS / CYNTHIA SCOTT / SHAKE SHAKE
Screen On The Hill, London

By Viviane Horne

VIRNA LINDT bores all. The chocolate box comers introduces Compact's evening of chaos in four or five (or six — yawn) different languages. Hampstead's chosen few sit displaying their freebie 'Young, Trendy & Hip' badges pressed into the hot hands held out hopefully towards the Woolies wire baskets full of various singles.

In phoney bubble-gum flavoured candy cake fashion we meet the Imaginations, 'Hank' and the Marines and the Marionettes. Then the party starts. Mari Wilson, the well rounded bouncing bouffant be-bops around the mike, the Marionettes do-wop in their jumble sale dresses (in aid of the Cats Protection League I hope) and the Marines choo-choo in dress suit Andrews' wearing her diamante crown and sash. The music's good, the image OK but the chatter, the patter, is AWFUL.

Before poor Cynthia Scott's catastrophe, we are treated to a documentary on Jean 'the Shrimp' featuring her ex-lover David Bailey, Norman Parkinson (who still wears that silly hat now, 20 years on) and Ceila Hammond. For some reason, the mixing men can't play Cynthia's (of the Mooch Club) tape at the right speed, so she ad-libs bravely and receives the night's most appreciate applause for her efforts.

So to Shake Shake whose unavoidable delay in setting up nearly caused the execution of pattering leg



SHAKE SHAKE: dancing dolly.

pulling Hank. A conglomeration of sounds pinched from new bands too numerous to mention, a cheap, cheating backing tape and a micro-mini skirted, prancing, dancing, dolly muppet interrupting

her own voice. Young, trendy and hype. When I looked round, half the funsters had filtered out, giving Mari Wilson top sales figures with the Woolies sales lady poised pouncing at the exit.

LIGHTNING RAIDERS
Old Queens Head, Stockwell

By Chas de Whalley

IF The Lightning Raiders have their way the New York Dolls / MCS/Johnny Thunders/Dictators revival will be upon us by Christmas time. If the Lightning Raiders have their way thick, greasy, loud, amphetamine-crazed, leather boy rock will soon be all the rage. And the Lightning Raiders will be the stars of the show.

Seeing them budgeon a tiny South London pub audience half to death was like being back at the Roundhouse before they pulled the plug on the old megawatt Sunday sessions. Deja Vu. Timewarp. The sound of nightmare, which some people find very appealing, even if I don't. To me, music like the Lightning Raiders played must be the grossest form of rock'n'roll this side of where Lemmy meets the white noise merchants.

Their songs all sounded like outtakes from some seventies Stones album: weary junk rock with weary New York lyrics about drugs, paranoia and streets too. The mix was so appalling I

could hardly hear the lead vocal above the roar. Except that it wasn't a roar but a throb of dark powerchording that made the whole line-up swaggeringly proud. There was certainly a flurry of Pink Fairies around the riffs while at the back George Butler kept the big and very tight indeed.

The Lightning Raiders rocked out like they meant business. And they may well do some now they're signed to Island Records. But I don't think the faint of heart will regard them very charitably. Not even come Christmas.

DANCE CLASS
Churchills, Whitley Bay

By Aiden Cant

THE NORTH-EAST is not exactly known as a purple patch for successful bands and can't even make a false claim to achieving anything near the levels of Coventry, Manchester etc. Permanently existing in the shadow of the Lindsfarne cloud that descends every Christmas (and stops around longer each time), most bands end six foot under without seeing any real light of day whether they may be

good, bad or indifferent.

Dance Class, however, are determined not to be trampled on that easily. After witnessing their live set, it's fairly clear that they are not merely blowing hot air. They play impeccably tight, well-structured pop that sometimes creeps into RRB or alternatively reggae — a blend that has yet to be fully realised in one or two numbers. Visual histrionics are left entirely to singer Dave Taggart with a mixture of flamboyant face-pulling and manic struts across stage.

Dance Class songs don't strive for anything flash, and occasionally trip over themselves in the process — the chief offender here being 'Don't Talk To Me'. On 'Don't You Know' there's more of what Dance Class are capable of producing. Trevor Brewis adds some neat touches alongside his crisp drumming behind strong harmonies and Alistair Ready's disciplined guitar work. Taggart's vocals are always full of expression and humour which makes a change from the increasing bunch of soulless droners.

All that really remains in the band's case now is whether certain people will listen.

ALVIN STARDUST



NEW SINGLE
A WONDERFUL TIME
UP THERE

BUY 132

STIFF

CHINA DOLL
The Valley Club,
Redditch.

By Kevin Wilson

THE CHART topping success of Aneka may well be the catalyst needed to push the name of China Doll into the national view but that will be the only time the connection between the two will be made.

China Doll are not a new band that is jumping on the Oriental rickshaw (sorry bandwagon). They have been together in one form or another for three years and the band's strength and character comes from vocalist Fay, whose love of the East is as manifest in her costumes as it is in the lyrics of the yellow magic songs that the band churn out.

The new single 'China Doll' and the B side 'Jade' are played here with the added 'western' ingredient of tasteful guitar picking supplied by Bob Wilson, late of Steve Gibbons fame, and simply a master in the ancient art of subliminal rhythms.

The closing number 'Egyptian Queen' features an extended finale fit for any standard rock fare as Mark Wolski's synth swaps lead position with Wilson's guitar and some scurrilous bass lines emanate from Bob Jacobs.

As the echoes of China Doll ring around my head the next day, it is easy to see why big things are predicted of them, their assets are many. Fay's diminutive charm and her music box voice are principal and the main characteristics but it is only in performance that the secrets are revealed.

Until you see them, get the single and listen to 'Jade' — especially in its extended version. Let it flow over you with an ease and grace that you'd expect from the Orient. Grab the mysteries of the band destined to tread the secrets of the East into your life. Grab China Doll and handle with care.

TAKE IT

Caxton Hall, London
By Jim Reid

VIC GODDARD wore evening dress, cool notes filtered through the cigarette haze, the band swung and the music simply floated. Vic Goddard and the Subway Sect at the Club Left was just about the closest London got to real nightclub entertainment this summer.

Taking their cue from the same direction and mixing the swing with a touch of punky amateurism are Take It; four eager young musicians and one very good female singer.

At the moment it's all rather hit and miss with Take It; they're not polished, but oh, they promise. Perhaps they need the addition of a piano to broaden those lowdown textures; perhaps they need to smarten up. But they're playing the clubs now, go and see them and take your girlfriend.

ELECTRIC ART

THE RAMONES
Hammersmith Palais, London
By Peter Coyne

1-2-3-4 or ein, zwei, drei, vier as De Dee occasionally put it, can mean only one thing. That the Ramones are back in London and back in action playing as only they can and proving once and for all that they are one of the greatest live bands of all time. A taped adaptation of Ennio Morricone's 'The Good, The Bad And The Ugly' saw Joey, Johnny, Marky and Dee Dee (who looked like a deranged Vietnam veteran with his new short haircut) onto the stage and they slammed immediately into a crafty trio of 'Do You Remember Rock 'n' Roll Radio?', 'Do You Wanna Dance' and 'Blitzkrieg Bop' that set the virtual non-stop pace.

Thursday's rock 'n' roll heaven repertoire was a clever selection ranging from well performed early classics such as 'Pinhead', 'California Sun' and 'Today Your Love, Tomorrow The World', through some excellent middle period Ramones choices like 'Sheena',

'Rock 'n' Roll Highschool' and 'I Wanna Be Sedated' and then right up to date with 'All Quiet On The Eastern Front', 'We Want The Airwaves' — give it to them for rock's sake — and 'The KKK Took My Baby Away' from the superb Graham Goldman produced 'Pleasant Dreams'.

The Ramones sounded, well, just exactly like The Ramones and Joey's voice was all broken heart hurt and expressive emotion on a magnificent, aching version of 'Here Today, Gone Tomorrow' (introduced as 'a tear jerker for all you manic depressives out there') and the new single 'She's A Sensation' which really deserves to be a hit.

Nasty tempered roadies, over protective of the monitors directly in front of Joey, punching and kicking enthusiastic fans trying to get on stage during, appropriately enough, 'Teenage Lobotomy' highlighted the night's electric atmosphere but fortunately failed to spoil what was essentially a great night out. Truly a night to remember, ask anybody who was there.

BORING OLD ART

ODYSSEY
Top Rank, Cardiff
By Gary Hurr

OPENING WITH 'Use It Up And Wear It Out', ending with 'Going Back To My Roots', playing all their hits just like the lovely boys and girls wanted them to do. Christ, Odyssey were dull.

I expected a certain amount of showbiz fake-glam from this ragbag of 'native' New Yorkers, but did they really have to tell the crowd how much they loved them and how they had picked each song *specialy* for the Cardiff Friday night disco-boppers?

Odyssey smack of insincerity. I know that 'talent' is in abundance in the music world, but they make such a poor show of their 'sincerity' you begin to wish they had just come on and shouted obscenities for their one hour.

For a group who make such a big thing of their 'funky' sound, they really didn't back up that claim too well. The backing band (that's all they were) were flabby both physically and musically and had about as much 'funk' as the UK Subs.

Of course we had the whole "and here on

the drums is Larry — he's from New York too" routine. I couldn't really see why the people around me were whooping like they were at a Red Indian massacre and just feeding the greedy egos of the collective Odyssey's.

There was absolutely nothing going on which merited a kind word. Even the most tender and emotional song they do — 'If You're Looking For A Way out' — was drowned in a sea of melodramatic maudlin.

Odyssey — the singers — have obscene names like Lilly, Billy and Louisa and true to form they introduced themselves roughly about three million times during their set.

Instead of prattling on at length about the imagined delights of New York life (well how many of the audience in downtown Cardiff have ever been West of Swansea even?) Odyssey should concentrate on more important matters. Like getting some degree of emotional thrust into the songs and not passing them off as poor re-treads of the chart hits.

If they have to be so "showy" at least try to sound and look convincing.

Odyssey are happy to pander to the middle of the road taste which I used to equate with people over 40. The sad thing is that the MOR audience at this gig was under 20.

THE STIFF ALL-STARS
101 Club, London
By Chas de Whalley

WHAT ARE we supposed to make of this then? A bunch of music biz backroom boys clubbing together to cut their own record and then do gigs to promote it? Has the recession hit this deep?

At the 101 Club the Stiff All-Stars (led by brother to the stars Andy Ariola/Arista Murray and Nigel 'Stiff' Dick) beat the meat out of a selection of carefully chosen standards and a handful of originals. Unadventurous but unashamed they played a stolid brand of football stadium and freeway rock with them of '12 bar chords much in evidence.

'I Hear You Knocking (But You Can't Come In)' collided gleefully with Moon Martin's 'Bad News' and, with the guesting guitar of the Fix's Jamie Gram-West adding the weight, those Tom Petty-styled rhythm changes moved in on Whitesnake for the macho SAS song 'Voodoo' (which, the band didn't fail to remind us, is the B side of their Nancy Boys Records release 'You Tell Me Lies'.) Like everything else, it fairly lurched along.

But Andy Murray, in particular, showed that he knows what a frontman needs to survive — a big towel, a choice of guitars, Springsteen sideburns, a witty repartee and, last but not least, a dodgy voice — and did his best to keep the ship afloat.

The slapstick humour of Nicky 'I produce the Nolan Sisters' Graham on piano had the musicians and record company types in the audience in stitches, but failed to impress the members of the public who, nevertheless, joined in the non-stop barracking with much enthusiasm, helping to make this a night to remember.

THE REMIPEDS
Portsmouth
Polytechnic
By Dave Jordan

THE REMIPEDS are a bouncy, raunchy, slick outfit from London. Amid the flashes of Dexy's / Specials best moments, they delve into the deepest recesses of an intricate rock chemistry. They have STYLE — not the superficial, fashionable demeanour of it, but something honest and inherent.

This was the first gig of the academic year at the Poly and, incredibly, the hall was three-quarters full (i.e. over one hundred people). So, with the apathy ratings low, The Remipeds grasped the bull by the horns with a flamboyant display defying categorisation.

The central impetus of their set seems to pivot on the performance (and I mean performance) of the lead vocalist who seems to fancy himself as a second Iggy Pop with his wild stage dynamism. Unfortunately though he certainly gave the stage some movement and dexterity, he looked, for the

most part, like a cross between Joe Strummer and Gary Glitter... it doesn't work.

The sound was thickly layered with guitars, bass, bongos, drums, keyboards, sax and trumpet and though the percussion system sometimes struggled to hold things together, the bordering of keyboards and bass section interspersed numbers with some direct, memorable hook - lines.

Their range of material was equally as diverse, I only wish I could identify more songs but they weren't in an introducing mood. Glenn Miller's 'In The Mood' did not escape my attention however, and a number possibly titled 'South America' was particularly noticeable for its distinctive Caribbean flavour.

So with everybody trying, in earnest, to Sal-sa, the Remipeds unpredictability was underlined again with the sax and trumpet players walking through the audience to play their lines and embarrass everyone else. They play jaunty rhythms, reggae dub, melodic keyboard - work, and jazzy brass - with a lively, professional articulation and confirm their overall stature with the flexibility of a Ronald Reagan jelly bean.

BUCKS FIZZ
King George's Hall,
Blackburn

By Alan Entwistle
It was good, old Eurovision, of course, that first launched Britain's own Bucks Fizz onto an unsuspecting public. And two? that lovable two-boy / two-girl vocal group stolen our hearts and done so much ever since. What do you mean, no?

Fun for the family. Bring mum; she'll enjoy their dazzling show just about as much as you. The harmonies, the routines, the lights. Gosh! It was all so good. Do you think I can have their super LP for Christmas, dad?

But who are Bucks Fizz? Well, the two really nice looking boys are Bobby G. (whose interests include golf and sub-aqua diving) and Michael Nolan (the most talkative member of the group and also no relation to those famous sisters, RCA stress that I tell you this). And the two pretty *femme fatales* are Cheryl Baker (who was once in Co-Co) and Jay Aston (who was never in Co-Co, but probably drinks it anyway).

Back to the show now, as we all marvel at the intricate choreography of Bobby, Mike, Cheryl and Jay as they swing and live, sing and swoon to all three of their big hits, 'Making Your Mind Up', 'One Of Those Nights', 'Piece Of The Action', and more besides.

If I hadn't been on the balcony and the hall hadn't been set for seats - only and I'd have had more to drink before I came then I probably would have bopped all night. But, nonetheless, tonight's performance was easily the best show I've seen since Billy Smart's.



ODYSSEY: "we really, really love you."

Turn On

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 5

ABERDEEN, Venue, Tenpole Tudor
BIRMINGHAM, Odeon, (643 6101), Kool And The Gang
BORDEN, Robin Hood, Standford, The Vulgar Brothers
CHESHAM, Elgiva Hall, The Sound
COVENTRY, General Wolfe (86402), 21 Guns
CROYDON, Fairfield Halls, (01 688 9291), Nolans
DERBY, Assembly Rooms, Anti Pasti
EDINBURGH, Playhouse, (665 2064), Cliff Richard
GLOUCESTER, Leisure Centre, (36498), Thin Lizzy
GRAVESEND, Red Lion, (66127), Conflict / Dirt / Anthrax
HARROW, Headstone, L A Hooker
LEEDS, Warehouse, (468287), Nico
LEIGHTON BUZZARD, RAF Stanbridge, We're Only Human
LIVERPOOL, Masonic, Body
LONDON, Bridgehouse, Canning Town (01 476 2289), Nightwork / Strange Gang
LONDON, Clarendon Hotel, Hammersmith, (01 748 1454), Le Mat / Regency
LONDON, Dingwalls, Camden Lock, (01 267 4967), Stiff All Stars
LONDON, Gaz's Rockin Blues, Gossips, Dean Street, Screaming Lord Sutch
LONDON, Golden Lion, Fulham, (01 385 3942), The Smart
LONDON, Greyhound, Fulham Palace Road, (01 385 0526), Dirty Strangers / Natural Scientist
LONDON, Hammersmith Palais, (01 748 2812), Au Pairs / Raincoats
LONDON, Horseshoe Hotel, Tottenham Court Road, Side Street
LONDON, Marquee, Wardour Street, (01 437 6603), Tygers Of Pan Tang
LONDON, Old Queens Head, Stockwell Road, The Cardinals / 25th Street
LONDON, 100 Club, Oxford Street, The Shaper
LONDON, Pits, Green Man, Euston, (01 307 6977), Clocks / Mad Shadows
LONDON, Wembley Arena, Rush
LONDON, Rock Garden, Covent Garden, (01 240 3961), 45's
LONDON, Windsor Castle, Harrow Road (01 286 8403), Dave Ellis Band
LONDON, Venue, Victoria, (01 828 9441), The Gogo's / Jools Holland And His Millionaires
MILTON KEYNES, Compass Club, Marillon The Hippo Psyches
LIVERPOOL, Warehouse, Comsat Angels
NORWICH, Jaquard, G Squad
NOTTINGHAM, Rock City, Depeche Mode
OXFORD, Pennyfarthing, Westgate Shopping Centre, (46007), Fool
PORTSMOUTH, Guildhall, (24355), Madness
SHEFFIELD, Limit Club, (730940), Level 42
SHEFFIELD, City Hall, (22885), Gillan
SHEFFIELD, University, (24076), Fifth Flight
SOUTHAMPTON, Gaumont, (29772), Steeleye Span
STOCKPORT, Smugglers, Belgian Bitch
SOUTHEND, Greyhound, Back Door Man
TONBRIDGE, Harvesters, The Drivers
SURREY, Kingston Polytechnic, Remipeds
WORKINGTON, Slipper Disc, Rage
WARRINGTON, Lion, Trovan
WORTHING, Balmoral, (38232), Traitor

FRIDAY 6

BIRMINGHAM, Fighting Cocks, Moseley (449 2554), Pinkies / Fast Relief
BIRMINGHAM, Rock Bottom, Marillon
BIRMINGHAM, Star Club, Essex Street, Broadway Rebels
BRADFORD, Alhambra (27007), Max Boyce
BRISTOL, University (35036), Jacques Louissier
CAMBRIDGE, Sound Cellar (89933), Mungo Jerry / The A Band
CHADWELL HEATH, Electric Stadium (01 599 1533), Caroline Roadshow
CHELMSFORD, Heroes Club, Vertical Hold
COVENTRY, General Wolfe (86402), Twelfth Night
DURHAM, Brewers Arms, Toy Dolls
DURHAM, New College, Moscow Philharmonic
EDINBURGH, Odeon (667 3805), Gillan
EDINBURGH, Playhouse (665 2064), Cliff Richard
GILLINGHAM, Central Hotel, Overkill
GLASGOW, Nightmoves, Tenpole Tudor
HARROW, Headstone, Imperial Drive, Neal Kay's Heavy Metal Soundhouse
HULL, City Hall (20123), Judas Priest
HULL, Tower Ballroom, Bauhaus
LEICESTER, Polytechnic (55576), The Higsons
LIVERPOOL, Mountford Hall (709 4744), Depeche Mode
LONDON, Bridgehouse, Canning Town (01 476 2889), Gerry MacAvoy And Steve Weller
LONDON, Cartoon Croydon (01 688 4500), The Drivers
LONDON, Dingwalls, Camden Lock (01 267 4967), Manufactured Romance
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Nightdoctor / One Track Mind
LONDON, Half Moon, Herne Hill (01 737 4580), Europeans / Reflex
LONDON, Kings College, Surrey Street (01 836 7132), Talisman / Far Image
LONDON, Moonlight Club, Railway Hotel, Hampstead (01 624 7611), Cuddly Toys
LONDON, Old Queens Head, Stockwell Road, Up Sect / Empty Vessels
LONDON, Pits, Green Man, Euston (01 387 6977), Cobras / The Hampsters
LONDON, Polytechnic Of Central London, Beatroots / Damage Youth
LONDON, Rainbow, Finsbury Park (01 263 3148), Iron Maiden
LONDON, Rock Garden, Covent Garden (01 240 3961), BMT's
LONDON, South Bank Polytechnic, Rotary Street, Remipeds
LONDON, Thames Polytechnic, Calderwood Street, Woolwich, Standing On Edge
LONDON, Venue, Victoria (01 828 9441), Alex Harvey
LONDON, White Swan, Greenwich, L A Hooker
LONDON, White Lion, Putney High Street, Danny Adlers Deluxe Blues Band
LONDON, Windsor Castle, Harrow Road (01 286 8403), Volcanoes
WALSVERN, Mount Pleasant Hotel, Scream And Scream Again
MANCHESTER, Mayflower (223 1013), The Exploited
MANCHESTER, Unity Club, Psychedelic Furs



PSYCHEDELIC FURS: Manchester Unity Club on Friday

MILTON KEYNES, The Starting Gate, Lazy
NOTTINGHAM, Rock City, Kool And The Gang
OXFORD, New Theatre, Chris De Burgh
OXFORD, Pennyfarthing, Westgate Shopping Centre (46007), Splash
RETFORD, Porterhouse Club (704981), Anti Pasti
STALYBRIDGE, The Commercial, J G Spoils
STOKE, Mayfair, Rage
SUTTON IN ASHFIELD, New Cross Hotel, Jets
WALSALL, West Midlands College, Airphix
WINDSOR, Arts Centre, We're Only Human
WISBECH, Angles Theatre, The Media
WORKINGHAM, Angles, Cantley House Hotel, Dave Ellis Band
WOLVERHAMPTON, Lafayette's (28285), Scorched Earth
WORTHING, Balmoral (38232), Traitor
YORK, Caribbean Club, Back Door Man

SATURDAY 7

BELFAST, Queens University (45133), Comsat Angels
BIRMINGHAM, Imperial Club (643 6751), Psychedelic Furs
BIRMINGHAM, Mercat Cross, Bradford Street (622 3281), Scorched Earth
BIRMINGHAM, Fighting Cocks, Moseley (449 2554), Steve Ajaos Natural Mystiques
BRADFORD, Alhambra (27007), Max Boyce
BRADFORD, College (392712), Massage
BRISTOL, Polytechnic, Students Union, Goldharbour Lane (656261), Any Trouble
CAMBRIDGE, Sound Cellar (89933), Chris Thompson And The Islands
COVENTRY, General Wolfe (86402), Higsons
DUDLEY, JB's (53597), Sub Zero
DUNSTABLE, Queensway Hall (22001), Caroline Roadshow
EDINBURGH, Odeon (667 3805), Gillan / Budgie
EDINBURGH, Playhouse (665 2064), Cliff Richard
EDINBURGH, Nite Club (665 2664), Tenpole Tudor
IPSWICH, Gaumont (53641), Bad Manners
LANCASTER, University (65021), Orchestral Manoeuvres
LIVERPOOL, Empire (709 1555), Chris De Burgh
LIVERPOOL, Warehouse, Rage
LONDON, Bridgehouse, Canning Town (01-476 2889), Park Avenue
LONDON, Chelsea College, Remipeds
LONDON, Dingwalls, Camden Lock (01-267 4967), Ravenna And Magnetics
LONDON, Clarendon Hotel, Hammersmith (01-748 1454), Eratics / Anthrax
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Gary Holton And Casino Steel
LONDON, Half Moon, Herne Hill (01-737 4580), Mad Shadows / Talwain Pins
LONDON, Hammersmith Palais (01-748 2812), Tenpole Tudor
LONDON, Old Queens Head, Stockwell Road, Knife Edge / Steve Hookers Shakers
LONDON, Pied Bull, Liverpool Road, Ilington, Holywood Exiles
LONDON, Pits, Green Man, Euston (01-387 6977), Blue Cats / King Kurt
LONDON, Rainbow, Finsbury Park (01-263 3148), Kool And The Gang
LONDON, Rock Garden, Covent Garden (01-240 3961), Cobras
LONDON, Roy, Southgate Royalty (01-886 4122), Buzzzz
LONDON, Ruskin Arms, East Ham (01-473 8377), Neal Kay's Heavy Metal Soundhouse
LONDON, Starlight, Railway Hotel, Hampstead (01-624 7611), Johnny Mars Band
LONDON, Stapleton Hall Tavern, Crouch Hill, Dave Ellis Band
LONDON, Thames Polytechnic, Calderwood Street, Woolwich, Clint Eastwood / General Saint
LONDON, Venue, Victoria (01-828 9441), Odyssey
LONDON, White Lion, Putney, Red Beans And Rice
LONDON, Wembley Arena, Slyx
MANCHESTER, Apollo (273 1112), Judas Priest
MANCHESTER, Mayflower (223 1013), Infa Riot / Business / Blitz
MANCHESTER, Spread Eagle, Ashton, Rockin Horse
MIDDLESBROUGH, Southgate Theatre, Back Door Man
MILTON KEYNES, Starting Gate, Aris
NEWCASTLE, University (28402), Level 42
NORTHAMPTON, Roadmenders, Exploited
NOTTINGHAM, Rock City (412544), Bauhaus
NUTLEY, Shelley Arms, The Drivers
OXFORD, Pennyfarthing, Westgate Shopping Centre (46007), Mosquitos
OXFORD, Polytechnic (61988), Madness
PETERBOROUGH, Crown Hall, Crowland, Handsome Beasts / Poison Rock Disco
PORTSMOUTH, Polytechnic (819141), Cuban Heels
READING, University (860221), Meteors
SHEFFIELD, Polytechnic (73834), Depeche Mode
SHIFNAL, Star (Telford 451517), Bizarre Unit
SOUTHAMPTON, Gaumont (29772), Thin Lizzy
SOUTHSEA, South Parade Pier, Gemini
WESTON SUPER MARE, Old Pier (9934 418329), Theatre Of Hate
WOOLLESTON, Nags Head (664024), Marillon

SUNDAY 8

BIRMINGHAM, Odeon (643 6101), Orchestral Manoeuvres
BIRMINGHAM, The Holte, Trinity Road, Ashton, Tennessee Shakers
EDINBURGH, Royal Highland Exhibition Centre, Rush
BLACKBURN, Bay Horse, New Inn, Rishton (48443), Wamm
GLASGOW, Apollo (332 9221), Chris De Burgh
HARROW, Headstone, Imperial Drive, Neal Kay's Heavy Metal Soundhouse
HEMEL HEMPSTEAD, Pavilion (64451), Madness
Huddersfield, Fliz, Level 42
HULL, Clouds, Poor Howard / Decade Resistance / The Criminals
LEICESTER, De Montford Hall (27632), Bad Manners
LIVERPOOL, Masonic, The Precautions
LIVERPOOL, Warehouse, Stun The Guards
LONDON, Bridgehouse, Canning Town (01-476 2889), Salt
LONDON, Clarendon, Hammersmith (01-748 1454), Conflict / Eratics / Anthrax
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Minns And Gold
LONDON, Hope And Anchor, Islington (01-359 4510), Last Touch
LONDON, Horseshoe Hotel, Tottenham Court Road, Blitzkrieg
LONDON, Lyceum, The Strand (01-836 3715), Theatre Of Hate / Meteors
LONDON, Oakdale Arms, Seven Sisters, Paragon
LONDON, Rainbow, Finsbury Park (01-263 3148), Kool And The Gang
LONDON, Rock Garden, Covent Garden (01-240 3961), The Flats / Creamies / Masked Orchestra
LONDON, Saxon, Catford (01-698 3293), Mod Disco
LONDON, Venue, Victoria (01-828 9441), John Holt / Black Roots
LONDON, Starlight, Railway Hotel, Hampstead (01-624 7611), The News
MANCHESTER, Apollo (273 1112), Judas Priest
LONDON, Wembley Arena, Slyx
MIDDLESBROUGH, Gaskins, TT
MANCHESTER, Rotters (236 4834), Psychedelic Furs
NORTH FINCHLEY, Torrington, Lodge Lane, Chicken Shack
NORWICH, University Of East Anglia (52086), Steeleye Span
PRESTON, Moonraker, Dennis Delight
SHEFFIELD, George IV Hotel, Vena Carra
STEVENAGE, Bowes Lyon House, Exploited
STOCKPORT, Davenport Theatre (438 3801), Max Boyce
UXBRIDGE, Brunel University (39125), Higsons
WALLASEY, Dale Inn (839 9847), Rockin Horse

CONTINUED OVER

FROM PAGE 27

MONDAY 9

LONDON, Way Out Club, Plaza Hotel, Bayswater, Future Daze
 PRESTON, Moonraker, Dennis Delight
 BISHOPS STORTFORD, Railway Hotel, (54010), Marillion
 BIRMINGHAM, Romeo and Juliets, (843 8998), Exposer
 BRADFORD, Alhambra, (27007), Steeleye Span
 BRIGHTON, Conference Centre, (203131), Kool And The Gang
 BRISTOL, Locarno, (26193), Depeche Mode
 CARDIFF, Sophia Gardens, (22181), Thin Lizzy
 COLWYN BAY, Dixieland Showbar, (2294), Rage
 EDINBURGH, Usher Hall, (2261155), Chris De Burgh
 HULL, Tower Club, TT
 LEICESTER, De Montford Hall, (27832), Judas Priest
 LONDON, Bridgehouse, Canning Town, (476 2889), Montage Real Estate
 LONDON, Dingwalls, Camden Lock, (01 267 4957), Xena Zerox
 LONDON, Dominion Theatre, Tottenham Court Road, (01 580 9582),
 Psychedelic Furs
 LONDON, Greyhound, Fulham Palace Road, (01 385 0526), Gorillas / New
 Detective
 LONDON, Hammermith Palais, (01 748 2812), Bauhaus
 LONDON, Hope And Anchor, Islington, (01 359 4510), Black Market
 LONDON, Horseshoe, Tottenham Court Road, Gatecrashers
 LONDON, Old Queens Head, Stockwell Road, Babylon Rebels /
 Reactions
 LONDON, Rock Garden, Covent Garden, (01 240 3961), Le Mat / Human
 Beings
 LONDON, Venue, Victoria, (01 828 9441), Ranking Dread

TUESDAY 10

BASILDON, Raquels, Depeche Mode
 BIRMINGHAM, Bingley Hall (643 1593), Madness
 BIRMINGHAM, Odeon, (643 6101), Steeleye Span
 BRIGHTON, Centre (203131), Bad Manners
 BRISTOL, Colston Hall (291768), Judas Priest
 BURY, Derby Hall (061-761 7107), White Lightning / Dr Filth
 CARDIFF, Top Rank (26538), Anti Pasti
 CHIPPENHAM, Rock Theatre, Level 42
 GLASGOW, Apollo (332 2221), Gillan / Budgie
 LEICESTER, De Montford Hall (27832), Thin Lizzy
 LONDON, Bridgehouse, Canning Town (01-478 2889), The Ska - down
 LONDON, City Of London Polytechnic, Joels Holland And The
 Millionaires
 LONDON, Dingwalls, Camden Lock (01-267 4987), Slow Twitch Fibres
 LONDON, Greyhound, Fulham Palace Road (01-385 0526), Lee Cosmin /
 Only After Dark
 LONDON, Hammermith Odeon (01-748 4081), Nils Lolgren
 LONDON, Heaven, Charing Cross, Cha Cha Club
 LONDON, Horseshoe, Tottenham Court Road, Take Away
 LONDON, Old Queens Head, Stockwell Road, Talk Like That / YJ
 Disco
 LONDON, 100 Club, Oxford Street (01-636 0933), Anti Nowhere League
 LONDON, Rock Garden, Covent Garden (01-240 3961), Silence / The
 Times
 LONDON, Venue, Victoria (01-828 9441), Remipedes
 MANCHESTER, University (273 5111), TT
 NOTTINGHAM, Ad Lib Club (753 225), Attrition
 PORTSMOUTH, Guildhall (24355), Bauhaus
 SUNDERLAND, Le Metro, Toy Dolls
 WARRINGTON, Pitt Hall, Max Boyce
 WENDOVER, RAF Holton, We're Only Human
 YORK, University (412328), Mink De Ville

WEDNESDAY 11

BIRMINGHAM, Barrel Organ (822 1353), Street Trader / Vision
 BIRMINGHAM, Crown Hotel, Corporation Street, Broadway Rebels
 BLACKBURN, Bay Horse New Inns, Rishton (48443), Atomic Rooster /
 Boobz
 BRIGHTON, Dome (851217), Rick Wakeman
 BIRMINGHAM, Golden Eagle, Hill Street (643 5403), A Formula /
 Intermittent Thud
 BRIGHTON, Top Rank (25895), Depeche Mode
 CANTERBURY, Kent University, Hershey And The 12 Bars
 CARDIFF, Sophia Gardens (20181), Judas Priest
 CHESHAM, Underground Club, Elgiva Hall, Rage
 DERBY, Assembly Rooms (31111), Steeleye Span
 DUNDEE, Caird Hall (26121), Gillan / Budgie
 GLASGOW, Apollo (332 9221), Orchestral Manoeuvres
 HARROW WEALD, Middlesex And Herts Country Club (9954 3047),
 Montisay / Mullen Band
 HULL, Tower Ballroom, Anti Pasti
 KEELE, University (625411), Level 42
 KETTERING, Rising Sun (573236), Marillion
 LIVERPOOL, Masonic, Stun The Guards
 LONDON, Dingwalls, Camden Lock (01-267 4987), Twinkie Brothers
 LONDON, Dominion Theatre, Tottenham Court Road (01-580 9582), Leo
 Kottke
 LONDON, Gossips, Dean Street, The Hightide
 LONDON, Greyhound, Fulham Palace Road (01-385 0526), The Devrons /
 Empty Vessel
 LONDON, Horseshoe Hotel, Tottenham Court Road, Panic
 LONDON, Marquee, Wardour Street (01-437 6603), Any Trouble
 LONDON, Old Queens Head, Stockwell Road, Talkover / King Kurt
 LONDON, Rainbow, Finsbury Park, Bad Manners
 LONDON, Rock Garden, Covent Garden (01-240 3961), Drowning Craze
 LONDON, Ship, Plumstead Common, Xenon X/Dalia Car
 LONDON, Starlight Rooms, Railway Hotel, Hampstead (01-424 7811),
 ??????????
 LONDON, Sunset And Jazz, Kensington (01-803 7006), Fumble / Mick
 Molloy And Friends



ALEX HARVEY: London's Venue on Friday

LONDON, Venue, Victoria (01-828 9441), Tito Puente Latin Septet
 LUTON, Ceasars Palace (51357), Hot Gossip
 MANCHESTER, Apollo (273 1112), Cliff Richard
 MANCHESTER, Duke Of Wellington, Swinton, Rockin Horse
 NEWCASTLE, City Hall (20907), Chris De Burgh
 NEWCASTLE, Polytechnic (28761), Tenpole Tudor
 NEWCASTLE, Tiffanys (612526), Altered Images
 POOLE, Arts Centre (70521), Madness
 PORTSMOUTH, Polytechnic (819141), Truffle
 ST AUSTELL, Cornwall Coliseum, Thin Lizzy
 TYNE & WEAR, Biddick Arts Centre, Washington, Mad Daddies
 UXBRIDGE, Brunel University (39125), Comsat Angels
 YORK, T. A. Centre, Tower Street, Fad Gadget

TV/RADIO

The last of the 'Futurama 80' programmes is the highlight of THURSDAY on BBC 2 when Slouxsie and the Banshees, Naked Lunch, Tribesmen, Dance Society, Blurt and Clock DVA are the performances from Queen's Hall, Leeds. Earlier, Peter Skellern starts the first of a series of five musical plays called 'Happy Days' written and performed by himself. On BBC 1 your weekly scan of the charts 'Top Of The Pops' is hosted by the bubbly Peter Powell. Paul Gambaccini's series of profiles on Radio One features Bob Dylan and charts his growth from folkie to protest singer to artist to superstar to legend to religious fanatic all in an hour. Beacon have Spandau Ballet in the studio no doubt plugging their 'Paint Me Down' single. Richard Skinner, who rang me last week to tell me that 29 is hardly geriatric, acts as referee while Eric Stewart and Graham Gouldman of 10cc judge the latest releases with the professional help of Simon Bates on Radio One's 'Roundtable' on Friday. Atomic Rooster are the guests of Tommy Vance's 'Friday Rockshow'. On the box 'Something Else' on BBC 2 have Depeche Mode and Orange Juice while 'White Light' on ITV have Joels Holland and the Millionaires. Later on BBC 2 folk comedian Mike Harding takes to the airwaves. Graham Bonnet is the guest of Trent's 'Castle Rock'. Toyah Wilcox compiles 'My Top Twelve' on Radio One which is followed by the usual Hine up of Gambo's look at the American charts, 'Walter's Weekly' and 'Rock On' before Telephone and Haircut One Hundred take over the 'In Concert' programme. Earlier 'Tiswas' on ITV and 'Multi Coloured

Swap Shop' on BBC 1 fight their battle of the SATURDAY airwaves with cartoons, videos and interviews. SUNDAY's highlight is 'The South Bank Show' which features Elvis Costello in Nashville on ITV (See Newsbeat). The country flavour is continued with



10cc

Barbara Mandrell on BBC 1 and has Paul Anka, and T G Sheppard as guests. On the radio, Charlie Gillet's 'Alchemist' show on Capital features records about the future so expect 'Eve Of Destruction' by Barry McGuire and Zager and Evans's 'In The Year 2525'. Trent has session saxophonist Ralph Ravenscroft who is famous for his blowing on Gerry Rafferty's 'Baker Street'. MONDAY is fairly dull with only Max Bygraves on Des O'Connor and the 'Innes' Book of Records' on BBC 2 worth a laugh. Trent have Blush in the studio. TUESDAY sees the daring Human League share Trent's 'Castle Rock' with Small Print while BBC 1's 'Russell Harty' programme promises a delve into forties music. Dawn treader are on Trent and are the only thing on WEDNESDAY.

NEWS EXTRA

■ JAPAN ARE bringing out an album later this month, following the success of their 'Quiet Life' hit — which is a two-year old song. Entitled 'In Drum', the album comes out on November 13 with a new single released a week before. It's called 'Visions Of China' and will also be available as a 12inch. The band are planning a series of gigs before Christmas.
 ■ TALKING HEADS guitar / keyboard player Jerry Harrison brings out his debut solo album 'Red And Black' this week. It features musicians including Bernie Worrell,

Adrian Belew, Nona Hendryx, Dollette McDonald and Steve Scales who appeared with Talking Heads, and were featured on their 'funky album' 'Remain In Light'. A single called 'Things Fall Apart' is out on November 23. Talking Heads are currently in the studio mixing a live album, while the group's leader David Byrne brings out a solo album shortly.
 ■ VETERAN SINGER Alvin Stardust — who hit the top five with his 'Pretend' single — brings out a follow - up this week. It's called 'A Wonderful Time Up Here'

and backed with a self-penned track 'I Love You So Much'. He will appear at the Royal Command Performance later this month.

■ **JAZZ FUNK** bands have lined up to appear on a compilation album which comes out next week. The double LP set is entitled 'Slipstream' and features Cayenne, Central Line, Freeez, Hipnosis, Incognito, Inversions, Level 42, Light Of The World, Morrissey Mullen, Multivision, Shakatak and UK Players. The groups also take on some live dates as part of a British Jazz Funk fortnight. Cayenne, Inversions and Hipnosis play the London Venue on November 20, Incognito play on the 21st and Morrissey Mullen appear at the London LSE on the same night. The group featured on a double bill with Level 42 at the Hammersmith Palais on November 22 while Incognito play Luton Caesar's Palace on the same night.

■ **THE INTERNATIONAL Music Show** — organised to display all areas of the music industries from discos to instruments — now takes place at the London Wembley Conference Centre between March 14 to 18, 1982, inclusive. It is open to the public from noon to 11pm.

TOURS

● **OZZY OSBOURNE** has added two dates to his 'Diary Of A Madman' tour. He plays Bristol Colston Hall November 25 and Cardiff Sophia Gardens 30 on top of the dates already



NILS LOFGREN

announced.

● **THE CUBAN HEELS** take on a few dates around the country, as well as re-releasing their first-ever single 'Walk On Water'. The band re-recorded the song when they were working on their 'Work Our Way To Heaven' album and are including the single with a flexi-disc of their version of the old Cat Stevens hit 'Matthew And Son'. Live dates are: Portsmouth Polytechnic November 7, London Central Polytechnic 13, Marquee 14, Newcastle Sude Art Centre 19 and Liverpool Warehouse 20.

● **NILS LOFGREN** comes over to Britain for a one-off concert next week. The diminutive guitarist/songwriter plays the London Hammersmith Odeon on November 18, with the possibility of playing more dates in December.

● **EX - SQUEEZE** keyboard player Joels Holland and his band the Millionaires take to the road for a few dates this month. And he is now joined by ex Pantles singers Kim and Max under the name of the Wealthy Tarts. They play: Brighton Polytechnic November 5, Wolverhampton

Polytechnic 7, Salisbury The Grange 9, City Of London Polytechnic 10 and Chester College of Education 15.

● **DURAN DURAN** have added another date to their tour at their native Birmingham. They play a Christmas special at the Birmingham Odeon on December 23. Tickets go on sale this Friday (6).

● **EX - VELVET** Underground singer Nico — now a resident of Manchester, according to her record company — goes out on the road with fellow-North West resident Eric Random supporting her. She plays: Leeds Warehouse November 5, Birmingham Odeon 5, London Heaven 9, Dublin Union 11 and Glasgow Night Moves 13.

● **ELECTRONIC COMBO** Fad Gadget play a few dates this month, having just released an album 'Incontinent'. They play: Oxford Scamps November 9, Liverpool Warehouse 10, York TA Centre 11, Leeds Warehouse 12, Manchester Refiners 13 and Retford Porterhouse 14.

● **SPLODGENESSBOUNDS** S are back on the road again. The group play: Birmingham Aston University November 6, Leeds Brannigan 13, London Rainbow 14, London 100 Club 17 and Gillingham Central Hotel December 5.

● **THE IAN HENRY QUARTET** with Peter King on alto play the Bull's Head, Barnes, London, SW13, on November 19.

● **STREETWALKER** head a concert bill in aid of the Jazz Centre to be held at Hampstead Town Hall, London, on December 19. Rest of the bill is Phil Lee and Jeff Clyne, Kitty Grime, Alasha Glass, Tilley and Mark Mimes. Tickets from The Arches, Fairhazel Gardens, NWS.

Entitled 'Been Teen', it is backed with two tracks, 'Honky Honda' and 'Ernie Ball'.

□ **THE MONKEES** have their old hits re-released yet again with a double album simply called 'The Monkees' released this week. It features numbers like 'Daydream Believer' and 'I Wanna Be Free'.

□ **THE PIRANHAS** — who hit the charts last year with their 'Tom Hark' single — have a new single out this week. It's called 'Vigelele' and also comes out on 12-inch.

□ **A FLOCK OF SEAGULLS**, who bubbled under the charts with their 'Telecommunication' single, bring out an EP this week.

It's entitled 'Modern Love Is Automatic' and also includes 'DNA', 'Windows' and 'You Can Run'. The group are to support Altered Images on their forthcoming tour.

□ **WITH CB** going legal! Silk James is re-releasing his single 'CB Casanova'. It is backed with 'Lonely Trucker' and goes back into the shops this week.

□ **TEARS FOR FEARS** bring out their debut single this week, entitled 'Suffer The Children'.

□ **SIXTIES SOUL** classics are covered on a new Stars On 45 single out this week called 'Stacks Of Souls' by a group called The Atlantics.

□ **DISCO GROUP** Incognito have a new single out this week called 'North London Boy'. The band have now contracted to a two-piece of vocalists Bluey and Tessa Webb who provide the nucleus of the group.

□ **OTTAWAN RELEASE** a new single on November 13 called 'Help, Get Some Help!'. It follows up their 'Hands Up' hit and is included on their 'Ottawan's Greatest Hits' album which comes out on the same day.

□ **THE SOFT BOYS** have a new single out this week called 'Only The Stones Remain'. The sixties revivalists also have an album out recorded at the London Hope And Anchor entitled 'Two Halves For The Price Of One'.

MOVIES

WINTER draws on (have you got your winter draws on?) and the movie scene is paradoxically heating up. Brian De Palma's latest effort, **BLOW OUT**, despite initial production problems (ie, the all-important parade sequence which provides the climactic background was nicked and had to be re-filmed) hits the screens with high-power velocity. Unquestionably De Palma's best film to date, it also provides the much abused John Travolta with a role which proves just how good an actor there is lurking behind his natural screen presence.



SOUTHERN COMFORT: ghastly violence

Travolta plays a sound man working for a low budget horror film company who picks up more than he bargained for while out recording night sounds for his next film. He sees a car catapult off a bridge into a river following the sound of a bursting tyre and after rescuing the girl from the wreck (the other occupant, a man, is dead) he discovers on playing back his tape the sound of a gunshot just prior to the tyre burst.

When it becomes apparent that the dead man is a candidate for local governor and the girl is, er, not all she should be, he finds himself enmeshed in a cover-up of sinister proportions that becomes increasingly deadly as the plot thickens. And thicken it does, as layer upon layer of conspiracy and murder peels away like a disintegrating onion. De Palma's sense of pace has never been more assured and his eye for integrated detail is more relevantly and mystifyingly dovetailed than any of his previous works.

A good script is given extra oomph by the performers, Travolta especially, though

Nancy Allen as the girl and John Lithgow as the psychotic hit man also make good account of themselves. Indebted in theme to Antonioni's **BLOW UP** and Coppola's **THE CONVERSATION**, **BLOW OUT** is nonetheless a terrific thriller that conceals a dark maze of corridors beneath its gaudy facade.

Walter Hill also scores an ace with **SOUTHERN COMFORT** which marks a considerable improvement over his tedious **THE LONG RIDERS**. An analogous parable to the problems encountered by GIs in Vietnam, it has a squadron of

at the slaughtered ox in **APOCALYPSE NOW** that it ain't only the humans involved who come to a sticky end. Keith Carradine acquits himself well in the lead though Powers Boothe was a bit too stone faced as his partner for my liking.

Neither of these films can lay claim to a great degree of originality (**SOUTHERN COMFORT** smacks of **DELIVERANCE**) but they do show their makers doing what they know best with style and assurance. The search for originality rarely results in good movies anyway; and these are good movies.

Two movies that are neither good nor original have somehow managed to make it on to the screens recently; Franco Zeffirelli's eulogy to teenage lust, **ENDLESS LOVE**, is a soppy, exploitative mess while the much-heralded Disney cartoon, **THE FOX AND THE HOUND**, wouldn't stand a chance pitted against the fifty-ninth rerun of **THE FLINTSTONES**. Zeffirelli tries to repeat the successful format of **ROMEO AND JULIET** by transposing it into modern day terms but he doesn't have the scriptwriter for one thing; nor does he have the actors in Brooke Shields, who's better off struggling into jeans, or Martin Sheen, who's simply not experienced enough to convey the maestro of teenage angst and frustration he's lumbered with. Even if he did, one wonders whether the director has the talent to pull it off.

THE FOX AND THE HOUND, on the other hand, shows just how far the Disney studios have sunk in their ability to produce quality cartoons. Despite its claims to return to the original standard of the Disney studios, the film is an unconvincing, superficial tale of "natural" instinct, sentimentalised in the extreme (of course) and completely lacking in style and depth. There are no less than eight (8!) people credited with the story. Think I'll apply for a job in the Disney scriptwriting department. Must be a doddle.

Forget this. Go and see **The Sleeping Beauty** instead. Now there's a cartoon...

RELEASES

□ **ELTON JOHN** and Kiki Dee have joined up again to make their first single together since their number one 'Don't Go Breaking My Heart' in 1978. Their new single is called 'Loving You (Is Sweeter Than Ever)' and comes out on November 13. The track is included on Kiki Dee's latest album 'Perfect Timing'.

□ **ALL-GIRL** three-piece Dolly Mixtures release their first single for Paul Weller's Respond Records.



ELTON AND KIKI

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IN ST MARTIN'S LANE
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Information, 01-240 0071

OPENING
THURSDAY
NOVEMBER 5
Film 1.30, 4.00,
6.30, 9.00pm
Late Night Shows
Fri & Sat 11.30pm

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in ANTHONY SHAFER'S
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Also stars
DOMINIC GUARD, DAVID BRADLEY, ANDREW AGER
and BILLY CONNOLLY as Blake
Associate Producer DENIS HOLT. Screenplay by ANTHONY SHAFER.
Produced by DENNY COOCHIAN and ELLIOTT KASTNER.
Directed by ANTHONY SHAFER.
Distributed by CINECITY PICTURES LIMITED

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(w/ 'CAN'T HELP MYSELF' (OUT FRONT MIX)
'I'M NOT JOKING' (LONG VERSION)*)
*PREVIOUSLY NOT AVAILABLE

ON TOUR

- 20th Nov IPSWICH Gaumont Theatre
- 21st Nov OXFORD New Theatre
- 22nd Nov SOUTHAMPTON Gaumont Theatre
- 23rd Nov BRISTOL Colston Hall
- 24th Nov SHEFFIELD Lyceum
- 25th Nov LEEDS University
- 26th Nov NOTTINGHAM Rock City
- 27th Nov MANCHESTER Apollo Theatre
- 28th Nov EDINBURGH Playhouse Theatre
- 30th Nov LIVERPOOL Empire Theatre
- 1st Dec BIRMINGHAM Odeon Theatre
- 2nd Dec BRIGHTON Dome Theatre
- 4th Dec LONDON Dominion Theatre
- 5th Dec LONDON Tottenham Court Road
- 6th Dec LONDON

* SORRY! LONDON GIGS SOLD OUT.



'CAN'T HELP MYSELF'
TAKEN FROM THE ALBUM 'GO AHEAD'
WHICH ALSO INCLUDES 'SO THIS IS ROMANCE'
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BREAKERS

BUBBLING UNDER the UK Disco 80 (page 38) with increased support are George Benson's 'Never Give Up On A Good Thing' (Warner Bros LP promo), Eddy Grant 'California Style' / 'Time To Let Go' (Ice 12in), Rufus / Chaka Khan 'Secret Friend' / 'Musica Mista' (US MCA LP), Shalamar 'Go For It' / 'Talk To Me' / 'Rocker' (US Sola LP), Diana Ross 'Mirror Mirror' (Capitol LP), Hot Cuts 'Disco Calypso' / 'Skunkin' (KRL 12in), Bills & Pieces 'Don't Stop The Music' (Island 12in), Live 'Strut Your Stuff' (US TSOB 12in), Human League Blue 'Open Your Heart' (Virgin 12in), Chaka Khan 'Try My Side (OT) Love' (US 25th Century - Fox / Chi - Sound LP), Victor Romero Evans 'I Need A Girl Tonight' (Epic 12in), Sky 'Call Me' (US Salsoul 12in), Spandau Ballet 'Paint Me Down' (Riformation 12in), Ashford & Simpson 'It Seems To Hang On' / 'Love Don't Make It Right' (US Warner Bros LP), Ed 2000 '4 Starbird' (Polydor 12in), Commodores 'Oo Na' (Motown LP), Ozone 'Gigolote' (US Motown LP), Japan 'Queen Lee' (Hansa 12in), Philly Sandergras 'Nine Times Out Of Ten' / 'I Can't Leave You Love Alone' (Telly Int'l), Temptations 'Aiming At Your Heart' / 'The Life Of A Cowboy' (Motown 12in), Isley Brothers 'Inside You' (Epic 12in), 2yzik 'In The Mood' / 'Florencia' (US Capitol LP), Jody Carr 'This Must Be Heaven' (US Cherie 12in), Haircut One Hundred 'Favourite Shirt' (Arista 12in), Frontline Orchestra 'No Entry' / 'Don't Turn Your Back On Me' (Ice 12in), Jump 'The Bounce' (RCA 12in), Choccie Milk 'Blue Jeans' (US RCA LP), Freeze 'Anz - Freeze' (Beggars Banquet 12in), Kwick 'You're The Kind Of Girl I Like' / 'Nightlife' / 'Shakin' Till Your Body Break' (US EMI America LP), Shalamar 'Sweetest As The Days Go By' / 'The Final Analysis' (Solar 12in).

POD (Pop Orientated Dance): 111 Human League Blue, 212 Depeche Mode, 304 Otawan, 413 Soft Cell, 565 Lix, 615 Tweets, 712 Stewart Gaskin, 814 Aborted Images, 911 Imagination 'In And Out', 1018 Central Line, 1119 Modern Romance 'Salsa', 1217 Human League Blue, 1313 Japan, 14110 Hi-Gloss, 15115 Tight Fit Pt 2, 16127 Four Tops, 17118 Donald Byrd, 18117 Funkadelic, 19128 Heaven 17 'Penthouse', 20293 OMDT 'Joan', 21116 Heaven 17, 22222 Madness, 23238 Journey, 24211 Star Sound, 25244 Ross / Richie, 26119 Tom Tom Club, 27200 Haircut One Hundred, 28223 Pointer Sisters, 2911 Human League Blue 'Do or Die' / 'Things' (Virgin LP), 30245 Strikers, 3111 Sheryl James / Danny Ray 'Right Time Of The Night' (Epic LP), 32231 OMDT 'Souverain', 3311 Weapon Of Peace 'Ah Love' (Safari 12in), 3411 Toys, 3511 Chas Jankel 'Questionaire' (A&M 12in), 3611 Motown Mix, 3711 Thomas Dolby, 38230 Shock 'Dynamo Bear' (RCA 12in), 3911 Gary Glitter, 40149 Elvis Costello, 41150 Police 'Sun', 4211 Alvin Stardust, 43140 Bananarama 'Are A Mwan' (Deram 12in), 44144 Dukas, 4511 ABC, 4611 Barry Manilow, 4730 Evelyn King, 4811 Caprice 'Love Affair' (Beggars Banquet 12in), 4911 Bad Manners, 5011 Godley & Creme.

ODDS 'N' BODS

DAVE McALEER, evidently disenfranchised by the lack of chart success for such hit product as Jerome, has announced he is leaving DJ / Champagne... Champagne meanwhile are reading their 'Re-Mixtures' follow-up, an 8-track LP split between UK and US material (Justo Almaro 'Sho' You Right' being the

only one with any previous action), the approximately 100 'Re-Mixtures' and selling for the price of an import 12in... US imports have however shot up in price again, even Groove now selling albums at \$19.48 (though regular DJ customers get a discount)... Second image blow the brass on... the jam's current hit... 'Kool's 'Get Down On It' has spawned a new hand gesture, at the relevant points in the song you point in time with the music at the point you'd like your partner to get down on, grinning wickedly the while... the dancers looking wild sharp these days all dressed in luredos, with a gorgeous sexy black vinyl sing and gyrating out front, Janice Hayes... Jeff Young is not only up-doing the look, general and rock malling lists at Phonogram but he is also compiling a brand new electro / futurist DJ list, so any busy jocks with big audiences who'd like a stab at any of these should send full work details to Jeff at Phonogram, 50 New Bond Street, London W1Y 9EA.

Rush Release had nothing to do with the 7-up rock 'n' roll mallo, to the point that Paul Sanjour's Drivers history last Thursday on Radio One was excellent... DJ diners discovered last Friday night that the EMI disc machine had burnt out at Rockwell's, off Regent Street... Sunday morning in wooded Surrey was breathtakingly beautiful, the trees at their most brilliantly autumnal and the sun shining as it rotated back from a gig prior to inter-city expressing (without steeply up to Birmingham after all, Paul Allen of 10 Claremont Road in his hand super shiny 101 / 510pm 7in atmospheric throber sung in extremely Rarey Crawford - like style by Barbara Walker, the teenaged jazz trio going it alone on the herky jerky bass and synth bubbled 0 - 117 - 118pm instrumental 'Body Magic' / 'Linx' / 'Can't Help Myself' / 'Chrysalis' / 'CMS 122555', disappointingly dreary leathric rolling 117 - 118pm pulsator with 'You're Lying' - Atyle scattling break, on 3-track 12in with a slightly brighter alternative version featuring steel drums at the end, and the dull, empty racing 0 - 127 - 128 - 129 - 130pm 'I'm Not Joking' - which like much of its parent, listenable but not particularly danceable, album sounds as if it were recorded through a cotton wool filter, I have saying these negative things, but if it ain't in the grooves it ain't anywhere.

UK NEWS

MODERN ROMANCE: 'Ay Ay Ay Measey' (RCA 198817). Sensational ultra-funny song - kicking simpatico 12in, the 12in version of the 118pm title track (an instant pop smash), then continuing as a great instrumental 117pm 'Moose De Looses' with Beggars & Co - ish 'weah-oh' chants (good mixed with 'Zulu'), the flip being a cooler 118pm dub amusingly called 'Tear The Roof The Moose' - these latter two versions being fine for less pop - oriented venues as they nobody'll know what's hit them, they'll just love it.

DISCO DATES

FRIDAY (8) Chris Hill, Paul Clark & Mick Fuller (jazz-funk Bopnor Regis Kristianes, Robbie Vincent & Colin Hudd jazz-funk Dartford Flicks, Ken Hill cuts out the sillies to concentrate on 'good music' at Chelmsford Cancellor Hall, Ashley Woods & Dave Evans jazz-funk Wellington 7:30pm, Morrissey Mullen play Southend Zoo & SATURDAY (9) Greg Edwards & Tom Felton funk Leydown Stage 3, Dave Lee Travis does Walthamstow Assembly Hall with Steve Day, John Dean, Neil Harnett, SUNDAY (10) Chris Hill, Gary Soul & John Douglas jazz-funk Colchester Embassy, Freddy joins Brother Louise & Mike Allen at Hemel Hempstead Hustlers, Pete Tong & Chris Bangs jazz-funk South Harrow Borough beach party, MONDAY (11) Jeff Young jazz-funks Wallaby's opening at North Harrow Imperial Hotel's Headstone (pop sticks de regnum), Martin Collins jazz-funks Luton Hat & Bonnet weekly, WEDNESDAY (11) Paul Rae & Ralph Raai's danceable night electricities Wigan Pier weekly.

management's own record selection would be 78rpm to go with the decor? ... Frenchie he managed to get a Sunday dancing licence for his charmed Richard gig at the Bowling Green, but he's not however indicating any sort of a split with his partner Pete Haigh... Fela Kuti's 8th birthday celebrated last February 28th in Nigeria by marrying 28 wives all at the same time! ... Greg Phillippines (pronounced Fill-in-gains) when asked for simplicity's sake who he had NOT played (and after a moment's pause said 'Earth Wind & Fire - by that much!')... Lesley Gore's original 'It's My Party' was, it seems timely to remind you, produced by Quincy Jones... Flash Gordon (Bristol Nitty Nitty reissues Human League's 'Don't You Want Me' LP track sounds like a future smash... Martin Star has started a soul column in Our West, Bristol's listings magazine... Bristol's DJ media are filled by Radio West paying less attention to them than they say they'd evidently been promised - but then isn't that the story wherever a new station opens up - and about now Drivers history last Thursday on Radio One was excellent... DJ diners discovered last Friday night that the EMI disc machine had burnt out at Rockwell's, off Regent Street... Sunday morning in wooded Surrey was breathtakingly beautiful, the trees at their most brilliantly autumnal and the sun shining as it rotated back from a gig prior to inter-city expressing (without steeply up to Birmingham after all, Paul Allen of 10 Claremont Road in his hand super shiny 101 / 510pm 7in atmospheric throber sung in extremely Rarey Crawford - like style by Barbara Walker, the teenaged jazz trio going it alone on the herky jerky bass and synth bubbled 0 - 117 - 118pm instrumental 'Body Magic' / 'Linx' / 'Can't Help Myself' / 'Chrysalis' / 'CMS 122555', disappointingly dreary leathric rolling 117 - 118pm pulsator with 'You're Lying' - Atyle scattling break, on 3-track 12in with a slightly brighter alternative version featuring steel drums at the end, and the dull, empty racing 0 - 127 - 128 - 129 - 130pm 'I'm Not Joking' - which like much of its parent, listenable but not particularly danceable, album sounds as if it were recorded through a cotton wool filter, I have saying these negative things, but if it ain't in the grooves it ain't anywhere.

BRISTOL: 'Take Me Down' (Hansa 12in). Now it's Gus Dugden-produced Randa - aimed mellow gently grooving 90rpm 12in jagger with a pleasantly familiar feel, reaching a bass plonked rhythm break. CELENA DUNCAN: 'Shine On' (RCA CAT 184). Tricky retro saxophone 0 - 121pm 12in busy burlier smacks halfway with a repetitive guy counter-pointing soulful Celena, the good ingredients being messily assembled. CACHÉ: 'Where Is My Sunshine' (Groove Production GP 1117). Ebblesy and crackles bubbly but low-energy 114 - 116pm 12in loper with obligatory sax and a slow fall towards the end, lipped by the far more interesting though extremely complex episodic 'Jazzin' & Crismin' which is well worth hearing. Their name has an accent and is pronounced as if spell Cacher. FIGURAS: 'Sunny Day' (Y - 12). Another great off the wall, atmosphere laden instrumental duodecimo, this 131 - 138pm 7in ratter with scrubbing guitar and braying brass ends rather too soon...

FACES

THE FIRST thing you see on stepping out of a train at Birmingham is a building with big letters on it saying 'Futurist'. This turns out to be a cinema, but no matter, as that is where much of Birmingham's night life is currently at, musically speaking. Disco was the topic of discussion on Sunday though, at the DJ Convention in Edgobaston's Faces, where 200 disco jocks turned up to meet each other (most important) and listen to a variety of guest speakers drawn on. The only one to get a cheer was Morgan Khan, who merely stopped midspeech to say that despite his showdown at R&R/Excabier he has far more exciting future plans in the contract signing book. The retroed saxophone

going with an open discussion which mainly consisted of pain in the arse Northerners with chips on their shoulders having a go at London Lyctum DJ Steve Walsh and WEA's Fred Dove about the age old North versus South attitude, and why doesn't Fred send out rock records ('Because I'm head of black music promotion'). This was great fun if not very constructive and was still settling into a nice investigative-spitting groove when convention organiser Steve Dennis called it to an untimely halt. Brol in a combination tax 'n' info quiz and a nice knockout-style silly games competition between teams from the North and South, it was perhaps quite fitting that while the Northerners were better at games it was the Southerners' far superior knowledge that won not only the quiz but the whole contest. An actually rather subdued Fatman Graham Carter had drifted me into the Southern team without telling me about the games, and I'm afraid I was too tired to take in exactly what was expected of me, but I probably wouldn't have done any better if I had known Overall, despite the greatly increased attendance, the convention seemed a bit less significant than last year's - however, it was very well organised and well worth attending as a meeting place. I greatly enjoyed meeting and re-meeting many of our regular chart contributors, and am glad I sacrificed sleep and good sense to go there after all. And so back to train, with a guard who over the intercom sounded exactly like Reginald Bosanquet. Vray stange!

IMPORTS

NOTHING PARTICULARLY sizzling would appear to have hit the shops by Friday despite a large intake of new import albums, so it is with a reasonable clear conscience that I say they can keep until any killer cuts emerge. The price of imports now allied to this week's so-so material is likely to keep these otherwise probably perfectly reasonable sets sitting on shelves for longer than in less expensive, more experimental times. The only one I bought this week was Twynynine - and then I got it on UK release in the mail the following morning! I have yet to receive the new album by Prince, and did not have time to BPM the good jazz set by Tyzik (check their 'In The Mood'), other new LPs being by Siskinet, Harold Melvin & The Blue Notes, Switch, Bar - Kays, Ozone, GO, Zoom, Steve Woods, Bobby Womack, Mary Wells, JR Funk, Rhyze, Tierra, Wax, Syreeta, Lipps Inc. Another that was recently mailed out, with a heated chart appearance, is THE SYLVERS 'Concept' (US Solar S-22) in which Solar's house producer Leon Sylvers produces his erstwhile hit-making brothers and sisters in a predictable set of perfunctory smackers and the like all solidly styled if not too startling. BPM's being 'Take It To The Top' 118 - 117, 'Heart Repair Man' 102, 'Come Back Love Come Back' (the CBS one) 0 - 10 - 107, 'I'm Gettin' Over' 111, 'Reach Out' 120 (intro) - 123, 'Just When I Thought It Was Over' 40 / 66, others being slow smoochers.

CAISTER

EVER SINCE saying that there weren't many new records played at Caister, I've had a succession of aggrieved DJ's telling me I should have been in such and such a venue at such and such a time and I'd have heard them play such and such a newie - I actually made a point of spending more time than usual in both venues specifically to listen to the music, I also conferred both at Caister and since receiving these complaints with other people whose judgement I trust, I still think that too many old records were being featured, but will grant the jocks that they did a good job and that the people who matter, the punters, had a lovely time. Northern Soul fans have a lovely time in Wigan, too, and that I fear is where the concentration of oldies and retro-chic jazz is heading the Southern scene if the DJ's aren't

careful. Robbie Vincent pointed out that at least the oldies were a fresh selection and not Brass Construction or Roy Ayers all the time (Frogy then upset this argument by later coolly saying he had played them in his last session), Robbie adding that very sensibly new records were built up to out of ones that everyone knew two years ago, though, it was the other way round and so much new material was being played by every DJ that it was the oldies which were built up to - this being what made them stand out. Two years ago it could be said though not by me that there was much more strong new material about. Two years ago the big hits to come out of first Caister, which everyone played on all their sessions, are 'Ain't No Stoppin' Us Now' and 'Ring My Bell'. Would any of the DJ's now play 'Ring My Bell'? Like hell, they would!

PIECES OF A DREAM

'Warm Weather' (Elektra K 12595). Hopefully hit-bound superb shiny 101 / 510pm 7in atmospheric throber sung in extremely Rarey Crawford - like style by Barbara Walker, the teenaged jazz trio going it alone on the herky jerky bass and synth bubbled 0 - 117 - 118pm instrumental 'Body Magic' / 'Linx' / 'Can't Help Myself' / 'Chrysalis' / 'CMS 122555', disappointingly dreary leathric rolling 117 - 118pm pulsator with 'You're Lying' - Atyle scattling break, on 3-track 12in with a slightly brighter alternative version featuring steel drums at the end, and the dull, empty racing 0 - 127 - 128 - 129 - 130pm 'I'm Not Joking' - which like much of its parent, listenable but not particularly danceable, album sounds as if it were recorded through a cotton wool filter, I have saying these negative things, but if it ain't in the grooves it ain't anywhere.

WENNYNINE

'The Rap LP' / 'Just Like Dreamin' (Elektra K 51225). Excellent consistent sounding coolly rhythmic set with several potentially hot cuts, this being a great powerful bass bumped 118pm chix - rapped smacker (good between Steve and

THE FIRST THING YOU SEE ON STEPPING OUT OF A TRAIN AT BRIMMINGHAM IS A BUILDING WITH BIG LETTERS ON IT SAYING 'FUTURIST'. THIS TURNS OUT TO BE A CINEMA, BUT NO MATTER, AS THAT IS WHERE MUCH OF BRIMMINGHAM'S NIGHT LIFE IS CURRENTLY AT, MUSICALLY SPEAKING.

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NOVEMBER ISSUE OF
HI-FI FOR PLEASURE AT ALL NEWSAGENTS NOW

UK SINGLES

THIS WEEK	LAST WEEK	WEEK IN CHART	Week ending 7/11/81
1	1	(8)	IT'S MY PARTY, Dave Stewart/Barbara Gaskin, SHI/Broken
2	2	(7)	HAPPY BIRTHDAY, Altered Images, Epic
3	6	(3)	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
4	9	(5)	LABELLED WITH LOVE, Squeeze, A&M
5	14	(4)	WHEN SHE WAS MY GIRL, Four Tops, Casablanca
6	8	(6)	GOOD YEAR FOR THE ROSES, Elvis Costello, F Beat
7	21	(3)	JOAN OF ARC, Orchestral Manoeuvres In The Dark, Dindisc
8	4	(3)	ABSOLUTE BEGINNERS, Jam, Polydor
9	5	(8)	BIRDIE SONG, Tweets, PRT
10	11	(3)	OPEN YOUR HEART, Human League, Virgin
11	13	(4)	HOLD ME, B. A. Robertson/Maggie Bell, Swansong
12	12	(7)	LET'S HANG ON, Barry Manilow, Arista
13	18	(4)	TONIGHT I'M YOURS, Rod Stewart, Riva
14	10	(5)	IT'S RAINING, Shakin' Stevens, Epic
15	3	(4)	O SUPERMAN, Laurie Anderson, Warner Bros.
16	7	(6)	THUNDER IN MOUNTAINS, Toyah, Safari
17	22	(5)	WHEN YOU WERE SWEET SIXTEEN, Fureys & Davie Arthur, Ritz
18	29	(5)	PHYSICAL, Olivia Newton-John, EMI
19	48	(11)	FAVOURITE SHIRTS, Haircut One Hundred, Carrere
20	16	(7)	WALKIN' IN THE SUNSHINE, Bad Manners, Magnet
21	23	(3)	BEGIN THE BEGUME (VOLVER A EMPEZA), Julio Iglesias, CBS
22	17	(8)	JUST CAN'T GET ENOUGH, Depeche Mode, Mute
23	20	(11)	HANDS UP (GIVE ME YOUR HEART), Ottawan, Carrere
24	15	(9)	UNDER YOUR THUMB, Godley & Creme, Polydor
25	23	(9)	PRINCE CHARMING, Adam & The Ants, CBS
26	34	(2)	RUSH LIVE (TOM SAWYER), Rush, EMI
27	19	(7)	SHUT UP, Madness, Stiff
28	25	(9)	ENDLESS LOVE, Diana Ross/Lionel Richie, Motown
29	24	(8)	QUIET LIFE, Japan, Hansa/Arista
30	37	(3)	TWILIGHT, Electric Light Orchestra, Jet
31	38	(3)	LOVE ME TONIGHT, Trevor Walters, Magnet
32	74	(2)	STEPPIN' OUT, Kool And The Gang, Decca
33	53	(5)	KEEP IT DARK, Genesis, Charisma
34	31	(4)	DEAD CITIES, Exploited, Secret
35	27	(5)	MAD EYED SCREAMER, Creatures, Polydor
36	28	(15)	TAINTED LOVE, Soft Cell, Bizzero
37	43	(3)	LET'S GROOVE, Earth, Wind & Fire, CBS
38	35	(3)	YOU GOT THE FLOOR, Arthur Adams, RCA
39	36	(5)	NIGHTMARE, Gillan, Virgin
40	—	(5)	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
41	39	(5)	AND THEN SHE KISSED ME, Gary Glitter, Bell
42	30	(10)	PRETEND, Alvin Stardust, Stiff
43	60	(2)	IT'S ONLY LOVE, Gary U.S. Bonds, EMI America
44	71	(2)	YES TONIGHT JOSEPHINE, Jets, EMI
45	—	(2)	AY AY AY MOOSEY, Modern Romance, WEA
46	32	(11)	SOUVENIR, Orchestral Manoeuvres In The Dark, Dindisc
47	50	(4)	MYSTERY GIRL, Dukes, WEA
48	69	(2)	SECRET COMBINATION, Randy Crawford, Warner Bros.
49	—	(2)	VOICE, Ultravox, Chrysalis
50	72	(2)	TEARS ARE NOT ENOUGH, ABC, Neutron
51	—	(3)	CHIHUAHUA, Bow Wow Wow, RCA
52	49	(3)	HOLLYWOOD NIGHTS, Bob Seger & The Silver Bullet Band, Capitol
53	—	(3)	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Fun Boy Three, Chrysalis
54	26	(7)	INVISIBLE SUN, Police, A&M
55	46	(5)	VISIONS OF CHINA, Japan, Virgin
56	73	(2)	PLATINUM POP, This Year's Blonde, Creole
57	42	(3)	PRINCESS OF THE NIGHT, Saxon, Carrere
58	45	(3)	FLAME TREES OF THIKA, Video Symphonix, EMI
59	45	(3)	STARTURN ON 45 (PINTS), Starturn, V Tone
60	—	(3)	MOB RULES, Black Sabbath, Vertigo
61	47	(3)	HOOKEE ON CAN-CAN, RPO/Louis Clark, RCA
62	44	(4)	CHARLOTTE SOMETIMES, The Cure, Fiction
63	—	(4)	YOU DIDN'T BELIEVE ME, Stray Cats, Arista
64	—	(4)	LITTLE LADY, Asaka, Hansa
65	52	(4)	NEVER MY LOVE, Sugar Minott, RCA
66	—	(4)	SWEET IN BULLET, Simple Minds, Virgin
67	52	(4)	ARTHUR'S THEME (BEST THAT YOU CAN DO), Christopher Cross, Warner Bros
68	—	(4)	L.O.V.E., Orange Juice, Polydor
69	—	(4)	NEVER AGAIN (THE DAYS TIME ERASED), Classix Nouveau, Liberty
70	41	(8)	ORIGINAL BIRD DANCE, Electronics, Polydor
71	57	(4)	DO YOU KNOW, Secret Affair, 1 Spy
72	61	(4)	GLORIA, U2, Island
73	35	(8)	LOCK UP YOUR DAUGHTERS, Slade, RCA
74	—	(8)	SUNNY DAY, Pig Bag, Pig Bag
75	84	(3)	NEVER AGAIN, Discharge, Clay

BREAKERS

ANGELS OF DEATH, Hawkwind, RCA RCA 137
 ANTI-FREZZE, Freaze, Beggars Banquet BEG 98
 BE MINE TONIGHT, Billy Fury, Polydor POSP 355
 COME BACK SUZANNAH, Bill Wyman, A&M AMS 8179
 DANCING LIKE A GUN, John Fozz, Virgin VS 489
 DO THE EMPTY HOUSE, Comsat Angela, Polydor POSP 059
 EUROPEAN MAN, Landscape, EDM EDM 1
 IT'S GOOD TO BE KING RAP (Part One), Mel Brooks, Luggage LUG 2
 JAH LOVE, Weapon Of Peace, Safari, SAFE 39
 LIARS A TO E, Daxy's Midnight Runners, Mercury DEXY 7
 OH NO, Commodores, Motown, TMG 1245
 PENTHOUSE & PAVEMENT, Heaven 17, Virgin VS 435
 ROSE ROYCE EXPRESS, Rose Royce, Warner Brothers K 17873
 I CAN'T SAY GOODBYE TO YOU, Helen Reddy, MCA MCA 744
 SIGN OF THE TIMES, Bob James, CBS CBS A 1698
 SO IN LOVE WITH YOU, Kenny Rogers, UA UP 545
 STACKS OF SOUL, Atlantics, Blue Manillas MEAN 6
 STARCHILD, Level 42, Polydor POSP 343
 SUMMER GROOVIN', Enigma, Creole CR 18
 TARGET FOR LIFE, Our Daughters' Wedding, EMI America EA 128
 THROWING MY BABY OUT WITH THE BATH WATER, Tanpole Tudor, SHI BUY 123
 TURN YOUR LOVE AROUND, George Benson, Warner Bros K 17877
 WHEN I GET IT RIGHT, Joan Armatrading, A&M AMS 8160
 WHO'S CRYING NOW, Journey, CBS CBS A 1487
 WORKING IN A COALMINE, Devo, Virgin VS 457

RECORD MIRROR



EARTH, WIND AND FIRE groovin' up to No 37



QUEEN: in at No 2 in the album charts

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 * Silver (£50,000 sales)

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

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Star Choice



Joey Ramone

- 1 LOVE IT TO DEATH, Alice Cooper, Savas O'Dwight Fyre, '88, etc. Great stuff.
- 2 EVER FALLEN IN LOVE/WHAT DO I GET, The Buzzcocks, '81 again. What sentiment!
- 3 BEST OF ROY ORBISON, Great songs, what emotional! By the way, it's cool to show emotion.
- 4 The Swinging Madtons. Anything by them is good fun.
- 5 Late 50's pop-wop. Totally gratifying.
- 6 PHIL SPECTOR'S GREATEST HITS, Loud & master & nice guy. What style!
- 7 WHAT KEEPS YOUR HEART BEATING, The Rethelers. Great band. It's so easy to myself.
- 8 LESTER BARDIS AND THE DELINQUENTS, Great album for specialist tastes. It's Lester at his best plus a guitar solo.
- 9 SOUND OF THE CROWD, The Human League. Real catchy. Good work, Alan.
- 10 PLEASANT DREAMS, Ramones and Grammy. Stroke of genius.
- 11 REO Speedwagon. Can't get enough of this one.

UK ALBUMS

THIS WEEK	LAST WEEK	WEEK IN CHART	Week ending 7/11/81
1	2	(8)	SHAKY, Shakin' Stevens, Epic
2	—	(2)	QUEEN GREATEST HITS, Queen, EMI
3	1	(3)	DARE, Human League, Virgin
4	3	(5)	GHOST IN THE MACHINE, Police, A&M
5	4	(2)	THE BEST OF BLONDIE, Blondie, Chrysalis
6	—	(2)	EXIT STAGE LEFT, Rush, Mercury
7	6	(2)	ALMOST BLUE, Elvis Costello, F Beat
8	6	(8)	HOOKEE ON CLASSICS, Louis Clark/RPO, K Tel
9	6	(4)	HEDGEHOG SANDWICH, Not The 3 O'clock News, BBC
10	10	(3)	LOVE IS... Various, K Tel
11	11	(5)	MADNESS 7, Madness, SHI
12	—	(2)	DOUBLE TROUBLE, Gillan, Virgin
13	7	(8)	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
14	8	(8)	SUPER HITS 1 & 2, Various, Ronco
15	11	(4)	STILL, Joy Division, Charisma
16	14	(7)	ABACAB, Genesis, Charisma
17	13	(1)	OCTOBER, U2, Island
18	—	(3)	DIARY OF A MADMAN, Ozzy Osbourne, Jet
19	18	(3)	GOSH IT'S BAD MANNERS, Bad Manners, Magnet
20	21	(4)	MONSTER TRACKS, Various, Polygram
21	25	(13)	BAT OUT OF HELL, Meatloaf, Epic/Cleveland
22	26	(7)	WIRED FOR SOUND, Cliff Richard, EMI
23	29	(26)	SECRET COMBINATION, Randy Crawford, Warner Bros
24	17	(15)	ROCK CLASSICS, LSO/Royal Choral Society, K Tel
25	20	(9)	DEADRINGER, Meatloaf, Epic/Cleveland
26	25	(8)	HAPPY BIRTHDAY, Altered Images, Epic
27	22	(3)	BODY TALK, Imagination, R&B
28	24	(9)	TATTOO YOU, Rolling Stones, Rolling Stones
29	15	(5)	CELEBRATION, Johnny Mathis, CBS
30	53	(7)	WAR OF THE WORLDS, Jaff Wayne's Musical Version, Capitol
31	33	(2)	SEE JUNGLE SEE JUNGLE, Bow Wow Wow, RCA
32	16	(6)	DENIM & LEATHER, Saxon, Carrere
33	36	(14)	TIME, Electric Light Orchestra, Jet
34	42	(8)	RAGE IN EDEN, Ultravox, Chrysalis
35	40	(2)	GO AHEAD, Lynx, Chrysalis
36	37	(24)	ANTHEM, Toyah, Safari
37	19	(3)	SONIC ATTACK, Hawkwind, RCA
38	49	(7)	DIANA ROSS, Diana Ross, Capitol
39	44	(7)	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
40	44	(4)	EAST SIDE STORY, Squeeze, A&M
41	45	(50)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
42	23	(8)	BEAT THE CARROTT, Jaeger Carrott, DJM
43	35	(19)	LOVE SONGS, Cliff Richard, EMI
44	34	(8)	THE PLATINUM ALBUM, Various, K Tel
45	38	(23)	DURAN DURAN, Duran Duran, EMI
46	27	(54)	MAKIN' MOVIES, Dire Straits, Vertigo
47	50	(6)	WALK UNDER LADDERS, Joan Armatrading, A&M
48	41	(7)	ASSEMBLAGE, Japan, Hansa/Arista
49	85	(3)	PHYSICAL, Olivia Newton-John, EMI
50	32	(3)	NO CAUSE FOR CONCERN, Vice Squad, Zonophone
51	47	(3)	COUNTRY SUNRISE/COUNTRY SUNSET, Various, Ronco
52	39	(8)	THE VERY BEST OF ANNE MURRAY, Anne Murray, Capitol
53	30	(3)	MASK, Bauhaus, Beggars Banquet
54	46	(8)	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
55	57	(14)	RUMOURS, Fleetwood Mac, Warner Bros
56	60	(26)	FACE VALUE, Phil Collins, Virgin
57	47	(3)	JAZZ SINGER, Neil Diamond, Ronco
58	63	(23)	PRESENT ARMS, UB40, Dep International
59	52	(8)	HITS RIGHT UP YOUR STREET, Shadows, Polydor
60	—	(8)	PLEASURE, Girls At Our Best, Mappy Birthday
61	73	(2)	CARRY ON OH, Various, Secret
62	31	(4)	ISMISM, Godley & Creme, Polydor
63	53	(7)	NINE TONIGHT, Bob Seger & The Silver Bullet Band, Capitol
64	61	(3)	MANILOW MAGIC, Barry Manilow, Arista
65	59	(7)	MICHAEL SCHENKER GROUP, Michael Schenker Group, Chrysalis
66	74	(2)	NO SLEEP 'TILL HAMMERSMITH, Motorhead, Bronze
67	—	(2)	DE NINA A MUJER, Julio Iglesias, CBS
68	75	(2)	NIGHT FLIGHT, Badgie, Victor
69	—	(1)	LINE UP, Graham Bonnet, Mercury
70	84	(14)	4SYMBOLS, Led Zepplin, Atlantic
71	89	(7)	GUILTY, Barbara Streisand, CBS
72	71	(9)	ORGANISATION, Orchestral Manoeuvres In The Dark, Dindisc
73	77	(4)	VIENNA, Ultravox, Chrysalis
74	67	(5)	FOUR, Foreigner, Atlantic
75	87	(3)	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC, Atlantic
76	—	(25)	RIP IT UP, Showaddywaddy, Arista
77	66	(14)	TRAVELogue, Human League, Virgin
78	76	(4)	DIRE STRAITS, Dire Straits, Vertigo
79	90	(2)	BACK IN BLACK, AC/DC, Atlantic
80	95	(6)	THE GARDEN, John Fozz, Virgin
81	82	(11)	BLACK & WHITE, Pointer Sisters, Planet
82	91	(2)	ABSOLUTELY, Madness, Stiff
83	82	(52)	HOTTER THAN JULY, Stevie Wonder, Motown
84	85	(7)	GLORIOUS FOOL, John Martyn, WEA
85	—	(5)	LIVING EYES, Bob Gees, RSO
86	43	(5)	PRESENT ARMS IN DUB, UB40, Dep International
87	—	(1)	YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red
88	56	(11)	CALIFORNIA DREAMIN', Various, K Tel
89	79	(12)	REPRODUCTION, Human League, Virgin
90	79	(6)	YOU COULD HAVE BEEN WITH ME, Shena Easton, EMI
91	92	(11)	BLACK & WHITE, Pointer Sisters, Planet
92	98	(2)	ANGELIC UPSTAIRS, Angelic Upstair, Zonophone
93	97	(7)	BELLA DONNA, Stevie Nicks, WEA
94	82	(11)	LEVEL 42, Level 42, Polydor
95	58	(13)	PRETENDERS II, Pretenders, Real
96	99	(2)	BEST OF MICHAEL JACKSON, Michael Jackson, Motown
97	—	(1)	THIS OLE HOUSE, Shakin' Stevens, Epic
98	80	(4)	DANGEROUS ACQUAINTANCES, Marianne Faithfull, Island
99	83	(15)	28 GOLDEN GREATS, Beach Boys, Capitol

NEXT WEEK

US ALBUMS

- 1 1 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 2 2 ESCAPE, Journey, Columbia
- 3 3 NINE TONIGHT, Bob Seger and the Silver Bullet Band, Capitol
- 4 4 Foreigner, Atlantic
- 5 7 GHOST IN THE MACHINE, Police, A&M
- 6 8 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 7 5 BELLA DONNA, Stevie Nicks, Modern Records
- 8 11 ABACAB, Genesis, Atlantic
- 9 10 PRIVATE EYES, Daryl Hall and John Oates, RCA
- 10 8 SONGS IN THE ATTIC, Billy Joel, Columbia
- 11 9 PRECIOUS TIME, Pat Benatar, Chrysalis
- 12 12 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 13 13 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 14 14 STREET SONGS, Rick James, Gordy
- 15 15 DON'T SAY NO, Billy Squier, Capitol
- 16 16 IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
- 17 25 SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 18 17 WORKING CLASS DOG, Rick Springfield, RCA
- 19 19 IT'S TIME FOR LOVE, Teddy Pendergrass, PIR
- 20 21 BEAUTY AND THE BEAT, The Go-Go's, IRS
- 21 24 NEVER TOO MUCH, Luther Vandross, Epic
- 22 23 TIME EXPOSURE, Little River Band, Capitol
- 23 26 NEW TRADITIONALISTS, Devo, Warner Bros
- 24 25 THIS IS THE WAY, Rosalynn Collins Band, MCA
- 25 28 ALLIED FORCES, Triumph, RCA
- 26 16 PIRATES, Rickie Lee Jones, Warner Bros
- 27 20 RED Speedwagon, Hi Infidelity, Epic
- 28 22 IN THE POCKET, The Commodores, Motown
- 29 31 THE MANY FACETS OF ROGER, Roger, Warner Bros
- 30 30 GIVE THE PEOPLE WHAT THEY WANT, The Kinks, Arista
- 31 27 WILLIE NELSON'S GREATEST HITS AND SOME THAT WILL BE, Willie Nelson, Columbia
- 32 32 ARTHUR THE ALBUM, Soundtrack, Warner Bros
- 33 33 HEAVY METAL, Soundtrack, Full Moon/Asylum
- 34 50 PHYSICAL, Olivia Newton-John, MCA
- 35 41 FEELS SO RIGHT, Alabama, RCA
- 36 37 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 37 36 TIME, ELO, Jet
- 38 34 ENDLESS LOVE, Soundtrack, Mercury
- 39 39 TONIGHT, The Four Tops, Casablanca
- 40 40 JUICE, Juice Newton, Capitol
- 41 42 THE ONE THAT YOU LOVE, Air Supply, Arista
- 42 35 EL LOCO, Z Z Top, Warner Bros
- 43 44 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 44 43 PRETENDERS II, Pretenders, Sire
- 45 45 CARL CARLTON, Carl Carlton, 20th Century Fox
- 46 47 FIRE OF UNKNOWN DRIGIN, Blue Oyster Cult, Columbia
- 47 38 STEP BY STEP, Eddie Rabbit, Elektra
- 48 56 SHOW TIME, Slava, Cotillion
- 49 56 ALL THE GREATEST HITS, Diana Ross, Motown
- 50 48 THERE'S NO GETTING OVER ME, Ronnie Milsap, RCA
- 51 73 INSIDE YOU, The Isley Brothers, T-Neck
- 52 49 FREETIME, Spyro Gyra, MCA
- 53 63 SOLID GROUND, Ronnie Laws, Liberty
- 54 82 HOLLIGANS, The Who, MCA
- 55 64 TORCH, Carly Simon, Warner Bros
- 56 50 THE TIME, The Time, Warner Bros
- 57 80 THE DUDE, Quincy Jones, A&M
- 58 — THE BEST OF BLONDE, Blondie, Chrysalis
- 59 59 STANDING TALL, Crusaders, MCA
- 60 — WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 61 51 HIGH N' DRY, Def Leppard, Mercury
- 62 61 VOICES, Daryl Hall & John Oates, RCA
- 63 48 DEAD SET, Grateful Dead, Arista
- 64 85 GREATEST HITS, Kenny Rogers, Liberty
- 65 86 EVERY HOME SHOULD HAVE ONE, Patli Austin, Q West Records
- 66 55 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 67 70 GREATEST HITS, The Doors, Elektra
- 68 54 PARADISE THEATRE, Slyx, A&M
- 69 53 HARD PROMISES, Tom Petty and the Heartbreakers, Backstreet
- 70 72 MOVING PICTURES, Rush, Mercury
- 71 — CONTROVERSY, Prince, Warner Bros
- 72 52 BLACK & WHITE, Pointer Sisters, Planet
- 73 — QUINELLA, Atlanta Rhythm Section, Columbia
- 74 57 FACE VALUE, Phil Collins, Atlantic
- 75 — TOO LATE THE HERO, John Entwistle, Atco

US SINGLES

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



QUEEN

Trivia, million sellers
and Freddie's mouth.

They're all in next
week's Record Mirror
special on one of
Britain's biggest selling
groups, Queen.

DON'T MISS IT

US SOUL

- 1 3 I HEARD IT THROUGH THE GRAPEVINE, Roger, Warner Bros.
- 2 1 NEVER TOO MUCH, Luther Vandross, Epic
- 3 2 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 4 8 TAKE MY HEART, Kool & The Gang, De-Lite
- 5 8 CONTROVERSY, Prince, Warner Bros.
- 6 7 GET IT UP, The Time, Warner Bros.
- 7 13 LET'S GROOVE, Earth, Wind & Fire, ACR/Columbia
- 8 4 ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- 9 9 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
- 10 10 I CAN'T LIVE WITHOUT YOUR LOVE, Teddy Pendergrass, PIR
- 11 12 SNAP SHOT, Slava, Cotillion
- 12 14 OH NO, The Commodores, Motown
- 13 13 BEFORE I LET GO, Maze Featuring Frankie Beverly, Capitol
- 14 18 JUST ONCE, Quincy Jones Featuring James Ingram, A&M
- 15 17 SHE DON'T LET NOBODY, Curtis Mayfield, Boardwalk
- 16 25 INSIDE YOU, Isley Brothers, T-Neck
- 17 20 THIS KIND OF LOVIN', The Whispers, Solar
- 18 23 PULL FANCY DANCER PULL, One Way, MCA
- 19 19 STAY AWAKE, Ronnie Laws, Liberty
- 20 22 TAKE MY LOVE, Melba Moore, EMI-America

US DISCO

- 1 1 MENERGY/I WANNA TAKE YOU HOME, Patrick Cowley, Fusion
- 2 2 DO YOU LOVE ME, Patti Austin, Qwest/Warner Bros.
- 3 3 CONTROVERSY, Prince, Warner Bros.
- 4 4 LOVE HAS COME AROUND, Donald Byrd & 125th Street, NYC, Elektra
- 5 5 LET'S START II DANCE AGAIN, Bohannon Featuring Dr Perri Johnson, Phase II
- 6 6 YOU'RE THE ONE/DISCO KICKS, Boystown Gang, Moby Dick Records
- 7 15 CAN YOU MOVE, Modern Romance, Atlantic
- 8 8 WALKING INTO SUNSHINE, Central Line, Mercury
- 9 7 NEVER TOO MUCH, Luther Vandross, Epic
- 10 10 HUPENDI MUZIKI WANGU! KID, Sam
- 11 12 MONY, MONY, Billy Idol, Chrysalis
- 12 18 WORDY RAPPINHOOD/GENIUS OF LOVE, Tom Tom Club, Sire/Warner Bros.
- 13 8 ZULU, The Quicks, Pavilion
- 14 11 OUR LIPS ARE SEALED, GoGo's, IRS
- 15 16 FUNKY SENSATION/PYSON, Gwen McRay, Atlantic
- 16 17 MAGIC NUMBER, Herbie Hancock, Columbia
- 17 — HEART HEART, Geri Albright, Prism
- 18 14 START ME UP, Rolling Stones, Rolling Stones/Atlantic
- 19 13 A LITTLE BIT OF JAZZ, Nick Straker, Prelude
- 20 — LET'S GROOVE, Earth, Wind & Fire, Columbia

HEAVY METAL

- 1 TOMORROW NIGHT, Atomic Rooster, 45, B & C Records
- 2 INTO THE NIGHTMARE, Demon, from 'Night Of The Demon', Carrere
- 3 TOM SAWYER, Rush, from 'Rush Live', 12" EP, Mercury
- 4 PLAY IT AGAIN, Diamond Head, 12" 45, Demo
- 5 LIGHTNING TO THE NATIONS, Diamond Head, from 'Lightning To The Nations', Demo
- 6 OUTLAW, Riot, Remix, 45, Elektra
- 7 DON'T STOP BELIEVIN', Journey from 'Escape' LP, CBS
- 8 FATHER OF TIME, Demon, from 'Night Of The Demon', Carrere
- 9 DEATH OR GLORY, Holocaust, from 'The Night Comes', Demo
- 10 SYMPATHY FOR THE DEVIL, The Stones, from 'Get Yer Ya Ya's Out', Decca
- 11 ROCK CITY, Riot, 'Live', 45 B-side, Elektra
- 12 WHO'S CRYING NOW, 12" 45, CBS
- 13 BOOTLIGGERS '81, Rage, 45, Carrere
- 14 I DON'T KNOW, Ozzy Osbourne, 45 B-side, Jet
- 15 LONG TIME, Boston, 45, Epic
- 16 STREET FIGHTING MAN, The Stones, from 'Get Yer Ya Ya's Out', Decca
- 17 SUCKING MY LOVE, Diamond Head, from 'Lightning To The Nations', Demo
- 18 NUCLEAR ATTACK, Gary Moore & Co., 12" 45, Jet
- 19 WAR PIGS, Black Sabbath, from 'Paranoid' LP, Vertigo
- 20 TWILIGHT ZONE, Rush, 12" 45, Mercury

Compiled by: THE TYNESIDER, Tuesday Rock Club, Saltwell Road, Gateshead, Tyne & Wear

IMPORTS

- 1 SHOWTIME, Slave, Cotillion, (America)
- 2 US GREATEST HITS, Queen, Elektra, (America)
- 3 ROCK AND GROOVE, Bunny Walker, Solomonic, (Jamaica)
- 4 VERY BEST OF CREEDANCE CLEARWATER REVIVAL, K-Tel (Spain)
- 5 ALL TIME GREATEST HITS, Diana Ross, Motown (America)
- 6 FREEZE FRAME, J. Gells Band, Capitol (America)
- 7 DESIGNER MUSIC, Lipps Inc. Casablanca, (America)
- 8 DROP DOWN & GET ME, Del Shannon, RCA, (America)
- 9 DON'T WANNA LOOSE YOU, Madeline Kahn, Shalor Records, (America)
- 10 ROUNDTrip, Knack, Capitol, (America)
- 11 DEAL IT OUT, Tom Fogarty, Fantasy, (America)
- 12 MORE, Melba Moore, Capitol, (America)
- 13 BEST OF JAMES BROWN, Polydor, (America)
- 14 BEST OF FIRE FALL, Atlantic, (America)
- 15 SOB WELCH, Bob Welch, RCA, (America)
- 16 ROCK 'N' ROLL ADULT, Garland Jeffreys, Epic, (America)
- 17 BEWARE, Barry White, Unlimited Gold, (America)
- 18 BEST OF THE ALLMAN BROTHERS, Polydor, (America)
- 19 I ONLY HAVE EYES FOR YOU, Main Ingredient, RCA, (America)
- 20 SWITCH FIRE, Switch, Gordy, (America)

Compiled by: HMV, Oxford Street, London W.1.

ROCK 'N' ROLL

SINGLES:

- 1 SHAKY SINGS ELVIS, EP, Shakin' Stevens, Solid Gold
- 2 MY MAN, Dolly Cooper, Ace
- 3 NEW ORLEANS/QUARTER TO THREE, US Bonds, Ensign
- 4 RAINY DAY SUNSHINE, Gene Vincent, Magnum Force
- 5 SATURDAY NIGHT SPECIAL, Sundown Playboys, Apple
- 6 HARBOUR LIGHTS, Elvis Presley, RCA
- 7 THE TRAIN KEPT A ROLLIN', Tiny Bradshaw, Gusto
- 8 PARALYSED, Legendary Stardust Cowboy, Mercury
- 9 BSA, Steve Gibbons, RCA
- 10 AMN' GOT A THING, Sunny Burgess, Charly

PICK TO CLICK: MAMA DON'T YOU THINK I KNOW, Jackie La Cochran, Roudalet

ALBUMS:

- 1 MILLION DOLLAR QUARTET, Elvis & Jerry Lee, Sun
- 2 THE SPARKLETONES, Joe Bennett and the Sparkletones, Paris
- 3 ROCK 'N' ROLL, Bobby Darin, Belta
- 4 ROCK 'N' ROLL, Ruth Brown, Atlantic
- 5 25 GOLDEN GREATS, Adam Faith, Warwick
- 6 ROCKIN' DOPPEL AND HIS CAJUN TWISTERS, Sonet
- 7 THE BOP THEY COULDN'T STOP, Gene Vincent, Magnum Force
- 8 A LEGEND, Shakin' Stevens, EMI
- 9 JUBILEE CONCERT, Lonnie Donegan, Dakota
- 10 GOON SHOW CLASSICS VOL 8, BBC

PICK TO CLICK: BEST OF JOHNNY & THE HURRICANES, Decca
Compiled by: ROLLERCOASTER RECORDS, PO Box 10F, Chesham, Surrey.

READER'S CHART

WE ASKED for your chart suggestions, and this week it's a 'Futurists Around The World (And Beyond)' chart.

- 1 SURBURBAN BERLIN, Japan
- 2 VIENNA, Ultravox
- 3 HOLIDAY IN CAMBODIA, Dead Kennedys
- 4 SLOWCAR TO CHINA, Gary Numan
- 5 FROM THE TEA ROOMS OF MARS TO THE HELL-HOLES OF URANUS, Landscape
- 6 EUROPE AFTER THE RAIN, John Foxx
- 7 TOKYO, Classix Nouveaux
- 8 BOYS FROM BRAZIL, Simple Minds
- 9 MOON OVER MOSCOW, Visage
- 10 TEL AVIV, Duran Duran

Chart suggested and compiled by: Kwashie Komi, Broadhurst Gardens, London, and a 45 record token goes to him. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 40 Long Acre, London W2 (postcards only please).

NIGHTCLUBBING

- 1 LIVE AT CARNEGIE HALL, LP, T Rex, Vary Rare
- 2 RIDE A WHITE SWAN, T Rex, 7", Fly
- 3 JEEPSTER, T Rex, 7", Fly
- 4 GET IT ON, T Rex, 7", Fly
- 5 WE LOVE TO BOOGIE (at Karoba on a Saturday Night), T Rex, 7", EMI
- 6 TELEGRAM SARI, T Rex, 7", EMI
- 7 25TH CENTURY BOY, T Rex, 7", EMI
- 8 NEW YORK CITY, T Rex, 7", EMI
- 9 METAL GURU, T Rex, 7", EMI
- 10 KING OF THE RUMBLING SPIRES, 7", Parlophone
- 11 THE GROOVER, T Rex, 7", EMI
- 12 LIFE'S A GAS, B-side, 7", Fly
- 13 HOT LOVE, T Rex, 7", Fly
- 14 LASER LOVE, T Rex, 7", EMI
- 15 DRAC'S BACK ('For Your Blood', forthcoming 12", (out in the New Year), Bollock Bros

Compiled by: DAVE ARCHER, KAREBA, 73 Conduit Street (off Regent Street), London W.1. (Saturday nights).

REGGAE

- 1 HAVE YOU EVER, Dennis Brown, Powerhouse
- 2 JNA RUS A DUB, Sugar Minott, Black Roots
- 3 MR WALKER, Hugh Griffiths, Art & Craft
- 4 ONE DRAW, Rha Marley, Tuff Gong
- 5 I LOVE ME TONIGHT, Trevor Walters, Ital
- 6 I WANT TO MAKE IT WITH YOU, Gene Adebambo, Third World
- 7 CHIP IN, Wayne Jarrett, Greenstones
- 8 NEVER MY LOVE, Sugar Minott, RCA
- 9 IF LEAVING ME IS EASY, Lloyd Charmers, Radio Active
- 10 SHE'S SO FINE, Riot Squad, Extinction
- 11 FATTY BUM BUM, Ranking Dread, Greenstones
- 12 DREAMING OF YOUR LOVE, Safrico, S & G Records
- 13 DON'T EVER LEAVE, Marcia Griffiths, Sheba
- 14 SHOW ME SOME LOVE, One Blood, NK Records
- 15 TRUE LOVING, Alton Ellis, Fashion
- 16 JUST ONE MOMENT AWAY, Roddy Thomas, Hawk Eye
- 17 PHONE LINE, Mystic Harmony, SS Music
- 18 BEST GIRL, Black Stallion, Inner City
- 19 WAITING, Simple City, King & City
- 20 PARTY TIME, Mighty Diamonds, Joe Gibbs Label

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

VIDEO

- 1 (3) QUEEN — GREATEST FLIX, EMI
- 2 (—) THE JAZZ SINGER, EMI
- 3 (—) XANADU, CIC
- 4 (—) THE TUBES VIDEO, EMI
- 5 (—) THAT'S ENTERTAINMENT, CBS/MGM
- 6 (—) PAUL McCARTNEY & WINGS ROCKSHOW, EMI
- 7 (—) CLIFF RICHARD & THE SHADOWS — THANK YOU VERY MUCH, EMI
- 8 (—) JAILHOUSE ROCK, CBS/MGM
- 9 (3) ELO LIVE IN CONCERT, VCL
- 10 (—) KATE BUSH LIVE AT HAMMERSMITH ODEON, EMI
- 11 (—) THE KENNY EVERETT VIDEO SHOW VOLUME II, EMI
- 12 (1) ROCK FLASHBACK, Deep Purple, BBC/3M
- 13 (12) GARY NUMAN, THE TOURING PRINCIPLE '78, Warner Bros
- 14 (2) TOYAH AT THE RAINBOW, BBC 3M
- 15 (7) SLIPSTREAM, Jethro Tull, Chrysalis
- 16 (—) ABBA MUSIC SHOW VOLUME II, Intervision
- 17 (4) PINK FLOYD LIVE AT POMPEII, Spectrum
- 18 (3) THIN LIZZY LIVE & DANGEROUS, VCL
- 19 (17) BLOWDIE: EAT TO THE BEAT, Chrysalis
- 20 (8) ELTON JOHN IN CENTRAL PARK, VCL

Compiled by: HMV, Oxford Street, London W1.

CHART FILE



P. J. PROBY: fame in 1964

MOST CHARTWATCHERS will be aware that the B. A. Robertson / Magpie Bell duet 'Hold Me' is the same song which rocketed P. J. Proby to fame in 1964. What rather less will know is that the song was written in 1933 by the American team of Schuster, Little and Oppenheim. And it hasn't always been the somewhat raucous song it is now, being rather better known as a ballad for its first 30 years.

Proby's version of 'Hold Me' reached No 3 in 1964 and prompted him to remark that, in six months time it'll be as big as the Beatles — if not bigger. History has proved him wrong. Though he had 10 further hits, the press was more concerned with his eccentric behaviour than his music — the bow in his hair, the repeated spilling of his trousers on stage, the shooting of his wife, his sacking from the stage musical 'Elvis' all excited considerable coverage.

The re-birth of 'Hold Me' coincides with the re-emergence of Proby after a lengthy absence. With ex-Pickettywitch vocalist Polly Brown he's out 'You've Got It All' for the new, independent Rooster label. Polly is going through a particularly active phase of her recording career at present and can be heard on four recently released singles. Apart from her duet with Proby she has a solo single, 'Love To Give', on Northern Island's Mint label and helped out on singles by Happy People and Molownick, in the midst of all this Polly's own Witch-label lies dormant, the most recent release being Polly's cover of Christopher Cross' 'Never Be The Same' some time ago.

Enigma solved: Perhaps the most accurate of the soundalike medleys which continue to clog up the charts is 'Platinum Pop' by This Year's Blonde — a moniker which hides the identity of one Tracy Lee Akerman.

19-year-old Tracy hails from Bristol and fronted several local bands before coming to the attention of fellow Bristolian Shaktak keyboards wizard and producer Nigel Wright. Nigel drafted Tracy into Enigma where the success of the aggregation's 'Ain't No Stoppin' Us' and 'I Love Music' medleys and her own good looks brought Tracy considerable media attention including a modelling assignment for the 'Daily Star'. In six short months the girl from the West Country has come from obscurity to the verge of a highly successful career as a model and a singer. It'll be interesting to see how she fares once medleymania has died down.

Daryl Hall and John Oates surge to the summit of Billboard's singles chart this week for their third No 1. Only three other duos in the history of the charts have hit the apex three times. Simon & Garfunkel, the Everly Brothers and the Carpenters. Hall and Oates' previous number ones were 'Rich Girl' (March 1977) and 'Kiss On My List' (April 1981).

Soft Cell have just notched their first overseas No 1 in Israel, of all places. The Israelis seem rather taken with 'Tainted Love' which reached No 1 in just four weeks. Diana Ross & Lionel Richie are top in Australia with 'Endless Love' and the Rolling Stones are top yet again in Canada with 'Start Me Up'. In Belgium and Holland 'Why Tell Me Why' by Anita Meyer is No 1.

Lulu's recent US smash 'I Could Never Miss You (More Than I Do)' has just been released here on the Alfa label and judging from the airplay its picking up it could easily return the Bouncy Scot to the charts after an absence of nearly seven years. 'I Could Never...' is not a new recording. It originally appeared on Lulu's 1979 Rocket album 'Don't Take Love For Granted' (TRAIN 8). Sadly it was one of the final recordings featuring session singer Joanne Stone — half of the hitmaking R&B Stone team — who died shortly afterwards.

The continued success of Dave Stewart and Barbara Gaskin's 'It's My Party' makes it Stiff's fourth biggest UK hit of all-time behind Dury's 'Rhythm Stick', Lewis's 'Cavalry' and Madness' 'Baggy Trouser'. I am informed, incidentally, that the Shirreles recorded an unreleased version of 'It's My Party' in 1961, pre-dating Lesley Gore's hit version by a full two years.

Further to this column's comments on 'Star Turn On 45 (Pints)' last week, J. Vincent Edwards denies being the mystery vocalist whilst confirming that he does appear on the wretched disc in the guise of concert chairman. Charlie apologises for any embarrassment it may have caused, 'cos let's face it, if I'd been tagged as lead vocalist of such appalling dross I'd be pretty embarrassed too — wouldn't you?

Finally, for reasons too complicated to go into here I'm anxious to obtain a good quality recording of Radio One's first broadcast, namely the 'Tony Blackburn Show' for Saturday 30 September 1967. If you think you can help, please drop me a line... ALAN JONES

YESTERYEAR

ONE YEAR AGO (November 1, 1980)

- 1 WOMAN IN LOVE, Barbra Streisand
- 2 WHAT YOU'RE PROPOSING, Status Quo
- 3 D.I.S.C.O., Ottawan
- 4 WHEN YOU ASK ABOUT LOVE, Matchbox
- 5 SPECIAL BREW, Bad Manners
- 6 IF YOU'RE LOOKIN' FOR A WAY OUT, Odessa
- 7 BAGGY TROUSERS, Madness
- 8 ENOLA GAY, Orchestral Manoeuvres In The Sky
- 9 GOTTA PULL MYSELF TOGETHER, Nolans
- 10 DON'T STAND SO CLOSE TO ME, Police

FIVE YEARS AGO (November 8, 1975)

- 1 MISSISSIPPI, Pussycat
- 2 IF YOU LEAVE ME NOW, Chicago
- 3 WHEN FOREVER HAS GONE, Dennis Rousseau
- 4 HURT, The Manhattan 5
- 5 DON'T TAKE AWAY THE MUSIC, Tavares
- 6 HOWZAT, Sherbert
- 7 SUMMER OF MY LIFE, Simon May
- 8 DANCING WITH THE CAPTAIN, Paul Nicholas
- 9 SAILING, Rod Stewart
- 10 PLAY THAT FUNNY MUSIC, Wild Cherry

TEN YEARS AGO (November 9, 1971)

- 1 MAGGIE MAY, Rod Stewart
- 2 WITCH-QUEEN OF NEW ORLEANS, Redbone
- 3 SIMPLE GAME, The Four Tops
- 4 Tired of Being Alone, Al Green
- 5 TILL, Tom Jones
- 6 THE NIGHT THEY DROVE OLD DIXIE DOWN, Joan Baez
- 7 SULTANA, Thelma Houston
- 8 COZ I LOVE YOU, Slade
- 9 FOR ALL WE KNOW, Shirley Bassey
- 10 TWEEDELEDUM, Middle of the Road

FIFTEEN YEARS AGO (November 5, 1965)

- 1 REACH OUT I'LL BE THERE, The Four Tops
- 2 STOP STOP STOP, The Hollies
- 3 I CAN'T CONTROL MYSELF, The Trogs
- 4 DISTANT DRUMS, Jim Reeves
- 5 WINCHESTER CATHEDRAL, New Vaudeville Band
- 6 HIGH TIME, Paul Jones
- 7 NO MILK TODAY, Herman's Hermits
- 8 GUANTANAMERA, The Sandpipers
- 9 BEND IT, Dave Dee, Dozy, Beaky, Mick and Tich
- 10 TIME DRAGS BY, Cliff Richard

TWENTY YEARS AGO (November 4, 1961)

- 1 WALKIN' BACK TO HAPPINESS, Helen Shapiro
- 2 HIS LATEST FLAME, Elvis Presley
- 3 WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART, Cliff Richard
- 4 BIG BAD JOHN, Jimmy Dean
- 5 HIT THE ROAD JACK, Ray Charles
- 6 WILD WIND, John Leyton
- 7 MEXICALI ROSE, Art Garfunkel
- 8 SUCU SUCU, Laurie Johnson
- 9 TAKE FIVE, Dave Brubeck
- 10 MICHAEL ROW THE BOAT, The Highwaymen

TWENTY FIVE YEARS AGO (November 3, 1956)

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

Wombats

THE FINAL straw! We've had idiotic Italians "supposedly", who sing about their greasy mama's, a bunch of frustrated ostriches who don't sing but create a strange music, which lots of people seem happy to make a fool of themselves to, and now, for the grand finale, 'O Superman'.

This is the worst lot of wombat shit I have ever heard! Eight and a half minutes of rifting, groaning and idiotic mumbo jumbo. No wonder the country is in such a state, if enough people have bought this crap to send it to No 2 in the charts, I thought Spandau Ballet were bad till I heard this. How can pop get airplay when you never hear real music such as Rush, Kiss, Black Sabbath and Rose Tattoo. If this dirge gets on TOTP's I'm going to throw up. Finally, I think your paper is very good, it just needs a bit of METAL to make it excellent. Space Age, Stirling, Scotland.

● **Where do you want it, over the head?**

Tickets

ABOUT MAY earlier this year I read a letter in the RM concerning Harvey Goldsmith's scheme for 'concertgoers' to get a guarantee of tickets at cost price plus other preferential treatment.

The letter in the RM from a reader told us not to join this 'Starchoice Club'. I foolishly joined.

All I've received are chances of Manhattan Transfer — no thanks, and Pink Floyd — which though greatly appreciated, came too late as I'd already sent off for some tickets a week before, following the ad in the RM. Next I received a chance of "cheap" video gear, by which time only three days remained before the offer's closing date.

The biggy (one week before your news). A chance of a lifetime, an opportunity to see none other than the extremely Grateful Dead, plus Grace Kennedy. Wow! All this for £12 a year. So, when Mr Goldsmith comes back from his long vacation in his new car to his nice new house acquired from the helpful proceeds from his "Great Rock 'n' Roll Concertgoers Swindle". Perhaps he could fulfill his obligations quoted in his now nearly famous "Dear Concertgoers" letter. Yours exclusively anon (of course).

● **You'll know next time.**

Classics

IT'S GOOD to see Human League at the top now. It's a pity they didn't make it with the old line up and classics such as 'Empire State Human' or 'Being Boiled' but we can't have everything. One point though, I thought the previous two albums were better than 'Dare' yet they were slagged off as being pretentious and were given perhaps two or three stars while 'Dare', which borders on the over commercial, got five stars. Mind you it's all a matter of personal choice, isn't it?

Paul Humphreys, the least famous person in Stoke on Trent.

● **Who asked for your opinion, anyway?**

Moving

I WAS really happy to see someone showing emotion in his writing (October 24



issue). The pieces on New Order and Misty in Roots by Paul Wellings were deeply moving and very open. I have always seen music as a means of expressing and receiving feelings. It is sad that so few writers can convey what the artists and the LP/gig is all about.

As I was present at the New Order show, I know exactly what Paul means by the "chilling and unnerving feeling throughout the gothic surroundings". It was definitely the most eerie thing I've seen and one of the best.

I also love reggae and I bought the Misty LP after reading his review in Record Mirror. Yes Paul, you're right it does have "expression and soul" and there are no excuses for not putting on your dancing shoes.

As John Martyn said in a recent interview "music should be about direct emotional communication". You bet, so let's have more from Paul because he's got his heart in the right place.

Yours emotionless, Claudine James, Woburn, Bucks.

● **Christ, you'll have me crying soon.**

Degrading

OH MY GOD! We're going to have some letters this week about the degradation of women. I mean, we had a rude Annabella Lwin. A naked Hazel O'Connor and a completely undressed female on the Greta Snipe page. Watch the feathers fly. Paul Humphreys, the least famous person in Stoke on Trent.

● **Pervert. You just want us to print more.**

Head case

I KEEP telling my stupid friend that Grace Jones' head is being used for a landing site for NASA spacecraft, but he is convinced that it is really a box of chocolates. If this is true, can he have the strawberry ones please. From Bent Arse Tit Wobble, and friend.

● **You, like Grace Jones, were obviously dropped on your head as a baby.**

Beginners

DEAR MESSERS Weller, Foxton and Butler. Yes, you certainly sound like it. Chris Manning, someone who is appalled at what gets in the charts nowadays. Camberley, Surrey.

● **How could you hurt those sensitive boys feelings?**

Medley

IF STARS on 45 covered Bruce Springsteen how many people would realise it was a medley? K.L. J. Bennett, Walsall, West Midlands.

● **Me, but I'm a cocky bleeder.**

Stray stuff

AT LAST something to write about! I couldn't be bothered to write before as I usually agreed with the withering tirades directed against most of the groups/cults/singers, that is until I read that unremarkable letter by Geoff from Clwyd, who was somewhat displeased. I gather, by your gesture to give away free, glossy Stray Cat posters. He wasn't very tactful in telling everyone what he would have done with it, had it not been glossy. (Iut tut).

Well, I thought, I'm going to reply to this clown in the most scathing unmerciful way I can on behalf of all Stray Cat fans. However, being a lady and not even knowing what scathingness is, a little warning will have to do. The next time the Cats are in Clwyd, Geoff, old pal, they'll wipe their arses in your sour, vinegar-drenched, gargoyles-like face, okay? Prepare Teesa, London.

● **You, a lady? Don't give me that.**

Creep

WHOEVER THAT creep who wrote into you about the poster of the Stray Cats is, I suggest he locks himself in a dark cupboard with his Bad Manners flexi-disc!

I am proud to say that I am a Ted and have joyfully added my Stray Cats poster to my collection, which also includes Eddie Cochran, Gene Vincent and Elvis.

I bet the cheapskate who wrote that letter isn't half as good looking as Brian Setzer — so just get lost. Sara (A Ted and a Stray Cat fan).

● **Get lost yourself.**

Get 'em off

PISS OFF Geoff, Clwyd. The glossy Stray Cats poster was excellent, the only thing that could have improved it would have been if Lee Rocker had been naked. Leopard Skin, London.

● **Oh blimey. Have you**

seen Setzer naked? Bleeurgh!

Zounds

JENNY ROBBINS of Doncaster, we can sympathise greatly with your comments on Ultravox. We went to see them in Bristol, and had to wait no less than an hour and 10 minutes to see them take the stage, due to a so-called "sound problem", and consequently we had to leave the gig at 10.30pm, missing well over half an hour of the set. Like you, we too were ripped off. So please Ultravox road

crew try to get your "sound problems" sorted out before the gig next time. Two disappointed Ultravox fans, Bath.

● **Why are you disappointed? I would think it was a relief leaving early.**

Bore one

IT HAS been brought to my notice that the Electric Light Orchestra intend to play a 30 date American tour as opposed to a mere six or seven date jaunt across the mother country. As ELO score more hit records in our fair land, they should think the matter over or else they (whose motto is why release another single from an album when you can release four) could find their chart positions getting lower and lower and their fans getting fewer and fewer, not that it'll bother me though because I think they're a load of bleeding tits. Joe Spaniel, Rock Against Boring Old Farts.

● **Me too. Oh by the way, aren't you the Fud? Now piss off and leave us and the very wonderful ELO alone.**

Bore two

FLICKERING THROUGH September 26 Record Mirror today (after prolonged spells of music paper induced sleep) I found the Genesis 'Abacab' review by Robin Smith. Well, bless me, a satisfied customer, what is the world coming to, a music paper employee has got it right. May I suggest that all you other employees catch the boat back from Japan, drop all that Soft Cell.

Toyah, Depeche Mode crap and see what is most appreciated in the real world away from egos, singles and Radio One. Andy Bott, Ailstone, Derby.

● **The first snivelling toady.**

Used

IT SEEMS to be the done thing to slam Record Mirror of late. Not me, I have nothing but praise for your weekly rag. Never more so than last Saturday. There I was sitting on the loo reading 'Claws', when, horror of horrors, I discovered that the bog roll had run out. I can assure you that Greta Snipe has never been put to better use. I think it's called poetic justice.

Mr D. Tubby, Chadwell St Mary, Essex.

● **You do realise that the print comes off very easily.**

Another toady

CAN I just say that I think Greta Snipe is really great, cool and interesting to read. And also I think Sunie is a really sexy, profound writer. Nobby Nobbler, Bromley.

● **Who needs your compliments. Greta and Sunie know they're great.**

Worry

A SNIPPET from Record Mirror in January: "The time to worry is when everybody likes you. When everybody likes you you've had it." (Adam Ant). Stew Copeland Fan.



LIARS A to E

DEXYS MIDNIGHT RUNNERS

NEW SINGLE
PRODUCED BY NEIL KERNON

WEAPON OF PEACE

SAFARI

The album. Weapon of Peace. SWOP 1. Cassette SWOP C1. Produced by Bob Lamb.