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HUMAN LEAGUE

The max factor



SIOUXSIE

in colour

OK Jive

MIX OR MESS?
'Stars on 45' debate

PAT BENATAR • BAD MANNERS • PORT VALE

Pic of HUMAN LEAGUE by SIMON FOWLER

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TERROR HAS spread into rock concerts as right wing groups are using gigs to spread their Nazi messages.

That is the conclusion of a report out last week from the Centre For Contemporary Studies which looked at the growing trend of groups like the National Front using concerts for recruiting members.

Already bands like the Specials and Madness have been plagued by violence at their gigs. And this report confirms that it is often started by squads of right wing youngsters sent in to stir up trouble.

The report follows the violence that raged following the Oil gig at Southall - but was started a long time before.

Then Record Mirror told of the hate that is growing among foreign groups, and that gigs are fast becoming a focal point for the violence that follows.

And the National Front has been steaming in with its magazine for young people, 'Bulldog', which encourages racial hatred, at any gig it thinks suitable.

The study was headed by former Labour MP Eric Moonman. "The NF and the British Movement send along cadres of up to a hundred racist



MADNESS: our fans are being used

NAZI RECRUITS

skinheads to stir up Nazi sympathies," he said. "At the end of the day they are remembered, and may have impressed some young people".

And it is becoming tougher and tougher for the bands at the centre of the activities to resist them.

Madness manager Kellog said: "We were very upset about this. The National Front and the British Movement are using our name so that they

can exploit us and manipulate our fans we've become extremely angry, but what can we do?"

Fans are now becoming so intimidated that they aren't coming to gigs.

Bridgehouse manager Terry Murphy told of low attendances since his pub has been associated with the Oil violence. Although the pub is keen to point out that it has no political inclinations.

Skids not down yet

THE SKIDS have not split up... and to prove the point they bring out a new single this month.

Leader Richard Jobson (pictured right) and bassist Russell Webb are still together as the mainstay of the group. And the single also features Associates members Billy MacKenzie on backing vocals and Alan Rankine on guitar as well as Ken Lockie on synthesizer.

Entitled 'Fields', the single - written by Jobson and Webb - comes out on August 14.

The new group have also recorded four songs for their forthcoming album, which will be called 'Joy'. It will come out sometime in autumn. And the band have said that they will take on a tour in October.

Meanwhile Jobson and Webb feature with two tracks on a new album that documents performers who appeared at Cabaret Futura with 'India Song' and 'Daddy'. The album is entitled 'Fools Rush In Where Angels Dare To Tread'.



Richard Jobson

TREATMENT

THE GAS



7" VERSION TREATMENT & THAT'S IT
12" VERSION TREATMENT/
GETTING MIGHTY CROWDED & THAT'S IT



Stars head north of the border

DEXY'S MIDNIGHT Runners and Siouxsie and the Banshees are among a host of stars appearing at this year's Edinburgh Festival.

The three-week event will also feature Joe Jackson's 'Jumpin' Jive, Simple Minds, U2, Killing Joke and possibly Ian Dury.

Siouxsie and the Banshees appear at the Playhouse on August 13, Dexy's play Coasters 17 and Joe Jackson will be at the same venue on August 24 and U2 31. Simple Minds are on at the Odeon 28 and if booked, Dury plays the Playhouse 30.

The festival will also use the Edinburgh Nite Club which will be the "focal point". It will stay open until 3.30 am every night and feature Cabaret Futura with Richard Strange for one week. John Peel, comedian Tony Allen and Riki Jobson will also be presenters.

Groups for the Nite Club include Classix Nouveaux 14, The Scars 19, Any Trouble 20, OK Jive 2 and Bauhaus 3 and 4.

Tickets for the main groups are all £3, except Dury where they will be £4. They are available from box offices or by post from 'Rock Festival 81', 2 Castlecliff, 25 Johnston Terrace, Edinburgh EH1 2NH. A SAE should be enclosed and postal orders only should be made payable to 'Regular Music'.

There are no advance tickets for the Nite Club, but reservations can be made at the Playhouse Theatre box office. Tel: 031-557 2599.

Hackett to tour after year-long break

STEVE HACKETT, the ex-Genesis guitarist, takes on his first tour for a year in the autumn.

He takes on the gigs in two parts, with one section running in late August and the second in October.

A new album entitled 'Cured' comes out on August 21 - his fifth solo effort - and much of the new material will be featured on the tour. And a single from the LP 'Hope I Don't Wake' is released this week along with 'Tales Of A Riverbank' which is unavailable elsewhere.

The tour kicks off at Folkestone Leas Cliff Hall on August 22. Then: Poole Arts Centre 23, St Austell Cornwall Coliseum 24, Ipswich Gaumont 26, Nottingham Rock City 27 and Reading Festival 28.

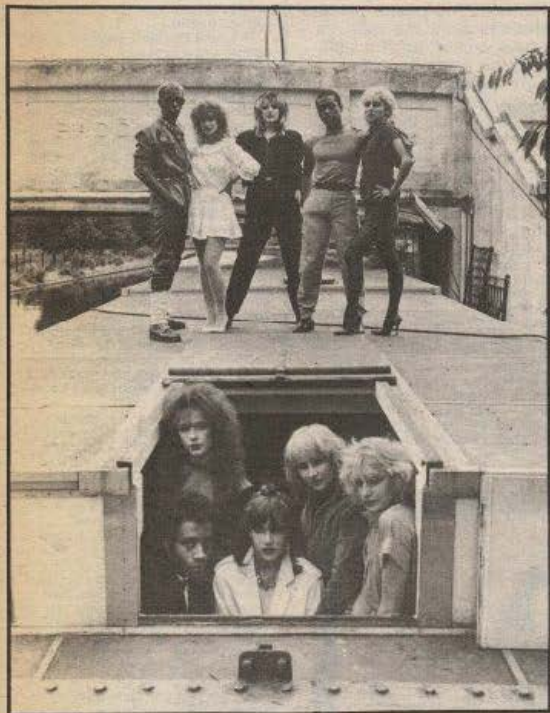
Its second leg starts at Gloucester Leisure Centre on October 1. Then: Hanley Victoria Halls 2, Liverpool Empire 3, Newcastle City Hall 4, Edinburgh Playhouse 5, Sheffield City Hall 6, Birmingham Odeon 7, Manchester Apollo 8, York University 9, and London Hammersmith Odeon 11 and 12.

All four of Hackett's previous albums have charted, and he will also play some material from them.

● And Genesis also come back after a year's absence with a new single released on August 14.

Entitled 'ABACAB' the song is written and produced by Mike Rutherford, Tony Banks and Phil Collins.

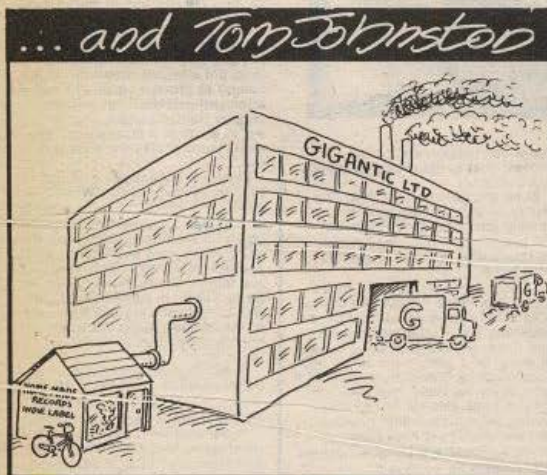
Turn to page 28
for News Extra,
Tours and Releases



THEY'RE BACK! Sexy dance troupe Hot Gossip might not be on the TV screen right now, but they are due to hit the music scene this week. The troupe have teamed up with Spandau Ballet producer and Landscape member Richard Burgess to come out with a single entitled 'Criminal World'. And it won't stop there. The controversial group — known for their risqué routines on the Kenny Everett Video Show — have an album out in October with a live tour to follow. It will contain the Adam & The Ants song 'Press Darlings', and a previously un-released song by Sting of the Police entitled 'Burn For You'.

Stones single

THE ROLLING Stones are back with a brand new single - their first since 'She's So Cold'. 'Start Me Up' comes out on August 17 and is a taster for their long-awaited LP 'Tattoo', which follows later this autumn. However, the B-side 'No Use Crying' will not be on the album. This sudden burst of releases, coupled with Bill Wyman's solo success has furthered rumours that the Strolling Bones will be touring the UK. The band's publicist puts a strong bet on the autumn as originally revealed in Record Mirror, while Bill Wyman still maintains Spring as more likely.



Invasion by Foreigners later this month

AMERICAN HEAVY metal giants Foreigner come to this country later this month to play four live dates. The group play Birmingham Odeon August 25, London

Hammersmith Odeon 26, Newcastle's Rock On The Tyne Festival 29 and Edinburgh 31. The band have just released a new album entitled '4'.

Contents



4 Welcome to a fun-filled amateur hour as MARK COOPER tracks down the HUMAN LEAGUE to their centre of operations and finds . . . a glamorous bunch of fans all set to become the new Abba! (It's all true, we promise you)

12 Love 'em or hate 'em, Stars on 45 have certainly started something. RECORD MIRROR looks at the phenomenon of mix'n'medley from both sides of the fence

19 A Life In The Day Of - TENPOLE TUDOR

20 IN COLOUR - SIOUXSIE SIOUX takes off!

NEWS and Tom Johnston	2/3
NEWS BEAT	7
SINGLES	10
HELP!	14
ALBUMS	17
GIGS	24
TURN ON!	28
JAMES HAMILTON	31
CHARTFILE	35
MAILMAN	39

'DANCING IN THE SHADOWS'

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BEAUTIFUL DREAMERS

Start with pop with a capital P, add a touch of glamour, stir with a generous helping of amateur enthusiasm and you've got the new look HUMAN LEAGUE . . . all set to become the Abba of the eighties. MARK COOPER meets the band who've always prided themselves on doing "exactly the opposite of what's expected." SIMON FOWLER captures the fresh young faces (!) in all their glory.

THE HUMAN League studio is to be found inside an abandoned-looking building in Sheffield. The poster placers refuse to allow the walls to remain vacant, as you walk up to the place you can study a glittering array of British pop, from Kim Wilde to Killing Joke, the older posters torn and flapping like broken wings in the breeze. Amidst this varied array appears a small black door with a note pinned to one side, 'Gone to the laundry.'

Past a broken 'Periscope' game from some old arcade and we're in a studio. Not rich and gleaming chrome but a small room, claustrophobic without windows, stacked with a mixing desk, tape machines, the odd synth or two and very little room to move.

The black door among the posters is the Human League's hole in British pop and is currently being filled — with what? With mucho make-up, red lips a speciality, as Phil Oakey emerges from his upstairs lair suitably beautified for

Non passing phases here, the Human League are fans imagining themselves stars inside a black door in Sheffield, imagining with the kind of awesome enthusiasm that seems only to exist miles from the London cynics' hustle.

The new Human League is a love action. Let's proceed.

Phil has a large collection of photo albums. One of them traces his pop obsessions right up to the present Oakey of the side-saddle hair, now off on a glam trip of his own. There he is as Eno in early Roxy with the hair and the ruff and then up again, reborn as the rock 'n' roll Animal himself. Mr Lou Reed with a short, almost shaven head.

The transformations are complete and unreserved, no half-measures or posters on the wall for this zealot, Phil goes the whole hog. This can lead to problems with aggressive skinheads but it also makes Phil something of a father figure for current trends.

"Look at these, these are perfect Spandau Ballet togs," he says, producing trousers and jerkin. "I used to wear these all the time three years ago, now I can't be seen dead in them."

Like all true fans, the Human League are amateurs. This doesn't mean that they don't do the job properly, rather that they do it adventurously. Take the band's beginnings . . . "There is a type of person — you can always spot them at school — who always end up being in rock groups. We always hated them," explains Phil. "We started just because one of my friends had a bust-up with his girl friend and was really upset. He needed something to cheer him up and he saw this synthesiser in a show window. He couldn't believe it was so cheap — so he bought it."

"None of us had ever wanted to be in a rock group."

Rock is not the most popular word around the Human League, though they clearly have a dance stance. "I hate rock," says Adrian, being explicit. "Anyone can play one of these synths," he goes on, having just started playing one himself after years of having worked the slides and leaving the music alone. "All you do is turn it on and twiddle around and find something."

"But we're not into being formless avant-garde like Throbbing Gristle or someone. The Human League have always written melodies."

Rock or not, when Martin and Ian left the band and formed BEF (British Electric Foundation, a production company), a chorus of voices wrote the Human League off.

Phil was just the singer and not a musician. Adrian did the slides and they were all that was left. How did you survive, Phil? "I just thought we were finished — it was the bitter rivalry that kept us going at first. That split wasn't very amicable and we wanted to show them we could survive. We just got on with it while they slagged us off in the papers."

"And we've stuck to our guns. We had a big row with Virgin about sticking with synths — they wanted us to get a proper drummer but we wanted to prove it could all be done with synthesisers. That was the original Human League idea and we've stuck to it throughout. We didn't want to take the easy way out."

Financial obligations kept the Human League afloat. "When the others left, we didn't know what to do. We had a tour of Germany lined up and if we didn't perform we were going to be sued something rotten. The others weren't ready to go out and tour as the Human League so we had to do it. Adrian had all the slides ready and we had the tapes of the backing tracks. At least people were used to us using tapes."

At which point began the transformation that has produced the current Human League — with all Phil's dance glam to the front.

I decided we needed some back up singers. One night we went down to a disco and my wife saw these two girls dancing together. I went up to them and asked them to come on tour with us.

"At every stage, the Human League have always done the exact opposite of what was expected of them. When Martin and Ian left, the obvious thing was to recruit some musicians because everybody who could play had quit, right? So we did the opposite, we went out and recruited two schoolgirls who'd never sung a note before."

Off the wall at first glance, but in
CONTINUED PAGE 6



The shop girls (nudge, ouch!) and their punchbag.

the photo session and plants himself next to his proteges Joanne and Susanne.

Boys and girls in Abba mix, Phil Oakey and co are engaged in coming out of the black door and into the boffin's chamber and into the glittering area of Pop . . . and that's a capital P, please.

"I don't see why we can't be as glib as Kim Wilde," says Phil with a glint in his eye as he escorts us to a departing taxi. Earlier on, Joanne and Susanne refuse to stand in front of Wilde for a picture but whisk right over to loll by Duran Duran without a wink at the Au Pairs. Not that they're huge also-ran Duran fans, having been disappointed by them live and preferring Kate Bush anyhow. These are serious loyalities, responsible for serious if affectionate infighting amongst all concerned, a quick punch in the ribs being the most effective form of criticism.

As far as Phil is concerned, Gary Glitter's go while the Rollers are out of order. Meanwhile Adrian's got the first five Bay City albums and swears by at least half of them. The Human League are committed fans, devoted collectors, more devoted than most 13-year olds. Adrian's collection of Dalek toys, Man from Uncle sets and bubblegum cards are ordered neatly at home and will never, never, be abandoned.



BEAUTIFUL DREAMERS

FROM PAGE 4



“I don't see why we can't be as big as Kim Wilde. We want to be like Abba or Donna Summer or someone like that”

fact, right in keeping with the League's experimental moves. The girls were only amateurs joining amateurs after all. But amateurs with ambition.

“We want to be like Abba or Donna Summer or someone like that,” says Phil. Is anything possible? I can't see them being as slick, as perfectly bland as the purveyors of perfect pop. You can't be perfect and amateur — not on £43 a week.

Being fans, they picked on more

fans to join the band: “Phil was looking for a tall black singer to join the band and he got two little white ones instead.” “Yes,” says Phil. “They were dancing together which was a bit unusual seeing as it was a waltz.” For which he gets hit.

The girls weren't always received very well at the beginning, and the beginning is still pretty close. “The first gig we played was at Doncaster in front of 2,000 people. We were stuck in at the deep end. We were going to the gig anyway — she

wanted to go and see Siouxsie (says Susanne) and I wanted to go and see the Human League and I'd won in the end we ended up selling the tickets because we were onstage.”

“Everybody slagged us off at first,” explains Joanne. “Me dad still doesn't like them,” chips in Adrian. “He says they look like shop girls.” Squeals of resentment and punches all round. The Human League spend a good deal of time punching each other. What Joanne and Susanne add is more looks, more vocals, and something else that is perhaps more important. They're young and they're fans and they like the good and popular. Chart people, teenagers.

The Human League used to be jokey and experimental and even a little highbrow. OK, we all know that they used to play Judas Priest's “Together We Can Take On All The World” and show slides of Batman and Robin and Gary Glitter but they always seemed to have an academic approach to pop — as if they were making records about it, rather than the intelligently mindless product itself. Plus they lacked a little body, if you get my drift.

And now suddenly they've had one minor hit in “Sound Of The Crowd” and are about to have a monster one in the shape of Phil's confessional boogie “Love Action” — as warm, personal and witty peace of funky synth music as you're likely to encounter. Everyone's wearing lashings of make-up and talking about Abba.

“We decided we had to live,” says Adrian. He doesn't mean this cynically but there'll be those who'll see nothing but “sell out” written all over the present trends in the Human League. You've heard sudden switches before from bands in search of bucks, sudden convictions of the value of absolute pop. Still, I reckon that the League's current commercialism is giving them a more direct and human face.

“The public can actually tell when you're being sincere. We used to be a bit private and jokey,” says Phil. “There's only a point in putting out records if people are going to buy them. It's a question of circles, the Human League have a certain radius of interest and so do the public.”

“We're trying to make music at

the point where these two intersect.”

Phil's enthusiasm for success seems that of the amateur, of the fan rather than the star, of the curious rather than the cynical. How else could they conceive a love for Gary Glitter and stay true to it? This is Phil's account: “We're more competent now. We didn't do it before because we didn't know how to do it. We always wanted to be hugely popular but we couldn't play well enough to get what we wanted. Now we have choruses and stuff and a proper producer to make sure we get what we want.”

“We all hate the people that like elitist music, who only like what most people haven't heard of, the independent chart crew. There are so many people that will only go for things that other people can't understand.”

Joanne chips in: “Yes, there are people in Sheffield who won't talk to us because we've been in the charts. They say that means we're not interesting anymore.”

So the Human League have gone glamorous, right in tune with the current return to glamour and style.

Phil is almost as hopelessly loveable as the great Gary himself and he and Adrian both have the requisite eccentricity, a love of the larger than life, from Gary to the Empire State Building. There's Phil talking about being as big as Abba and he's living in poverty and disarray in an empty room in a tippy building.

It's the old glam paradox, all the glitter and the spots beneath the make-up.

Yet for all Phil's talk of money and the public and for all his obsessive haircombing, he seems more of a dreamer than a money-grabber.

“I Believe In Love” is the real title of “Love Action” and the song describes Phil's realisation that love is anarchy (“It seems that everytime you get settled and everything's in order that before you know it there's this force working and there's nothing you can do about it.”) and essential. The stuff of dreams, the things that dreams are made of as a new song by Adrian has it. And it stops the Human League from being mere run-of-the-mill hacks.

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THE CENTRE OF SOUNDS WHSMITH

ONE LINERS ...

LONDON'S PARTYGOING popsters, obviously having read RM's glowing review of the Delta 5's new LP, turned out in force to see them play the Venue last Thursday; three quarters of the Scars were there, the newly returned Nica, Lesley and Jane of the Au Pairs, Teardrop Explodes' hunky Troy Tate and the small but perfectly formed Altie Agius, Gang of Four's Andy Gill, Zoo violin and ex-Teardrop David Balfe, famous 1930's poet Richard Jobson and Bunnyman Will Sergeant, whose repeated laying of his head on my shoulder and rather blunt comments on my backless little black number indicated that he'd spent less time watching than sipping... he did have a little chat with Orange Juice's well-turned - out singer, Edwyn (which I just happened to overhear) about Bunny vocalist Ian McCulloch; "I'm a pose! to look like him," suggested Edwyn. "You don't," grunted Sergeant. "Of course, I'm prettier," murmured Edwyn - "New you sound like him," retorted Will Strangler Hugh Cornwell is in trouble with the old bill yet again, albeit indirectly; Plymouth police raided the local Virgin store and confiscated all copies of several drug-related books including 'Inside Information', Hugh's account of his experiences in nick after a drugs bust. Nolan's father, who manages the succulent siblings, is being sued by their agency, Derek Beck, for going off and negotiating inferior



Kevin "Tiny" Rowland of Dexty's snapped with manly Graham Bonnet at a recent Phonogram Records summit, after lengthy talks, Bonnet announced that he was giving up making "albums" and "doing gigs" in favour of recording LPs and performing shows, while Kev has cancelled his subscription to the Ritchie Blackmore Fan Club.

deals for the girls, with other promoters, Daddy apparently pays the girls just £100 per week, although their earnings for last year were £180,000 before royalties, and the youngest gets a measly £30 p.w. pin money. Heaven 17 somewhat bemused to hear that 'Fascist Groove Thang' has entered the Top 40 in Queensland, the Australian territory ruled by gerrymandering 'fascist god' John Petersen. Slough safety town has been hit by psychodelia! The Studio 21 club is drawing a multitude of military - jacketed and granny-spectacled folks to its functions, including (last week) Pete Townshend, Vaughan Toulouse

and Henri Padovani - expect a new Sheena LP in September. HMV Oxford Street has had a £7 million facelift, to celebrate, they're having personal appearances by Shakin' Stevens (Wed), Dollar (Thurs) and Linn - burnd - on Friday. ex-Skid Stuart Adamson recording solo LP abetted by Paul Weller and Rick Buckler. Tenpole's real name is Edward Felix Tudor-Pole, or so I am informed - as if care everyone who's heard them speaks very high y of Rip-Rig and Panic, the remains of the Pop Group, who put out their first LP, via Virgin, soon. David and Theresa of Dollar have BROKEN UP!!! Poor darlings, their romance has ended because of his infidelities (the brute!); this will be a huge blow to all the fans who believed their publicist's last silly story about them, ie that they were getting engaged. Gemelene, best wishes. Elastoplast and a big kiss - better to Paul Research of the Scars and Pre person Richard Bulchins, who were mugged outside Euston station a few days ago - following his notorious gaffe on telly recently (daring to say that word on the Beeb Beeb Ceab). Richard Strange found himself the victim of a crazed kamikaze motorist in town the other day, having narrowly avoided being mown down, the toffy one, heard the driver shout "I'll get you next time, you commie bastard".



Only in New York... one of the city's top clubs takes an early delivery - by camel, already! - of its Thanksgiving turkey.

Steve Strange pic by Chuck Pollin

By Julie Capulet



COSTELLO: where's your stetson Elvis?

COSTELLO CROONS COUNTRY CLASSICS

AT LAST! Elvis Costello has gone pure country and western. And this week, after a year of speculation about the star's musical direction, Record Mirror exclusively reveals details about the one time rocker's first British country gig in Scotland - where few of the 200 strong audience had heard of him! The venue for this one-off British date was a country music club in Aberdeen where he was billed only as a special guest! It gave him a chance to play material from an album he has just completed in Nashville, Tennessee, before authentic country and western fans. London Weekend Television, who have been filming a documentary about Costello's dramatic change in musical direction, wanted some footage shot in a British club to supplement the film of the recording sessions. They arranged for the gig at Aberdeen's Motel Metro, the only club which they felt had the right atmosphere, at a reported cost of £15,000. John McFee of the Doobie Brothers, reckoned to be among the top three pedal steel guitarists in the world, was flown in from Nashville. When Costello took the stage few seemed to recognize him, but that didn't matter to the audience as he powered into a lengthy set. Within three numbers the stetson toting audience was screaming Bonanza sized approval as he did covers by Charlie Rich, Gram Parsons and other country superstars. But this was not Elvis Costello meets the Eagles. Although the songs were vastly different from his former material he put as much energy into them as he did on 'Olivers Army', 'Lipstick Vogue' and 'I Don't Wanna Go To Chelsea'. The Attractions gave the songs a powerful rhythm and blues base and Steve Nieve's keyboard playing was urgent and nervy, totally in contrast to McFee's flowing pedal steel work. It all helped Elvis pull off this country and western tour de force. He may have been wearing red boots and a string tie but underneath that cowboy shirt beats the heart of a rock and roller. He delivered the songs with an intense compassion quite removed from the average C&W crooner. So why the change in direction? As usual he refused to give interviews. However, he did drop a hint midway through the first set. A year ago Costello made an album with American country superstar George Jones called 'George Jones And Friends'. Introducing a Jones song he said it had always been his "dream, or rather my ambition" to sing one of his songs. He did that and a lot more. We will have to wait until the new album is released in September to discover whether Costello will find the recognition he seeks in country music or become this year's model for a music business stumbling blindly into the future. KEVIN KNIGHT.

THE STICK QUILTS



THUNDERSTICK: can you match his image?

HOODED drummer Thunderstick, until recently with HM quartet Samson, has always been a particular fave. Whether contained behind his kit or running amok onstage he's a confirmed entertainer. Samson though have come to see his drumming as too off beat and fussy for their music and his over-the-top persona a hindrance to recognition on purely creative terms. A split was inevitable but what can an out of work drummer with a taste for the bizarre do in these hard times? Thunderstick reveals he is currently forming his own more commercial band that will appear as Thunderstick's Lightning. For the moment the latter's keeping most of the details under his hood but a five piece with keyboards, pyros and strong theatrical leanings is fairly close to the mark. So far the only definite recruit is a bassist and kindred spirit called Fox but along with a guitarist who may or may not be permanent they've already prepared four new numbers and covered a well known lull that should be Lightning's premier release. As he explains, the most important thing is finding musicians on the Thunderstick wavelength: "I'm looking for a band who go onstage every night with each

individual feeling the most important member and everyone doing their best to upstage each other. "I want people who can match the Thunderstick image." Which brings us to an important point. Whilst Thunderstick has been known to run through record shops screaming and dousing himself with beer, and to grapple with monitors and PA systems (a costly habit he's now successfully curbed) he is in general very misunderstood. At first even the members of Samson were a bit unsettled by him and many a fan has felt his hackles rise as Thunderstick confronts him face to mask. "If I wasn't into music and decided to walk down the street I'd probably get arrested", states Thunderstick. "There's going to be a dramatic change of image, less controversial. "The mask will still be there but I'm not saying in what form. It'll be really bizarre but in a far more effective and acceptable way." Thunderstick acceptable? Well, anything's possible I suppose. DANTE BONUTTO

THEATRE OF HATE

NEW 12" SINGLE

» NERO «

THEATRE OF HATE

DISTRIBUTION ROUGH TRADE & PINACLE

BRR 1931

BURNING ROME RECORDS

PRINCE CHARMING



FIRST DICK Turpin. Then Bonnie Prince Charlie. What next for Adam Ant — King Arthur? Henry VIII? Or Joan of Arc? For Adam has proved that he's really a history buff at heart with release of his new single 'Prince Charming'. And before you jump to the conclusion he's cashing in on the Royal Wedding, the Charlie he's referring to is the Scottish Young Pretender of several hundred years ago. Like the swashbuckling highwayman of 'Stand And Deliver', Adam is intrigued by the mystique surrounding Charles Stewart and admits, "Most of my references are historical ones." Does this mean that Ant fans will get triple A pluses in their history O levels? The days of yore are being brought back to life especially with the help of those epic Errol Flynn style videos. CBS, Adams' record company, could not put a date on 'Prince Charming's' release, save for it will be in late summer. Just in time for the beginning of term. DANIELA SOAVE

ADAM ANT: what next?

PAUL McCARTNEY'S first ever single, which he made with the Quarrymen, has been handed over to solicitors. The controversial track is the flip side of the Quarrymen's 'That'll Be The Day', entitled 'In Spite Of All The Danger'. Its owner is Quarrymen keyboard player John Lowe, who refused to sell it to the ex-Beatle. It is believed to be the only pressing of the single in existence, and the tapes have been destroyed. McCartney offered to buy the single for \$5,000 in a private deal but was snubbed by Lowe, who said he would sell it to the highest bidder. But last week the case went to the High Court, and Lowe was ordered to hand over the copy (and any others if they were known about) to solicitors until another court case in October. The recording was made back in 1958 when McCartney was still at school.

KIM AND THE ART OF COOL MAINTENANCE

THIS IS the first in an occasional series on the art of cool maintenance. This is the spot where we the prying eye of the press examine the 'Street Credibility Quotient' of various artistes. This week's Aunt Sally is Kim Wilde.

The not so natural blonde was born Kim Smith (20 points on the Hipometer for a groovy name change). She is the daughter of prehistoric teen idol Marty Wilde, a singer from when rock was in the stone age. (Another 20 points on the Hipometer for nostalgia quotient).

She has a band on TV who dress in modern togs of leathers and other fineries that cross the fashion barrier being cool for cats but lovable for mums and dads. (50 points for fooling the kids some of the time and another 10 points for having Calvin Hayes, better known as the son of Mickie Most, on drums). The boys can sneer and look moody with the best of them. (50 points for the look). The songs are catchy enough to have every gurgling kid over six months yelling 'Chug A Lug' at 'Chequered Lover' (10 points for using the 45rpm ears of Mickie Most). Since Ms Wilde is blonde (and they have more fun) and not likely to crack mirrors she gets another 40 points. That brings her up to 200 points smashing the previous best held by the 'Ol' person who beat up Doris Luke and blinded Benny of Crossroads.

STOP THE PRESS: Why has the guitarist no guitar? Could it be that he didn't play on the record? Why are the names of Robert John Godfrey, Chris North, Steve Stewart and Francis Lickerice on the sleeve of



KIM WILDE with guitarless guitarist

the album? Don't they play for pomp rockers The Enid? Aren't they the darlings of the Reading Festival set of headbanging hordes? You mean they played all those fab tunes like 'Kids In America', 'Water On Glass' and 'Chug A Lug'? Oh dear, deduct 200 points. Dem's de breaks! 'SCOOPS' HODDLE (Skeleton in the cupboard division)



THE ENID: darlings of Reading Festival

2 ORIGINAL ALBUMS

2 ORIGINAL ALBUMS
1 MUSICASSETTE

NEIL YOUNG

NEIL YOUNG
AFTER THE GOLD RUSH/HARVEST K464044

2 ORIGINAL ALBUMS
1 MUSICASSETTE

FLEETWOOD MAC

FLEETWOOD MAC
FLEETWOOD MAC/RUMOURS K466103

2 ORIGINAL ALBUMS
1 MUSICASSETTE

THE EAGLES

THE EAGLES
DESPERADO/ONE OF THESE NIGHTS K462033

2 ORIGINAL ALBUMS
1 MUSICASSETTE

THE DOORS

THE DOORS
MORRISON HOTEL/L.A. WOMAN K462034

Distributed by **wea** Records Ltd. A Warner Communications Co.



CAR CARLTON

BEEFSTEAK CORNER

SHE MAY be a "Bad Mama Jama" to this hunk of beefsteak Carl Carlton but she has helped his everlasting career that started when he was only 13 years old.

Carl was born, the middle child of 11, on the east side of Detroit 29 years ago. In his early years he was known as Little Carl Carlton.

He opened for acts like the Four Tops, the Marvelettes and the Miracles before winning the Golden Mike Award from the National Association of Radio and Television Announcers in 1970. But it wasn't until 1974 that he had his first national hit with 'Everlasting Love', the song Love Affair had a No 1 hit with in 1968 in this country, which reached the US Top 10 beating the original 1967 Frederick Knight version which only got to No 13.

"It blew up!" recalls Carl. "And it led to a lot of good things, but at the same time, I wasn't set up, business-wise, the way I should have been." The song was a hit over most of Europe.

It was his friend Leon Haywood of 'Don't Push It Don't Force It' fame who kept a promise to help him and produced his debut album, titled simply 'Carl Carlton'. This time he says he's ready! MIKE GARDNER

VIDEO AGE

THE AGE of having rock stars on your TV all the time is finally here... major bands like Adam And The Ants and ELO will have videos out this autumn featuring their top numbers.

By the end of 1981 over a million homes will have a video cassette recorder. And in 10 years it will be as common as the record player or the colour TV.

Rock stars have finally caught on to the fact that they can present themselves on video — just take the films made for Top Of The Pops like The Specials' 'Ghost Town' and the classic 'Vienna' which helped Ultravox get to the top.

Now the groups intend to out do

'video albums' where you can see the bands interpret their songs while listening to the music.

The Adam Ant video is to feature sensational antics that the singer could never do live, using all the trickery of modern television. And ELO put out a video of their extravagant live show this September.

There are now video labels being set up in the same way as record companies. The giant Warner Brothers corporation has formed Warner Home Video, MCA Records controls CIC Video, EMI has its own label for video cassettes and everywhere independents like Intervision and VCL.



TONI BASIL: Video and album



ULTRAVOX: helped them to the top

Black Sabbath, Thin Lizzy and Boombtown Rats all have videos out on VCL, although they are simply recordings of live concerts, there will be more to follow. Warners have Gary Numan and Rod Stewart videos from their live performances.

It won't stop there, next year comes the video disc. You can't record onto it like the cassette recorders, but it will play albums with pictures going out through the television and stereo sound through the record player.

When it comes out bands will start thinking in terms of visuals as well as their music, ideal for an act like Kate Bush, who puts on a startling stage show with her music and also open the door for audio visual groups.

The first video album is already out on cassette in preparation for the disc boom. American choreographer Toni Basil has released both a video and album entitled 'Word Of Mouth'. And she will be one of many new stars arising who have both musical and acting or dancing talents. SIMON HILLS

RECORD MIRROR give you a run down on what's worth looking out for, and how much you'll have to pay.

GROUP	TITLE	LABEL	PRICE
ROD STEWART	'Live At The LA Forum'	WHV	£29.95
GARY NUMAN	'In Concert'	WHV	£29.95
BLACK SABBATH	'Never Say Die (live concert)	VCL	£24.50
BOOMBTOwn RATS	'A Tonic For The Troops (live)	VCL	£24.50
THIN LIZZY	'Live And Dangerous'	VCL	£24.50
ELO	'Live In Concert'	VCL	£24.50
ELTON JOHN	'In Central Park — New York'	VCL	£24.50
IRON MAIDEN	'In Concert'	EMI	£24.95
TONI BASIL	'Word Of Mouth'	Radiochoice	£29.95

FLEETWOOD MAC and ADAM AND THE ANTS also have videos due out shortly.

Videos can also be rented. Prices vary, but you should pay in the region of £6 for a week.

ON 1 CASSETTE FOR AROUND £4.99

2 ORIGINAL ALBUMS
ON 1 MUSICCASSETTE

GEORGE BENSON

GEORGE BENSON BREEZIN' / IN FLIGHT K466106

2 ORIGINAL ALBUMS
ON 1 MUSICCASSETTE

EMMYLOU HARRIS

EMMYLOU HARRIS LUXURY LINER / ELITE HOTEL K466106

2 ORIGINAL ALBUMS
ON 1 MUSICCASSETTE

VAN HALEN

VAN HALEN VAN HALEN I / VAN HALEN II K466104

2 ORIGINAL ALBUMS
ON 1 MUSICCASSETTE

GEORGE HARRISON

GEORGE HARRISON GEORGE HARRISON / 33 1/3 K466101

Distributed by **wed** Records Ltd. A Warner Communications Co.

THE TASTE OF THINGS TO COME

THE CREME DE LA CREME:-

FUNKAPOLITAN: 'As The Time Goes By' (London). Their hipness quotient is pretty high with everyone from the music press to Harpers & Queen these days; enough to put anyone off, in fact. But resisting the insistent, summery groove of 'As The Time Goes By' would be hard work, and who wants to work in this heat? Better by far to lie back — or get up — and enjoy it. The Funkapolitan outfit promises to last longer than the emperor's new clothes (a big "hi" to all you young Turks out there) because they don't sound like they're trying too hard. It'll sound great on the radio, too. Play it, Sam.

SIMPLE MINDS: 'Love Song' (Virgin 12in).

How long before these people get a hit, I wonder. I mean, what do they have to do??? This is their fourth superb single in a row, all available as massive 12ins; like the Associates' recent work, Simple Minds' records boast a sound that's awesomely powerful, but never ponderous / pompous. Jim Kerr's voice is commanding, the song is compelling, dark and majestic as ever. Before another hyperbolic adjective passes these lips, let's just get to the point — BUY IT. It's monumental! Ops.

U2: 'Fire' (Island). Just, my boys, and only just. This was to have gone into the runner-up category; then I played it once more, and the whole thing fell into place. This time Steve Lillywhite, who produced that over-clean LP for them, does a far better job, and it's the closest U2 have come yet to capturing their special blend of power and delicacy on vinyl. It works! The only thing that's missing now is immediacy; it took quite a while for me to really appreciate 'Fire', and I reckon I'm less cloth-eared than most daytime DJs. Still, this has a free live single squeezed into its sleeves, which should boost the old sales a bit; not recommended as an easy listen, but that's probably how Bono would want it. Try.

THE TOP OF THE MILK:-

UB40: 'One In Ten' (Dep International). Obvious single choice from 'Present Arms', with Ali Campbell sounding gorgeously and quite unintentionally sexy as he sings the over-simple, sociology-by-numbers lyric. The words could have been written by 'Concerned, Upper Sixth'; good intentions aren't enough to make good youth poetry — but the chorus is as catchy as all hell and the music's about the best they've come up with yet. A Big Hit.

THE NOLANS: 'Chemistry' (Epic). Magic mixture of disco moves and cabaret bounce, miles better than their last couple of singles. The Nolans are like a breath of fresh air when you put them next to their chart contemporaries: Kim Wilde, Shakira, Stevens, et al. What sets them apart is their personality, or at least that of the lead singer, she makes the afore-mentioned look like the wan, listless puppets they are. I hope the Nolans don't take to hanging around with Motorhead too much; I like them as they are, buoyantly undepraved and obviously enjoying it.

BOW WOW WOW: 'Prince Of Darkness' (RCA).

Excellent record, and its monstrously fast, heavy rhythms and chanting male voices will make it sound fantastic in hot, crowded clubs (you know the one I mean). But... the guitar. Annabella's sexy hulls and puffs and one of two other bits and pieces are beginning to sound a little over-familiar, and the cover picture of our eastern princess is... well, as obvious as ever. MM really should have taken up his option on Lieutenant Lush; some sly intelligence and ambiguous sexuality would perk this party up a little.

THE B-52s: 'Give Me Back My Man' (Island).

A "party mix" from the recent toyed-and-tampered-with LP.

DELMONTES: 'Don't Cry Your Tears' (Rational). This owes quite a bit to the chowder-and-punch flavour of the B-52s; jazzed up with absurdly 60's keyboards and guitar. Nice, if a little Zany (super 60's adjective: implying self-conscious loquacious). Not all the bohemians north of the border are flower children. 'would appear, some of them are still trugging.

THE CUBAN HEELS: 'My Colours Fly' (Cuba Libre/Virgin).

Sounds a lot like the Soul Boys; but since few people took any notice of them when they were operating, perhaps I'd better elaborate. Enthusiastic drumming, hammy Tony Bennett singing, less than spectacular guitar which pops its head out near the end, then gets stomped on by those pounding drums; that's about the size of it. A very soisy, raucous record, with more zeal than skill, but immensely likeable for all that. (The Soul Boys didn't go entirely unnoticed during their short career, by the way; they used to rehearse next door to a group called Genry, who copied their cosmetic look and cocktail lounge singing and changed their name to Spandau Ballet — but that's another story).

DOLLAR: 'Hand Held In Black And White' (WEA).

The best thing they've ever done, without doubt. I can hardly believe how many classys 45s there are this week; the fact that even Dollar have come up with a goodie says it all really. They still look pretty gormless on the sleeve, but the record has much more — well, not substance exactly, but a



REVIEWED BY SUNIE

KATE ROBBINS: 'I Want You Back' (RCA). Meaningless drive-sung by the burton, doe-eyed Crossie girl. Crossroads managed to build, rig out and then sell a recording studio in the space of two weeks; if Kate's career is operating on a similar time scale, she must be about due for her Breaking Glass-style breakdown about now. Just as well; I was beginning to have hideous visions of Paul McCartney hosting a family Xmas special, a la Bing, and wheeling out hordes of his beastly relatives. Robbins included, to warble their repulsive party pieces. Put her to work cleaning the chalets!

BOP NATIVES: 'On The Case' (King Colyer). Horrified that this is the first out-of, then there's the record I suppose it's funk-up R&B, more or less, played with all the grace and panache of a group poised to commute between the Hall Moon, the 101 Club and all those other seedy pubrock places for the rest of their lives.

KELLY MARIE: 'Don't Stop Your Love' (Callibre).

Sounds like the unprepossessing KM wants to be a Proper soul singer, for she's dropped her jaunty Eurovision bounce altogether. She's still shrill and charmless, though, and I dare say she still looks about as feminine as Corporal Klinger. Perhaps it would be as well to avoid watching TOTP for the next few weeks.

Fortuna From 'Carmina Burana'

(Fortuna Imperatrix Mundi) — The Main Theme From The Film 'Excalibur' (Island). As performed by the New Philharmonia Orchestra and Chorus, pop pickers! As soon as you hear it you'll recognise this mighty chunk of classical heroics; it's stirring stuff, though it sounds dated on a seven inch 45. 'B' side is a three-minute chunk of Wagner, which is even better. If you want something to practise your jousting to, you'd be better off buying the LP.

THIN LIZZY: 'Trouble Boys' (Phonogram).

Lizzy discard their customary power drive for a Status Quo soundlike song, but the sentiments stay the same: "25 guys from the east side of the city/Kings of hell-raising in the neighbourhood". Ha ha HA! Lynott may be working hard at keeping in with the newer clique of rock celebs, but as long as he plays dinosaur in this fashion, he'll be subjected to the sort of banter I heard outside Club For Heroes the other night. Wagghish punter to PL. "Wrong night, mate! Darby and Joan's on Fridays."

CENTRAL LINE: 'Walking Into Sunshine' (Phonogram).

Lizzy discard their sounding lovely, then funks off to nowhere at all for the duration of the song. For some reason, in Person Perry Haines has a hand in this, the most obvious result being that two of the group have donned string vests for the cover photo, while a third looks even more sheepish in pirate pants and a white shirt. Hey Perry, we don't need this crossover groove thing.

GEORGE HARRISON: 'Teardrops' (WEA).

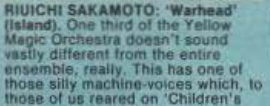
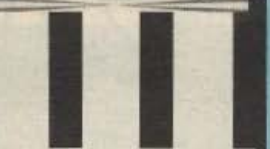
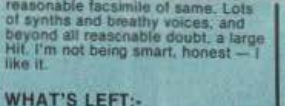
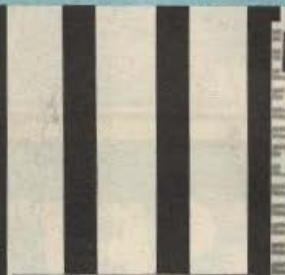
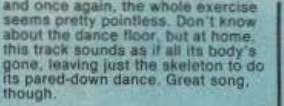
Old timer records tribute to the new breed of Merseybeaters? Afraid not, the teardrops referred to are not the exploding kind, and the song is just another predictably bland outing by the boring ex-Beatle. If Julian and Co recorded a response, one supposes that it would be called 'Harry'.

FOREIGNER: 'Urgent' (Atlantic).

I laughed at this record. Well, you have to laugh, don't you? The subject of a thousand lampoons, yet still the great beast Heavy Rock lumbers on, adorned with a leaden beat and hoary, hairy, whorly lyrics about how He (our chest-wiggler, Spandex-trousered hero) needs to, is gonna, all right long baby, yeah, whooh, awl right, URGENT! Get the picture?

ERIC RANDOM: '73 Skidoo' (Les Disques Du Crepuscule).

REPETITION: 'A Full Rotation' (Les Disques Du Crepuscule). Mr Random's tribute to London funk boys 23 Skidoo rambles and wanders, much as you'd expect from his name I guess; but Repetition's offering is substantially tidier and tastier. They've acquired a male singer and sound much the better for it; well worth a listen, but if you're buying this, don't forget that those dastardly foreign types play their records without middle — equip yourself accordingly.



and once again, the whole exercise seems pretty pointless. Don't know about the dance floor, but at home, this track sounds as if all its body's gone, leaving just the skeleton to do its pared-down dance. Great song, though.

reasonable facsimile of same. Lots of synths and breathy voices, and beyond all reasonable doubt, a large Hit. I'm not being smart, honest — I like it.

WHAT'S LEFT:-

ALBANIA: 'Go Go Go' (Chiswick). A very curious item, currently in vogue with the futurist set, if rumour is to be believed. Albania play slightly twilted trad high music; Visage meets Planxty? More intriguing than appetising; is not much to my taste, but a creditable enough effort.

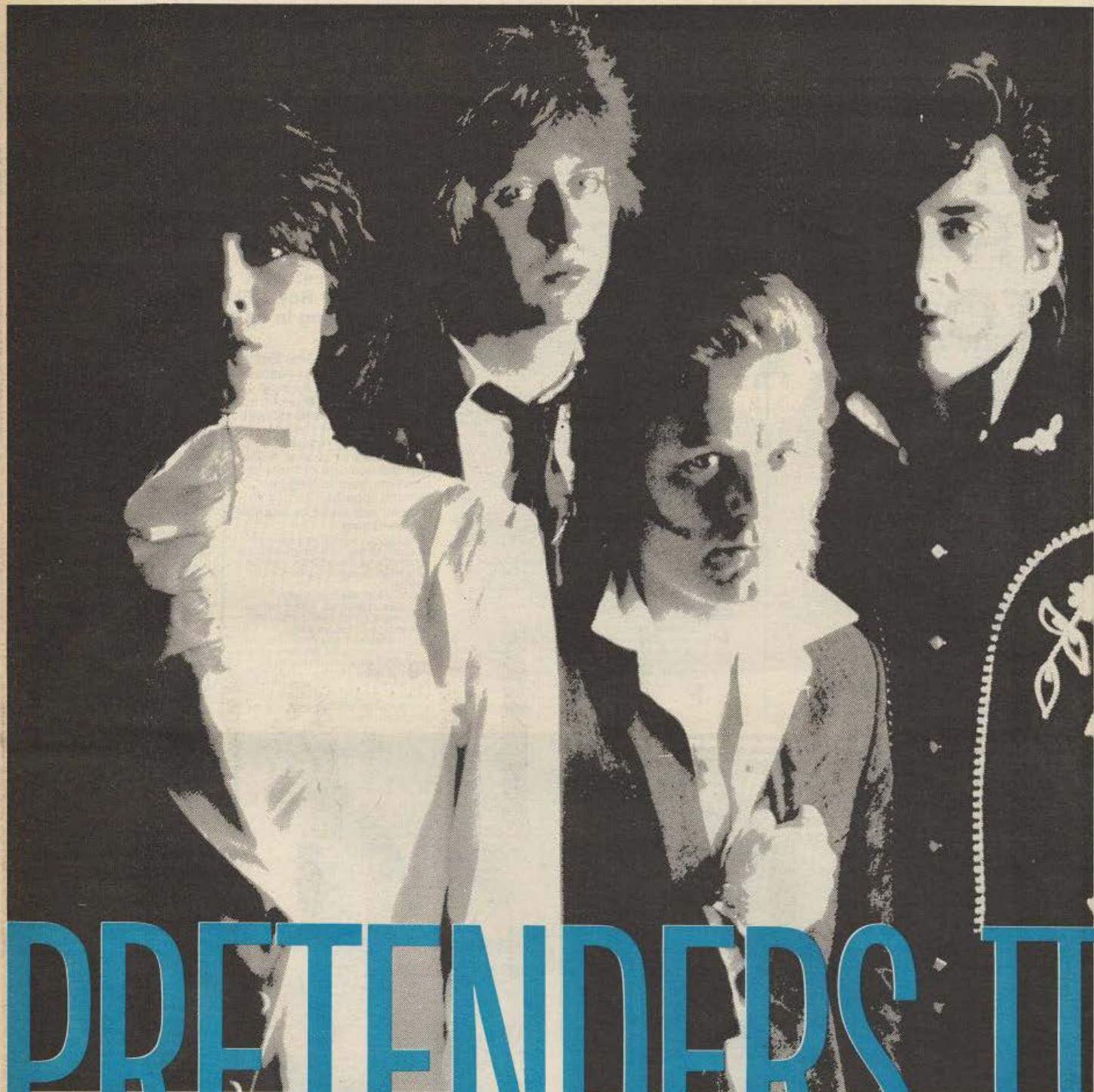
CLASSIX NOUVEAUX: 'Inside Outside' (Liberty United).

Giftless men sporting last year's hairstyles make characteristically dull, rigid pop record. These people are quick to reject the 'futurist' tag, but it's likely to stick as long as they continue to sound like robots who need oiling.

RIJICHI SAKAMOTO: 'Warhead' (Island). One third of the Yellow Magic Orchestra doesn't sound vastly different from the entire ensemble, really. This has one of those silly machine-voices which, to those of us reared on 'Children's Favourites', will always recall 'Sparky And The Magic Piano'. Having been reminded of that magnum opus, one's thoughts tend to wander from this unspacious electronics display to other early memories. Hey, did you watch 'Torchy The Battery Boy'?

ELAINE PAIGE: 'Is Anyone There' (EMI).

More slush. Elaine pokes her head out from under Lloyd-Webber's skirts and relinquishes her dim torch persona in favour of an impersonation of Diana Ross, aged 17. Warning: This record may rot your teeth. (And you thought she was a cat...)



PRETENDERS II

THE SECOND ALBUM

SRK3572 ALSO AVAILABLE ON CASSETTE

Distributed by **W&A** Records Ltd. A Warner Communications Co.



"The Stars On 45 keep on burning in your mind / But we can work it out / Remember 'Twist And Shout'? / You still won't tell me why / I'm getting no reply . . ."

NO MISTAKE, they're wonderful records. Probably two of my favourites singles this year, and I've only kept 100 of the 1000 I've seen and heard so far . . . not to mention buying three dozen more. So what's this argument all about?

On the one side the killjoys who see Jaap Eggermont and his crew (not to mention his sometimes less than worthy successors) as being some sort of threat to pop music as we know it. Perish the thought!

On the other, hordes of people whose only claim to partial insanity is watching 'TOTP' when they've got nothing better to do and who've put 'Stars On 45' — the albums, the singles, the 12 inches — into a position of chart dominance that's the envy of virtually everyone else.

It's the old problem. If it sells, it ain't hip man; and that goes for Abba on 'Stars On 45' or without them. No matter; there's a new craze already, who cares how it started. The mix, or more correctly the medley (hands up those who really thought it was the Beatles cobbled together in a recording studio, or a cunning mix of Abba album tracks pasted together). Yes, everyone who hates 'Stars On 45' is this summer's gig thing in Radio One land and there ain't no stopping it now.

And just like any disco-inspired craze before it — Northern soul, electro funk, rapping, you name it — it's a big, big number and everyone's going to fall into line. Perhaps, although it's hard to believe, Eggermont didn't know what he was going to start in terms of public acclaim but just like any pop phenomenon (and boy do we need them now) it has arrived, been absorbed and, better still, is in the very process of being enjoyed.

Who could have foreseen three months ago that a Royal Philharmonic medley with a disco beat (exactly the same as Abba's 'Lay All Your Love On Me' incidentally) would get perilously close to topping the charts? That a two-year-old Beach Boys medley and a Supremes medley would follow all the way?

And who could possibly guess who is next in line for the Stars On 45 treatment? Bowie? The Clash? The Isley Brothers? Wait and see. My whole defence is simply that it's new, it sells, it stays on the mind . . . and you can dance to it.

Forget the ethics. Of course Abba themselves would have chosen different tracks, spent twice as long doing it and come up with something better. Of course diehard

Beatles' fans weren't that happy. But who, just who, pop pickers, really cares? Stars On 45 is just a quid - a - throw slice of fun, big in the discos, big on the radio, and best of all, big at home. A short cut to your own mixing desk and massive record collection. A whole heap of tracks. All at once. Instant reply, instant pleasure.

Nostalgia doesn't come into it — every time you've heard a record once, the second time is nostalgia anyway. So what? With the Beatles and Abba the Stars On 45 crew have united the two skills of perfect mimicry and perfect mixing . . . and come up with excellent pop singles. The appeal is instant, the effect is lasting. And yes, they've started a trend.

Elsewhere on these pages you can read the full story of the mix 'n' match. Right here all you're going to get is me telling you it is worth the candle, just so long as you're careful. Not even the most outrageous bribes would get me to admit a liking to Tight Fit's 'Back To The Sixties', for instance. It's crap, the same way the Royal Philharmonic is pure gold. Two records, the start of something new but you don't have to go all the way.

Nor is there any reason why the "pop purists" (the ones that love the Specials when they get to the top but hate the Dooleys when they cut a good single) should feel threatened. Stars On 45 aren't faceless, any more than Bad Manners are faceless doing the 'Can Can' one week and Henry VIII impersonations the next. They aren't undermining a pop world where singles are three minutes of ecstasy (or 12 inches are seven minutes of pure bliss) because they're over and the same.

And they aren't reducing the work of established artists to tiny bursts of the disco bump. They're enhancing their work, dressing it up, giving us something new . . . giving us what we so obviously want.

And, incredibly, still the choice is yours. Somewhere along the line the good stuff rises to the top; the very wonderful phenomenology of our chart says exactly that. If Stars On 45 are destroying Pop Music As We Know It why are so many people hooked? Why are the mix and medley experts getting bolder and bolder in their experiments?

If the music business is a docile dog we are the ones that train it to bite us. And don't we love it? We had Stars On 45 (and all that follow) coming to us so now just sit back and enjoy the whole thing sweeping over you.

Cue: syndrums. Cue: handclaps. Cue: Great British Public. Now take it away . . .

By John Shearlaw

MIX OR THE STARS O

For the last three months the charts have been dominated by the latest disco-inspired craze - the medley. Stars On 45 were the first, and now even the Royal Philharmonic Orchestra are getting in on the act. ALAN

WITH THE phenomenal and continuing success attained by Jaap Eggermont's Starsound, along with the more modest achievements of several other medleys, (some comparable in quality, most, not) the concept of "mixing" excerpts from individual records together to form a medley has taken on a whole new meaning.

Previously, mixing had been the preserve of the more innovative and egocentric of disc-jockey, searching for a fresh outlet to express his talents.

Now it has become a vast business enterprise, with medleys accounting for an ever-increasing percentage of record sales.

The original 'Stars On 45 Vol 1' was responsible for sparking off this revolution and its success has inspired many releases along the same lines — some newly recorded, some re-activated, for 'Stars On 45' was by no means the first — in an attempt to "cash-in".

Yet it's not widely known that 'Stars On 45' was merely an expert copy of another record, and, therefore, cannot be regarded as "the innovator".

The latter half of 1980 saw an influx of illicit "bootleg" mixers from across the Atlantic. The first of these was a 'Medley of the Hits of 1979' — the work of the exclusive Stateside "mixing club" Disconet, referred to later — and this was followed by several more mixers, one of which, the so-called 'Bits And Pieces III', stood head and shoulders above the rest both in quality and originality.

It is this record which must take much of the credit (or blame!) for the flood of medleys currently weighing down our charts.

As it stood, 'Bits And Pieces III' could never have been released officially. Towards the end of the year, however, Jaap Eggermont, ex-drummer with Golden Earring and one of Holland's top producers, heard a copy of the mixer and realised its obvious hit potential.

The most popular segment contained short extracts of segued Beatles' hits held together by a handclapping backing track. Eggermont felt a legitimate remake might do the trick and set about locating a young Dutch group who he had rejected about 18 months before because they "sounded too much like the Beatles," exactly the quality required to reproduce effectively the sound of 'Bits And Pieces III'.

With the addition of some of Holland's premier session musicians, a record resulted which had all the ingredients of a megahit. Of course, "mixing" is not new. But it is only during the past few years that it has become widely popular as a method of getting from one record to another. Much of the credit for this must rest with James Hamilton, whose page in this mag has inspired many jocks into experimenting with mixing and contains all the information for them to do so.

At the beginning of 1979 James started printing the bpm's or beats per minute of each record he reviewed. From this stage onward, a disc jockey could arrange his records in bpm order knowing which were likely to mix well together and which ones weren't.

The bpm is the standard unit of measurement for a disc jockey in much the same way that a metre is used to measure somebody's height. It's really easy to measure as well. James uses a tally counter and a stopwatch for greater accuracy but I find the second hand on a watch more than adequate.

Simply count the number of beats in any 20 second interval (remembering to count the first beat as nought) and multiply by three. It's best to print the bpm on the record itself, or at least on the sleeve, so you'll never be without it.

Perhaps the most proficient exponent of the art (and it is an art, I assure you) on these shores, Radio 1 DJ and Matfossi stalwart, Froggy, agrees on the importance of bpm's.

"By correctly timing all your records, you have, in a sense, created a perfect jigsaw puzzle. I like my show to be a creative wave of music, gradually moving up and down the bpm spectrum . . . and it only becomes possible with accurate timing."

Of course, it helps to have the best equipment available. "You can only be as good as the equipment will allow you to be," but it's not essential. High-quality variable

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ISLAND



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MESS? N 45 DEBATE

COULTHARD presents the full history of the mix 'n' medley, while MARK COOPER (red corner) and JOHN SHEARLAW (blue corner) take up the battle for and against.



ROYAL PHILHARMONIC ORCHESTRA: Classics and handclaps

speed turntables, (these enable a disc jockey to vary the revolutions per minute of each turntable and hence the bpm of a record), along with a magnificent sound system such as that possessed by Froggy, only add to the excitement.

The most popular mixing technique is probably the segue (pronounced sepgway) or the "chop". Basically, this is an instantaneous progression from one record to another without disrupting the general beat. At their best, finely tuned "chops" can be tremendously exciting, both for the dancers and the DJ concerned. It can guarantee you that, as a DJ, there is nothing more exhilarating than performing a successful mix.

Another permanent fixture is the term "synch" (pronounced 'sink') which is short for 'synchronized' and means that the beats of both records are perfectly in unison. This is achieved by manipulating the record which is not playing (using the headphones, of course) either by speeding up or slowing down via vari-speed controls if you have them, or if not, speeding up by manually rotating the centre of the record and slowing down by pressing gently against the edge.

Once synchronized, the disc jockey has the option of a "running chop" (other types of "chops" are possible, however, for which synchronization is not necessary) or a "long running mix" whereby the progression from one record to the next is a gradual process including a length of time when both records are clearly audible.

I have acquired quite a penchant for these American style long running mixes, but to hear them in all their glory you'll have to take a trip to the States to see my hero (and Froggy's too) Larry Levan, resident DJ at New York's ultra-slick Paradise Garage.

Mixing really seems to have taken off over there, they've even set up a special remix club called Disconet which chooses several records, past and present and completely remixes them (legally I might add).

The influx of remixes of the Jacksons 'Can You Feel It', Donna Summer's 'I Feel Love' and most recently and notably Abba's 'Lay All Your Love On Me', circulated amongst key jocks, has created a furore among ordinary record buyers which suggests that, with a lightly less "zingy" choice of material, such a club could operate successfully over here also. Then maybe we might see a British jock come up with a mixer of the calibre of 'Bits And Pieces III'.

Although 'Bits And Pieces III' was the model on which 'Stars On 45' was based, there is one very important difference between the

two. 'Stars On 45' is not a mixer, it is a medley (basically the two terms illustrate the difference between legal and illegal). Starsound merely sing over a specially prepared backing track, no segueing of separate recordings is involved here, even though it is so cleverly done that one might think so. All the records of this type are, of necessity, medleys, some more acceptable than others.

Since 'Stars On 45 Vol 1', we have seen a fairly horrendous medley from Enigma masquerading as a "disco mixer", which it most definitely was not, Starsound's follow up, Vol 2, containing an unbelievably realistic Abba medley and, even more recently, a host of other hopefuls such as a reissue of Gidea Park's 'Beach Boy Gold', Tight Fit's 'Back To The 60s', California's 'Summer Fun Medley' and Lobo's dire 'Caribbean Disco Show'.

It's significant that all are experiencing chart activity at the moment, although none is anything like as successful as the Royal Philharmonic Orchestra's 'Hooked On Classics', which might be the first medley ever to reach the No. 1 slot, (and deservedly so, it's a quite brilliantly crafted record). Watch out too for the re-release of Motown's 'Supremes Medley', which was something of an anachronism back in 1979 but should hit big now.

What is likely to happen in the future? Will the nation eventually tire of the concept, with dwindling sales greening every further release as the novelty wears off, or will the medley become an accepted form of recording, which will prove more long-lasting than the "rapping" craze of 18 months ago? Time will tell. Certainly, their success has brought the concept of "mixing" into the lime-light. It's up to the disc-jockeys now to take advantage of it.



ABBA: The best of all?

ADRIAN BAKER can lay a fair claim to being 'first' in the current mix and medley disease. Back in 1978, Adrian, who hails from Romford, Essex, where he owns his own studio and indulges his alter-ego, Liquid Gold, recorded 'Beach Boy Gold' and released it under the name Gidea Park.

"We had half an hour to think of a pseudonym for the record. Most of the harmony vocalists in this country — Tony Rivers and the Castaways for example — come from Gidea Park in Essex."

Before the record's original release (first time around it got to 81 and died) Adrian had had a hit with a remake of the Four Seasons' 'Sherry' and made jingles for anyone from Noel Edmunds to Crown Point.

'Beach Boy Gold' has two sequels. "Bruce Johnston of the Beach Boys heard the Gidea Park medley when he went to the Roger Scott show at Capital for a Brian Wilson celebration. As a result he invited me over to the States to co-produce the band and I ended up singing with them for two months while Carl Wilson toured with his solo material. Now I'm trying to write some new Beach Boys material in the old style."

Plus there's a follow up to 'Beach Boy Gold' — this time with a different beat. "The first record has a straight beat, the next one is called 'California Girls' and consists of the best of all the Beach Boys' shuffle songs."

An incredible story perhaps but one that segues perfectly with the current 'Stars on 45' phenomenon. A band builds up a large back catalogue of golden moments. These moments are plundered again and again over the years, repackaged endlessly so that the devoted fans will keep buying and so that a new audience, those who've grown nostalgic over the years or those who've never heard the music before, can buy the product.

Gradually the old moments, the old tunes, become more and more push-button phenomenon; you don't hear the tune anymore, you hear what it reminds you of, and eventually all you hear is the sensation of nostalgia itself. "There's nothing like the old words, the old tunes..." is a common cry and a problematic one for the pop packagers who are obliged to produce new goods for new teenagers while retaining other and older markets.

'Stars On 45' are the perfect means for the backroom boys, the studio buffs, the faceless ones to come into the open — on record at least — a live performance destroys the whole 'Star' purpose which is note — perfect simulation. The success comes when, like margarine or butter, you can't tell

the difference. Reproduction is the name of the game.

The listener's pleasure doesn't come from realising it's a copy but from the instant nostalgia which occurs when a song is reduced to a cypher — you hear just enough to remind you of a tune but not enough to appreciate the complexities or real delights of the same.

The Beatles or the Beach Boys are particularly appropriate subjects for the reproduction game. Both have a huge catalogue, are loved to the point of devotion and bring back golden memories. In both cases the music endures and continues to reward constant listening. But that's not what Stars On 45 and Co offer. What Gidea Park and Co do is offer note — perfect renditions of between 15 to 30 seconds or so of an old tune and then go straight on into another golden oldie. The result is that the material blends into an undifferentiated blur as if the Beatles only wrote one song, a mindless jingle, a collection of phrases and riffs, instead of complete stories and complex though simple melodies.

The faceless ones gain ascendancy. Remember when performing licences meant that much of the material on Radio One had to be copies of chart material reproduced by BBC Studio bands? Are those days back? The clone rock industry has been going on long enough already in the States where Elvis imitators thrive and Beatlemania never fails to pack them out and all the audience require and are given is reminders of days gone by, flowers on the grave. I'm not against nostalgia, I just think it should be indulged sparingly and with proper respect for the past.

The beat's the thing on medleys and the beat's always the same, metronome style. It's a drum machine and the beat is one while the smatterings of songs change. As a result the real art of DJ mixing is lost. The best mixing doesn't only put together the right records at the right bpm, no, folks, it delights and surprises and is essentially a live action, a response to what's happening on the dance floor on this particular evening. Now, that's creative deejaying and I'm all for it and the right boy behind the desk is an artist, no question. I even like it when the boys really get in on the act, Jamaican style. I like a bit of toasting and some serious deejay talk.

But 'Stars On 45' is producers' work, not deejays talking, it's a reductive game with a few novelty exceptions, like 'Hooked On Classics' in which the mixes amuse and even then the amusement comes from the mix and not the beat which bores. 'Stars On 45' is faceless stuff, great music reduced to a uniform beat. Keep on buying and the whole of TOTP will be Legs and Co, Dad's favourite but not mine and, hopefully, not yours. By Mark Cooper



THE BEATLES: No comment!

SO WHAT's your line on Stars On 45? Send us your For or Against opinion to 'Mix Or Mess?', RECORD MIRROR, 40, Long Acre, London, WC2.

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ISLAND

WHERE DO I BEGIN?

FOR SOME time now I have really wanted to leave Britain and emigrate to Australia, but I have so many problems that I don't know where to begin to sort them out.

For a start, the big one is money and, as I only work part time, I do not know how I can possibly save so much for the journey out there, let alone begin a true life in Australia. Are jobs easy to find in that country — what happens if you are jobless out there?

Another main problem is the

people. I have heard that Australians do not take very kindly to the English so I am afraid it will take me ages to even make a remote friend, and as I am a shy, rather lonely person it will make matters even worse.

I am now 18 so can you please give me what advice you can and tell me if the friendship problem is true? Andrew, Ipswich.

● I really think you are trying to run away from something you do

not like very much in your life, and Australia is your heaven substitute, mainly because it is so far away and unreal. Several things worry me about your letter, which would make me advise you to refrain from breaking all your ties with England, even if it were possible for you to do so.

First of all, let's face facts. No matter how grown up you feel, in the eyes of the law you are still a minor and cannot leave home for another two years without your parents' consent. So there is no way you can set sail for the big blue yonder for quite some while.

Secondly, you are unskilled. You do not mention what you work at, but now that Australia has reached the quota of immigrants it desires, it only wants skilled and professional workers. So at the moment that pushes you out, too.

Finally, even if you were skilled, it isn't just a question of saving up the fare and turning up in Australia. You have to go through medicals and interviews, and have job prospects lined up before you set foot in the country. There is no way

they would want to take on a burden.

From the emotional side, it is obvious you'd be making one big mistake moving into a new world. You are not happy in your present one, and what is more so, you are not happy with yourself. Running away wouldn't solve anything because you are the one person you cannot evade.

Australians aren't ogres. They might be a bit more outspoken than the English, that's all. But why do you want to make a new life there? Is it because you have few friends here? If you are shy in a country you know, think how much more difficult it will be in a strange environment.

SAVE IT

I WOULD like to know where I can get some information about Save The Whale campaign, for example stickers, posters and badges. I feel very strongly about this and I'd like to help in whatever way I can. Is there any address of an organisation which you could pass on? Gary Blundell, Chester.

For a long time I have felt strongly about the unnecessary killing of animals, be it whales, foxes and even animals used for experiments. I would particularly like to help sabotage fox hunts but I am unaware of any such organisations in my area. Could you give me any addresses to help with any of the above queries? Paul McGowan, Hamilton.

● Many people will tell you that fox hunting is the only efficient way of disposing of the vermin, and that gin traps are far crueler. Even though the latter part of this statement is true, you'd think that since we could send men to the moon, we'd be able to come up with a more humane way of getting rid of foxes. However, as fox hunting sabotage groups are considered to be illegal, there's no way they'll advertise their activities to make it easier to discover their whereabouts.

The same goes for anti-vivisectionist groups. Some are above board and actually gain results by pressure, while others are crank organisations which actually do more harm than good.

I'd recommend two organisations. For saving the whale, Green Peace is the one. This very worthwhile group actually gets excellent results and with the help of a daring crew and a fine ship, actively prevents whalers from catching their prey. You can get in touch with them at 6 Endsleigh Street, London WC1 or phone them at 01-387 5370.

The other address worth checking out is Friends of the Earth. Their activities are more widespread as they're also into ecology. They can give you information about Beauty Without Cruelty, recycled paper and glass, any local pressure groups on things such as fox hunting, anti-vivisection, etc. Friends of the Earth have local branches all over the country so you'd be put in touch with people in your area who feel the same way as you do. Or, if no such group exists in your town, they'd give you invaluable advice on how to go about setting up such a unit. Good luck!

RADIO WORK

AM 17, out of work with only a six month work experience scheme behind me and only have one art O level.

For some time now I have been interested in the possibility of working for a radio station, but know little about it. Do local radio stations run training schemes for people wanting to become disc jockeys, presenters, announcers, researchers etc? I would be prepared to start at the bottom and learn the trade, so to speak.

If such schemes do exist, how do I find out about them? They never seem to be advertised in job



Rainbow's Joe Lynn Turner

RAINBOW FAN CLUB

BRAD AND Hazel of The Official Rainbow Fan Club would like to apologise to fan club members who have been effected by the re-arranged dates in both London and Manchester. The fan club have not been responsible in any way for these date changes and any complaints about the tour changes should be sent to the promoters.

If any further information is required about the Rainbow Fan Club then write to: Brad and Hazel, Rainbow Official Fan Club, PO Box 7, Prescot, Merseyside.

centres, newspapers etc without you having to have previous experience and better qualifications.

If there are no such schemes how do I go about getting a job in radio? I am not a particularly technical person so that side of it wouldn't suit me. I am more artistically minded and I have a wide musical interest.

I live in the north west and I'd like to remain in this area as I can't afford to move to another area. I've tried numerous careers officers who just don't seem to be able to help at all. What are my chances if I just drop a line to the BBC?

J. Woodjones, Middlewich. ● A line to the Beeb wouldn't do much for you I'm afraid, as you're inexperienced, unknown and under-qualified. I am surprised that careers officers couldn't be a bit more positive though, because there are numerous courses being offered at colleges nowadays on media subjects. Maybe someone at your local library will be able to help you there, as they usually stock a great amount of college handbooks and information.

Still, you might find with one O level your choice of course will be extremely limited. If you want to attend such a course, you might have to clock up a few more qualifications either through night school or day college. This itself is worth checking out as you're usually allowed several hours a week of free education without it interfering with your benefit if you're unemployed.

However, the other way to get into radio is by lending a hand at your local hospital radio. It's unpaid and they welcome volunteers so you could be in luck.

If they do want a hand you'll probably start off by getting records from the files, or collecting requests from the wards. Eventually you'll be allowed to help more and more, and if you show promise, you might even get your own show.

● At present Susanne Garrett is ill and unable to answer your Help enquiries. While Susanne is away Daniela Soave will deal with your letters. To obtain information or guidance on anything you wish to name, write to Help, Record Mirror, 40 Long Acre, London, WC2. We are unable to enter into any personal correspondence at the moment.

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Records



ELO: 'Time' (Jet JETLP 236)
By Simon Tebbutt

"I've tried to create a different sound for 'Time', which is a concept album set in the future," Jeff Lynne.

URGGH, I hear you groan. Anything but a "concept album set in the future." Imagine the stage show. Imagine the dry ice and the lasers. Imagine... the boredom. So come on ELO, you ageing space invaders, get back to your Tudor Mansion studios and your mainline Phyllosan, your Grand Triple X Old Fari Butter and your visions of the future and let us get on with the present. Yes I know you'll "ship platinum", whatever that means, but the Royal Wedding pulled millions too and that's about as relevant to the twentieth century as the pomp and circumstance of mega rock groups.

Listening to 'Time' is rather like watching an old movie supposedly set in the future. Nothing rings true. It's the traditional phoney image of the future, the bleak technological nightmare of a ham sci-fi movie. In fact this album is the perfect soundtrack for one of those meaningless "meaningful" space tales where our hero conquers alienation in his aluminium suit and finds true love with the girl in 1960's Rimmel eyeliner.

"21st Century Man" is the number which would accompany the space ship floating across the steel towers of the city to the tone of the Beatles circa 1967. Either that or the album would be just the right material for one of those awful old Rock Operas.

Don't get me wrong, it's not merely another overblown, overproduced and totally over the top seventies synth swamp, although there's a fair bit of that. The songs are strong bits of commercial and catchy pop. But there's a digital stillness as everything is harmonised and orchestrated to the point of perfection. And the lyrics, sometimes bordering on the outright embarrassing, carry further condemnation and little redemption. A classic example comes from 'Here



The only thing that's changed is Jeff's beard.

THE EQUATORS: 'Hot' (Stiff SEEZ 35)

By Simon Hills

TEPID WOULD be a more honest title for this album. Although the band play their brand of Brit reggae at break-neck speed in a style akin to The Beat, they don't cause the temperature to rise.

Maybe the problem is that they are simply too good as musicians to capture the spontaneity of good reggae (the problem isn't helped by Rumour man Bob Andrews taking the production helm) or perhaps it's the songs that aren't quite strong enough; but whatever, it still doesn't quite cut.

Numbers like 'Where Did Johnny Go', 'Mr Copper' and their single 'If You Need Me' all truck along in a workman-like fashion and are very pleasant to put an ear to but there is no cohesion that gives the group the necessary bite to haul them above so many other acts around. None of this is helped by clichéd, obvious lyrics, especially on 'Mr Copper' and 'More Than A Person', good as the numbers are.

But this LP is not a waste. The Equators have oodles of talent, can play well and have an ear for a good riff. They will never have the style of their Jamaican counterparts, but could make a good contribution to English reggae by using that ability. What they should do is sing about things they really care about and the lead voice of Donald Bailey needs to push up the passion count — then they could be really hot. +++

ZZ TOP

El Loco

By Graham Stevens

ZZ TOP, the Texas Rangers of heavy metal, are back from the desert with their latest epic 'El Loco'.

Yes it's that gritty coarse rock with ZZ's unparalleled guitar/vocal sound. 'Tuba Snake Bogie', 'I Wanna Drive You Home' and 'Ten Foot Pole' coast by in the usual head-down-the-highway fashion.

Then suddenly, as if the Eagles had swept in on a dust storm, a sudden change of style. Crooning and tuneful, and heavily-laden with wandering pedal steel, ZZ launch into 'Lola'. It's well done, it even echoes of the deep south but on a ZZ Top album it sure is 'El Loco'. Onward into 'Don't Tease Me' and the pedal steel is gone if the pace is still plodding. But don't worry, the enthusiasm is regained for side two with 'Pearl Necklace' and from then on, with the exception of 'Heaven, Hell On Houston', it's pure raunch. Billy Gibbons even gets a mite indulgent on guitar but who can resist that sound?

The clincher for this album is 'Party On The Patio' where ZZ are untouchable. Not a classic, and certainly not perfect, this is still the real thing and as good as I've heard this year. +++

BOB MARLEY AND THE WAILERS: 'Bob Marley And The Wailers' (Hallmark SHM 3048)

By John Shearlaw

NO, NOT an ill-timed "tribute" rather a timely and cut-price re-release of some of the earliest Wailers material ever recorded.

All the songs here were originally available on World Disc, the result of the Wailers (then a three-piece vocal trio comprising Peter Tosh, Bob Marley and Bunny Livingston) sessions with Clement Dodd in Studio One from 1964 until around 1967. Tracks like 'Wings Of A Dove' and 'Lonesome Feeling' show the Wailers musical roots evolving from American r'n'b — influenced notably by the Isley Brothers — and eventually their style becomes their own on tracks like 'Simmer Down' and 'One Love'.

is The News'. "Here is the news / The weather's fine but there may be a meteor shower... a cure's been found for good old rocket lag." Stop me if you've heard it all before.

The album kicks off with the synthesiser intro and distorted electro vocal "I have a message from another time." The scene is set. 'Twilight' bursts into drum based rhythm before 'Yours Truly 2095' containing the wonderful lines, "I drive the latest hover car... She is the latest in technology... She has

a jump suit on... Maybe one day I'll feel her cold embrace, And kiss her interface..."

And so it goes on. Through the ballady and predictably-titled 'Ticket To The Moon' ("Remember the good old 1980's / When things were so uncomplicated."), 'The Way Life's Meant To Be' (sounding like Lobo's 'Me And You And A Dog Named Boo') containing the meaningless synthesiser / guitar instrumental 'Another Heart Breaks'.

Much of the same on side two and

the only really notable number is the single, 'Hold On Tight'. Rip roaring and almost rollicking rock 'n' roll that nearly convinces you that experience counts.

So there you have it. A Rock Classic in the best Alan Freeman tradition. I can't wait for Tony Curtis to open for the stage show. This is a collectors' piece to be filed away with the Royal Wedding photos and video, the commemorative mugs and all the other irrelevant paraphernalia of 1981. ++

LIGHT AIL

THEIR NEW SINGLE

STEVIE NICKS: 'Bella Donna' (WEA 99169)

By Mark Cooper

STEVIE NICKS works for Fleetwood Mac. Her speciality is the pseudo mystic. On stage she's given to sweeping dances in the tradition of Isadora Duncan. She has a personal assistant who probably helps her to change into the next set of lace and veils between numbers.

On 'Bella Donna', there are no inbetween numbers, no variation of the Mac variety, just a solid plod of Stevie's pop and roll ballads. She starts out charmingly bland and, by the middle of the second side, splutters to a halt, traffic-jam style.

'Bella Donna' works overtime to confirm all the clichés that make up Stevie Nicks, Californian songstress. On the cover she stares out meaningfully at her audience, dressed to the nines in flowing, slightly see-through stuff. Nicks is a post-hippie California, as given to feeling sorry for herself as neighbour Jackson Browne.

Her real talent is for candyfloss ballads that have a veneer of seriousness and soul which crumbles on closer inspection. But why inspect closely anyways? Stevie is meant to be appreciated for the way she shimmers vocally; she's semi-ghost, put your hand through her face and she disappears, take her seriously as she takes herself and she'll begin to depress you.

Stevie Nicks is a complete ham who wants to play Ophelia. I like her precisely because she's so fake - she expresses perfectly all my most insincere emotions, from self-pity to surrender. Let yourself go on a mist of emotion and Hollywood fake grandeur.

Stevie wrote half this album in 1975 and the other half over the last couple of years. You can't tell which songs were written when, because nothing's changed. Production throughout is LA perfect and Jimmy Iovine manages to get his customary booming sound while everything is played with the kind of LA sensitivity that stupefies.

Songs are mostly semi-allegories about love with a couple of duets highlighting Stevie's kind of femininity and attitude to men; one is called 'Leather And Lace' and it's with Don Henley of the Eagles. Guess who plays who. The other is with Tom Petty whose own form of self-pity merges perfectly with Stevie's. This is pure schmaltz for bland people, just right for that post-TV dinner vacuum. +++





Disappointing effort from Pretenders shock.

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START YOUR SOBBING

PRETENDERS: 'Pretenders 11' (Real SRK3572)
By Simon Hills

CHRISSE HYNDE has more or less admitted that she's bored of the Pretenders - but even if she hadn't, this album makes it painfully obvious.

At no point does she manage to lift it above mediocrity, or turn on the sort of vocal delivery that pushed the group towards success with their first offering. And the heart of the problem is that she simply hasn't managed to write songs of the calibre of 'Precious', 'Brass In Pocket' or 'Private Lives'.

Now the point has been proven. Chrissie's prowling, catlike "I know the boys" stance doesn't ring true any more. What should be sleazy lacks atmosphere and simply pays lip service to the songs that went before. The problem is exemplified by the opener 'The Adulteress' - the title rings no truer than a re-run of numbers that are starting to sound like one.

Pretenders song - and the second track 'Bad Boys Get Spanked'. There is still the up-tempo abrasive strumming and still the croaky wail that has become the singer's trademark, but the songs are devoid of feeling. All that manages to hitch side one up to any standard are the two singles 'Talk Of The Town' with its marvellous echo and the decidedly ordinary 'Message Of Love'.

Oh yes, slipped in almost unnoticed is a version of live - in boyfriend Ray Davies' (of the Kinks) song 'I Go To Sleep'. Maybe he has provided her with just enough emotion to make the ballad pass, but only just, and by the end of the number sleep has been pretty successfully induced.

The second face is a slightly different story. She's teamed up with various members of the band, rather than wielding the writing pen single-handedly, to put out a couple of passable numbers with 'Waste Not Want Not', a sort of reggae-based stroll and the finisher 'Louie Louie', backed up with some raucous brass that still doesn't lift it out of the ordinary.

It's taken a long time for the group to come up with their follow-up, and it's pretty unimpressive considering the wait. Judging from this she either needs to consolidate some sort of writing partnership to gain inspiration from other band members, or give up the group and wait until she has got something to say.

Her voice is limited, but as singers from Dylan to Jagger have shown, it is the power of delivery that counts. The trouble with this is that there's nothing to deliver. + + +

ANY TROUBLE: 'Wheels In Motion' (Stiff SEEZ 37)
By Paul Sexton

IN 1980 a band came along who seemed, to regrettably few ears, to know the score on the business of contemporary rock. Any Trouble sung about girls more than they sung about chocolate, and although they wrapped it all up in a very "current" package - on the sensible side of Elvis Costello and the lively side of Dire Straits - they had quite a lot of trouble in converting plaudits into sales.

Now there's no reason why 'Wheels In Motion' will change that but there's every reason to applaud it, since it emphasises the promise of last year's 'Where Are All The Nice Girls' debut and takes the band several steps further.

You'll find 'Trouble With Love' opening it up, and looking like another fine 45 down the dumper, and then three - minute pop portraits a-plenty to follow. The Trouble for other listeners seems to be the band's failure to "stand out", in other words a firm rooting in the good - but - unremarkable field. We tune - seekers see it differently; each song has its own interesting ideas and if there is a Trouble it's that too many of them are houses in the same street and you find yourself singing the chorus of another track.

But please, a warm hand at least for those ideas - they're more than half the battle and with 'Walking In Chains', 'Another Heartache' and

'As Lovers Do' you've got as much punchy singalong material as you're likely to need.

The upshot, then, is that 'Wheels In Motion' might not be the one to make these boys tax exiles but it is an LP that reiterates, extends and ... entertains. + + + +

SHAKIN' STEVENS AND THE SUNSETS: 'Shakin' Stevens And The Sunsets' (Hallmark SHM 3065)

By John Shearlaw

UP UNTIL a year ago this could well have been regarded as Shaky's finest hour; a brilliant mix of original songs and inspired revivals, and all recorded on a shoestring budget when he and the band were the top rock 'n' roll act in the country and not a great deal else. 10 years ago, almost to the day.

This album was already making waves in 1971, and there's no reason now why Shaky, even with his new found and well - deserved stardom, should be any way ashamed at its budget re-release. For the connoisseurs there's the brilliant cover versions of 'Sea of Heartbreak', 'Honey Don't' and Lieber and Stoller's 'That Is Rock 'n' Roll', while Shaky's brother penned the album's star track in 'Super Star' - very much the shape of things to come. Sure there's none of the modern gloss of 'This Ole House' et al, but the youthful enthusiasm contained here more than makes up for it. A must for Shaky fans; old and new.

PAT BENATAR: 'Precious Time' (Chrysalis CHR 1346)
By Simon Tebbutt

LIGHT ALLOY rocker Pat Benatar ain't crass. Honest, the lady's got class and it shines through her voice which is touched with emotion and tinged with the blues.

On first listening it sounds a pretty bland offering, light and fast or downbeat and smooth. Basically innocuous. But the voice hooks you to the songs and you find yourself compelled to listen again. So who's responsible for these sounds to touch a cynic's heart? Well besides Roger Capps on bass, Myron Grombacher on drums and Scott Shields on guitar, the man of the moment seems to be Neil Geraldo, who co-wrote some of the songs with Pat and also co-produced alongside Keith Olsen who co-engineered with ... this could go on all night.

These are songs of love and losing which dip out only when they drift into HM cacophony and guitar eulogising or straining. But luckily it all stops short of going right over the top. Highlights include the pushy and powerful 'Promises In The Dark', the softer and more poignant 'It's A Tuff Life' and 'Evil Genius', an intriguing little number that gets away from the lovin' you / losin you mode despite floating off into a hard living / hard driving instrumental midway. Including the Beatles 'Helter Skelter' was a mistake and the album ends on a bum note. The Fab Four did it much better all those years ago.

Still, there's no headbanging here and Ms Benatar is taking the word "Rock" from its current status as a term of abuse to something worth listening to. With subtlety. And class. + + +

A LIFE IN THE DAY OF

Eddie Tenpole



EDDIE TENPOLE, 25, first hit the public eye with his brilliant rendition of 'Who Killed Bambi?' in the Sex Pistols' movie 'The Great Rock 'n' Roll Swindle'. Since that memorable duet with Irene Handl he's achieved his own chart success with his group Tenpole Tudor. Educated as Edward Felix Tudor-Pole in Godalming, Surrey, Eddie went to RADA before joining the rock 'n' roll circus, and he now lives in a rambling squat in a fashionable part of North London.

66 "I DON'T like to get up too late although it's very tempting. I get up about 10 o' Clock and the

first thing I do is put on Motorhead's new single. It's the most exciting rock 'n' roll record I've ever heard in my whole life. So I play that for as many times as it takes for me to wake up which on average is about twice. If I've had a rough night the day before then it takes maybe four plays. And then when I'm leaping around the room I consider I've got up.

My favourite breakfast is bacon, tomatoes, egg, one slice of bread and six cups of tea. I'll either cook it myself or go to The Hope which is one of the best catts in the whole of London. It's in the Holloway Road and does everything from roast duck to egg and chips, cooked to perfection. I like breakfast very much. It's the one meal I try to get in.

During breakfast I might glance at that grown ups comic, the Daily Mirror, 'cos it's not very taxing on the brain and I don't like any conversation before breakfast to be honest. Anyone who tries to start a conversation before breakfast is likely to get very short shrift.

And then after breakfast I read some of our mail and answer a few letters. We're trying to organise something called The Tudor Lions. I don't like the words Fan Club. Apart from London, Brighton is our best area of support. So we write a few letters back to them and then maybe I'll do some artwork. Some badges or T-shirts. I don't like anyone else interfering. Things like record sleeves and anything visual connected with the band, well we like to do it. I wouldn't mind other people doing it but they always get it wrong. I don't like anything to interfere with our vision of what Tenpole Tudor means and represents. And then I try to get a bit of saxophone practice in 'cos I'm not very good at the moment.

Then the chaps might come round and we'll try and work on some new material. In the early stages when we've just got a rough theme we'll just sit around here on acoustics bashing away, moulding a song out of nothing and coming to a mutual agreement about what sounds right. Or we'll rehearse down our rehearsal rooms, also in the Holloway Road. It's where we started, it's our base.

We're still in the same rehearsal rooms and as long as we can we'll stay there. 'Cos I don't like this thing that as soon as you get a bit of success it's straight into the thick pile rehearsal rooms with everything laid on. Ours is a bit of a dirty old dump which is ideal for that rock and roll spirit. Rock 'n' roll's got to be a bit rough.

I mean you can go too far with technical perfection. But I like

sweetness in music. I've got a very sweet tooth. I like a good tune and harmonies, harmony vocals. The reason we haven't done any gigs for a while is because we've got to write new songs which takes a lot of work. I mean we get desperate and say let's do a gig next week, we've got to do one, but we can't keep playing our first set forever. You might listen to one of our tunes and say "Oh that's a jolly three minute pop tune." But the hours that go into it would surprise you. And that starts when Bob and Gary or Dick come around. We'll get the tune first and then we'll work on the lyrics.

But if we're not rehearsing, we've got a friend who owns a place near Horsham. So we might go down to Horsham and dress up in the knight gear and go riding and do a bit of jousting. I take some girls down, 'cos we're quite keen on sword play. Not actual competition fencing but stage fighting 'cos we're thinking of maybe trying to work stage fights into shows at a future time. But we don't often get the time off to do that 'cos it's recreation.

I learned to ride quite recently and it is quite difficult to control the horse. And if you're trotting it's difficult not to bounce up and down like a maniac in the saddle. I mean I'm not very good at it yet. Dick is very good.

But that's just to indulge in our fantasies. You know that film Excalibur? That film to me is the nearest thing I've seen which brings out the spirit of Tenpole Tudor. I've seen it twice now. If you like, that was the expensive video for 'Swords Of A Thousand Men'. Great film. We live more by the ethics of that period than the 20th century. I feel more in common with those days, the ethics are more straightforward. Everything's so muddled in the 20th century. A tree is quite a good analogy. The main stem is simplicity and as it branches out it gets more and more complicated. The 20th century is just a shower of little twigs, whereas the big branches down below are much more straight forward and bold, clear. It seemed obvious to pick on that period.

I've always felt an affinity with that time more for the spirit than the costumes. I mean we don't dress up as knights at gigs or anything, but the spirit. Interestingly enough, everyone says "Oh, another slice of stupidity from Tenpole Tudor", about our new single 'Wonderbar', but nobody listens to the lyrics which is amazing because the lyrics are quite aggressive. Behind all the joviality, it's not quite as jovial as you think. The opening lines of the song are, "there is unemployment, misery and despair".

If we go to a gig and I'm not alone

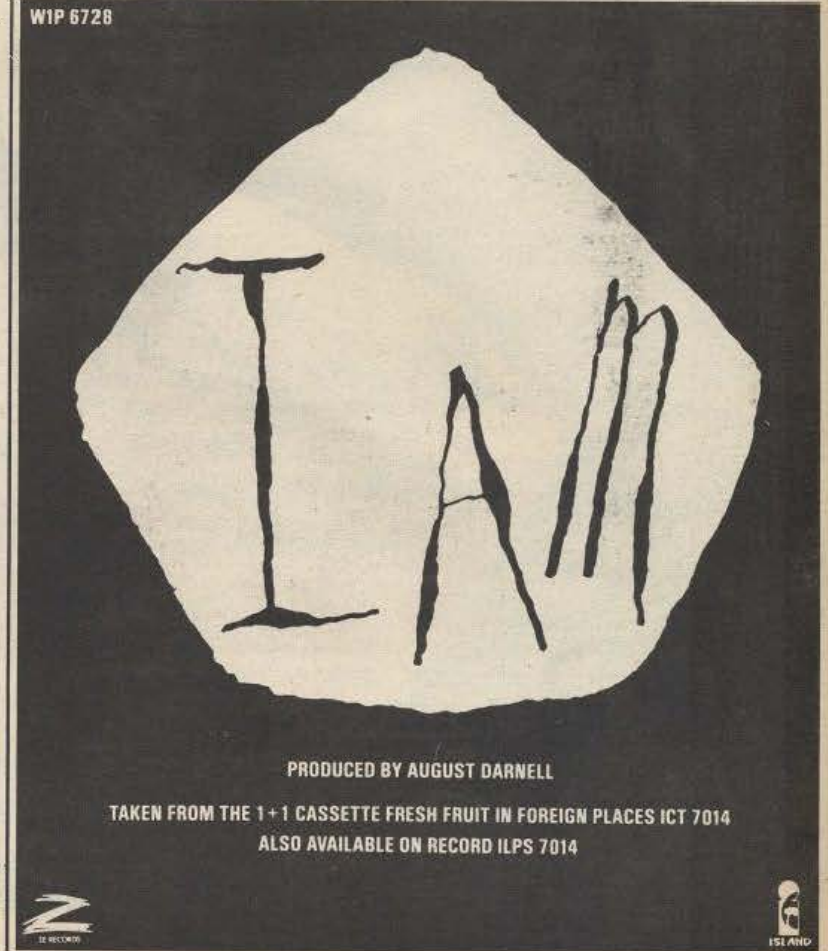
I'll come home and spend the whole night being not alone. Just leave it at that. But otherwise, well Dick sometimes comes around and that means we'll never get any sleep, we'll talk long into the night. He was around the other night and we were sitting on the balcony and

drinking whisky. Or we might go to one of these later places, always trying to avoid the latest club.

But it's our music that's the main thing. Music's a kind of salve, if times are bad or you're unhappy or life's not so good, music is sort of what you might call an anaesthetic.

All our music is the blues it's a sort of rebellion against misery and unhappiness. Because there is misery about, but do you want to succumb to it? We sort of battle it off and, in fact, our life is just one long joy ride.

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SIOUXSIE

OK JIVE bring you the sound of Africa via Simon "Tom Tom" Hills.



BULLACHOK IS an African word for going out and playing, to have fun or just plain mucking about. If you want to bullachok, then OK Jive will provide a way of doing it.

Firmly rooted in Africa and its rhythms, the band concoct a mixture of Congolese and assorted rhythms, add splashes of colour and shake it all in with English lyrics that makes ideal bullachoking music.

OK Jive were formed by rhythm guitarist Datsun Cherry, OK, OK, it's a silly name, but that is what he's chosen. Mr Cherry was born in Lusaka, came back to England in his teens but kept back the rhythms that apparently pervade much of the continent.

By chance he met up with Bavon Wayne Wayne, who was born in England, raised in Nairobi played in countless bands in local whoresomes — or wherever he could get work — before coming back to the UK 18 months ago.

In theory, he was to go to university. But met up with Datsun and formed a band instead.

Meet Ruby Jive as well... while we're doing the introductions. You've seen her pictures before, no doubt. She is everybody's favourite girl, pretty and intelligent (packing a fair old vocal delivery into the bargain) and has nothing whatsoever to do with Africa.

Playing around the clubs, the band paint a tropical picture on a black backdrop, throw out light-hearted rhythms, but to a beat that few people have heard before. The two guitarists are African music buffs, have played it all their lives, but are determined to push out a pure pop sound.

Although the music is not facile or banal, it is locked fairly and squarely into dance music, people's music, like the tradition from where it came. But you will not be hearing pure imitators.

"We're not looking to produce African music," insists Ruby looking decidedly uncomfortable, sprawled over a couch in a hot Soho pub, alternately sneezing and sipping gin and tonics.

"What we play is only half-related to what we're listening to on our record players — there are English lyrics to start with — rather like Bucks Fizz go to the Congo. In a lot of ways I do see myself as Anglicising the music.

"I don't know that much about African music, but as far as I'm concerned I really enjoy doing it and it's a very strong form — much nicer

than getting drugged, heavy and serious about it. I think it's important to see a band you enjoy — and if I was wanting to go out and see a gig, I'd go and see OK Jive because they enjoy being out there on stage."

On stage, the band are a package of fun and good dance music. Ruby Jive leaps, bounds and sways to the music, not in a contrived way but in an easy natural style. Datsun Cherry does the same, while Bavon Wayne Wayne hunches over his guitar kicking out lead rhythms while walking slowly around the stage, as if he's looking for something he's dropped.

YOU are also treated to some ultra-tight playing, without being technical or unemotional. Bassist Chopper comes on in a flowery Bermudan suit giving a cursory glance to drummer Lee Partis who pounds out an enerring rhythm, with the occasional steel drum as a special treat.

Talking to the two guitarists, they seem out of place, too. Bavon Wayne Wayne (doubling a surname is a common practice in Africa), although he only has a very mild accent, could still be back home in Kenya rather than a London pub.

Resplendent in Hawaiian-style shirt he talks with animation about his experiences as a musician playing wherever he could throughout the region. He talks of a land that has picked up on styles from many countries, but of a style that is basically folk music. Sitting in this pub over a pint, he looks slightly restless, as he talks.

That background, literally playing in sailor's haunts and whoresomes around the coast taught him that you play what people want. Pop music has to be geared to some extent to the public, like much of the music from his second home.

"We are taking the whole range of music we're influenced by and taking it a bit further. For example we do a song called 'Dishwasher', which is really about the closest you get to a lot of African music. They write songs about politicians and stuff, but it really is a form of advertising.

"The musicians are not really repressed, but it has to be done quickly because of the money. I've done an LP there in a day because you just have to keep releasing stuff. If a musician gets famous then he goes off and forms his own label and simply releases as much as he can while the going's good.

"Yeah, they do songs for political parties, and probably make a bit on

DATSONUTHER FINE MESS...

the side, it really is a fun thing, though."

And Datsun Cherry adds: "There's a lot of trouble in Soweto, say, but the bands make money. This is not a reflection on racism or politics, but you see albums in this country labelled 'Songs from Soweto' and all they're trying to do is cash in."

"The local bands there have a pretty good record industry and they have got a radio service which isn't just dominated by American stuff. They also have a public because a lot of guys work in the mines and can scrape enough money together to buy a radio and eventually a record player."

"A lot of the music industry is backward — there are still a lot of 78s being manufactured, for example — but the music is getting out in South Africa."

As this is revealed, the band seem even more out of place. It's agreed that maybe hotter countries have people out on the streets a lot more, ready to dance, to be colourful and to have a good time, while we sit around in our homes and watch television.

Bavon remembers when he could simply put a group on a bill in a local hall, and it would be full. Now they are having to play in front of a tourist audience in the Marquee who decide to sit on the floor and watch the gig.

BUT the group are here, accept another round, and talk on about themselves and their place among the new romantics, posers, heavy metal revivalists and other pop bands. The idea of band-wagon jumping isn't totally dismissed, but frowned upon.

"I remember picking up the latest Talking Heads album ('Remain In Light') when they were saying they wanted to put over their 'African sensibilities'," recalls Datsun.

"When I heard that I was amazed, it just had nothing to do with African

music. What they were playing was English or American rock music with heavier rhythms.

"African music, especially Congolese doesn't really have that strong a drum sound and is much more guitar-based. There are bands that the government are trying to push in the traditional vein, but modern African music is folk music, not the stuff the governments there are trying to push, it is not like the Osibisas and so on."

OK Jive intended to put their music fairly and squarely into the singles market. The band have an odd deal with CBS where they have their own label but simply must get hits if they are to make any money. And that is the way they prefer it.

The difference between them and other groups who have made a beeline for the over-powerful fun 30 is that they are putting out music that is really new. The hooks and choruses that are traditionally used by the climbers — whether they're a disco band or Abba — are to a large extent discarded and OK Jive simply lean back on a rhythm and punch out a guitar riff that Ruby can dance to.

In fact, the group actually have to insert choruses into the middle of the songs as part of their Anglicisation of the music — in Africa the chorus often runs three times at the end of a song, after the serious business of the straight melody over an unerring rhythm is completed.

OK JIVE thrive live, though. They can throw the riffs around like there's no tomorrow, hold it back, swap between chords and lead guitar notes with an easy style. Ruby dances as if she's really on the floor rather than the performer. On an instrumental number, for example, you can catch glimpses of her off stage, still dancing. And that is what the group now have to

project on record.

"Sometimes I come off stage, and the group say that I held the whole thing together. I don't actually consciously try to do that but just get up and sing and dance. You have to try not to think about what you're doing or you can become self-conscious about it. I really have to grab the microphone and move with it — sometimes the whole thing speeds up and you can see the whole audience going for it."

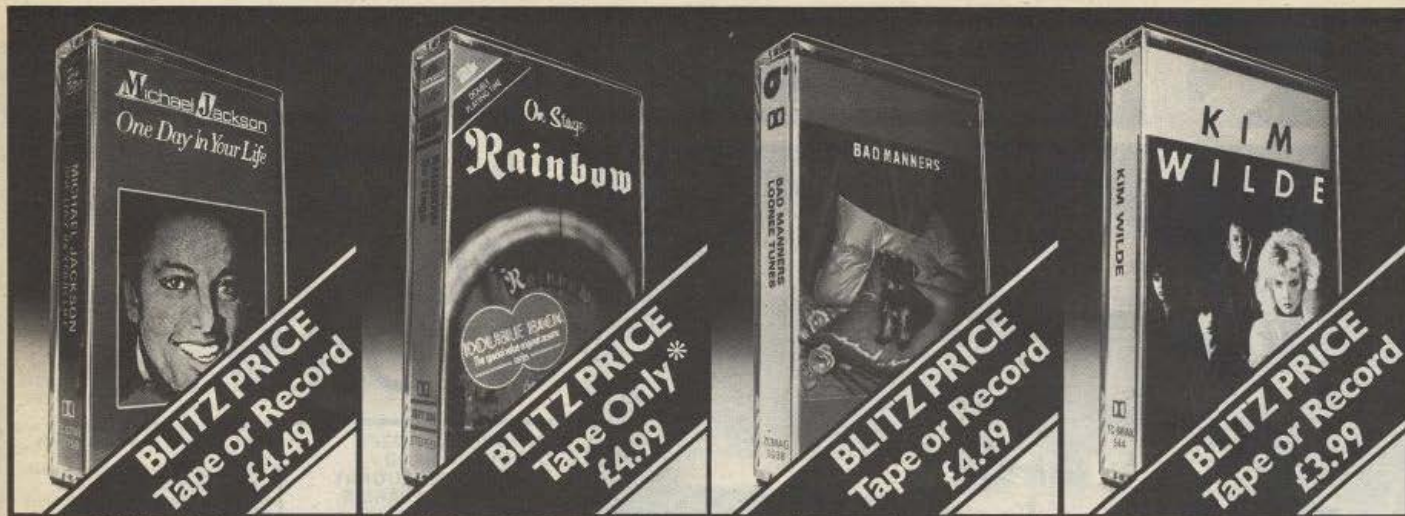
"In the last band I was in I did a lot of yelling and it simply got hard on my throat. With OK Jive you can just sing it how you want to. For example I can sing plaintively 'Why Don't You Dance?' or harden it, really force it."

Mistakes don't really matter, it is the feel that is important. I mean, it can be really hard to get people dancing sometimes and then you really have to go for it. Sometimes you feel like giving someone a fiver just to go onto the dance floor and get everyone else moving."

But that is not the real problem for the band. The hard thing now is to transfer that live sound onto record, and it isn't easy. OK Jive are desperately keen to play to a public that wants to hear them and to be acceptable rather than high and brow about their music, branching out and experimenting as their sound develops.

Their single 'To You', doesn't quite catch it — partly because the group aren't used to playing in an English studio. Bavon Wayne Wayne would go and cut an album in a day back in Nairobi where records are pushed out in the cheapest and fastest possible way.

But once you get the equipment and can bullachok freely in a recording studio songs like 'To You' should give a lot of people a very good time, and bring some life back into what is becoming a very cynical music scene in an intelligent rather than facile, pretentious way.

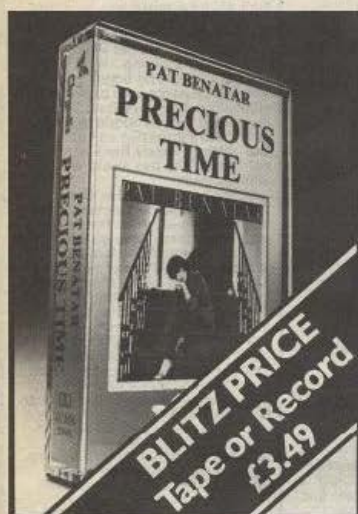


Michael Jackson
One Day in Your Life

Rainbow On Stage (Double)
*Not available on record

Bad Manners Loonee Tunes

Kim Wilde Kim Wilde



Pat Benatar Precious Time

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OZZY lets the crowd have a whiff of his armpits

Pic by Bob Ellis

A PORT IN A STORM

MOTORHEAD / OZZY OSBOURNE BAND / TRIUMPH / MAHOGANY RUSH / RIOT / VARDIS, Port Vale FC

By Dante Bonutto

"WHEN I count three I want everyone to shout YEAH! One, two, three . . ."

YEAH!
"I said when I count three I want everyone to shout YEAH! One, two, three . . ."

YEEAAHH!
"Come on, grab yer bollocks and give it the Ozzy treatment! One, two, three . . ."

YEEAAAHHH!
Festivals, especially HM ones, seem to have a language all their own. With British bands it tends to reflect a concern for the audience's health, hence the almost obligatory "AREYERALLRIGHT?", whilst Americans, intent on providing the proverbial good time, prefer to use words like "party" (pronounced "PAWTY!") to make their point. At Port Vale both approaches were on view but it was Ozzy's typically subtle cajoling that most profoundly stirred a rank and file assembly judged by one local hack as 40,000 strong.

The daunting task of opening the whole shebang fell to Vardis and the Wakefield trio certainly did their best to create the feeling of an event. Barefooted singer/guitarist Steve Zodiac worked overtime to sell the band visually, his blond hair sweeping the strings as his head went down for yet another solo but striking the right poses just isn't enough when your music's at best a timeless boogie thrash and at worst pure unstructured noise.

Riot, by comparison were positively inspired. Their opener 'Salt And Tequila' may have been a rather unfortunate choice in view of the general lack of 'refreshment' but overall they played a dynamic well-paced set with songs like 'Don't Bring Me Down' and the slow-burning 'Overdrive' showing just how much they've improved since their last UK appearance with Sammy Hagar. Not that it was easy for them mind. Guitarist Mark Reale copped a well-aimed missile and vocalist Guy Sperenza was rather stonewalled by the crowd, but they finally got the encore they deserved and should really plan to tour here again as soon as possible.

Unfortunately, the same advice cannot be extended to Mahogany Rush who simply ignored the time-honoured practice of playing songs. Occasionally the various members would hit roughly the same beat but for the most part leather-clad singer/guitarist Frank Marino was off on his own, his trusty six-string groaning, rumbling, belching and, through clever use of the wah-wah pedal, sounding rather like a stuck pig.

Not much for Triumph to follow you'd think but the Toronto-based trio had problems of their own. There'd been a whisper that their full American stage-show might be in use but that sort of thing's really only possible if you headline and, besides, the band were keen to let their music create the necessary impact.

A good idea in theory but they hadn't reckoned on a PA that made even hot-blooded anthems like 'Tear The Roof Off' and 'Takes Time' sound limp and listless and whilst 'American Girls' got a few in a party mood the sound was often nothing more than a weak drizzle. With brave versions of 'I Live For The Weekend' and 'Streetfighting Man' a degree of honour was finally salvaged but if Triumph do intend to build a live reputation in this country (and a

December tour now looks likely) one more chance is all they can really expect.

And so to Ozzy and his band, late replacements for Sabbath who pulled out due either to "recording commitments" or a fear of Motorhead, depending on whose story you believe. Personally I'm prepared to give the Sabs the benefit of the doubt, particularly as their absence made way for a new slimline Ozzy to deliver the most enjoyable set of the day.

As usual he revelled in the atmosphere shouting "WE LOVE YOU ALL" (several times) and stalking the stage with demented glee whilst new boys Rudi Sarzo (bass) and Tommy Aldridge (drums) proved an aggressive combination and guitarist Randy Rhoads stole axe-hero of the day award with eminent ease.

Of the newer material 'Crazy Train' and 'Suicide Solution' were outstanding but it was the Sabbath oldies that predictably gleaned the best response: 'Iron Man' and 'Children Of The Grave' had every hand clenched and in the air whilst the encores, a rejuvenated 'Paranoid', proved an ideal neck-loosener for the main event.

Not that a Motorhead crowd needs much warming up mind. The mere thought of Lemmy, Fast Eddie and the Philthy Animal urging each other over the top was more than enough to bring the terraces to life and when a flashbomb salvo, huge outpourings of smoke and the opening rumble of 'Ace Of Spades' signal led the band's presence onstage there wasn't a stationary head in the house.

Following on swiftly were 'Stay Clean' and 'Live To Win', each afforded an equal lack of respect, but once the opening shock was absorbed all the songs tend to merge into one and it wasn't until the end with the huge metal bomber banking and soaring overhead that this initial hiatus was finally topped.

In true Motorhead fashion, though, the ending all went horribly wrong. The plan was for six parachutists to land in the ground before the band climaxed with their eponymous anthem but they were already into the middle-eight before the 'chutists finally hit their target. And then only five of them made it, the sixth, according to a local, dropping in a nearby field "like a load o' raspberry jam".

Which just about summed it all up. Riot and Ozzy certainly made a few friends on the day and Motorhead confirmed their popularity in style but overall it was probably Port Vale FC who gained most from events, hosting their biggest crowd of the season and making a handsome £25,000 profit to boot. YEAH!



No boys, someone said boogie

GRACE JONES

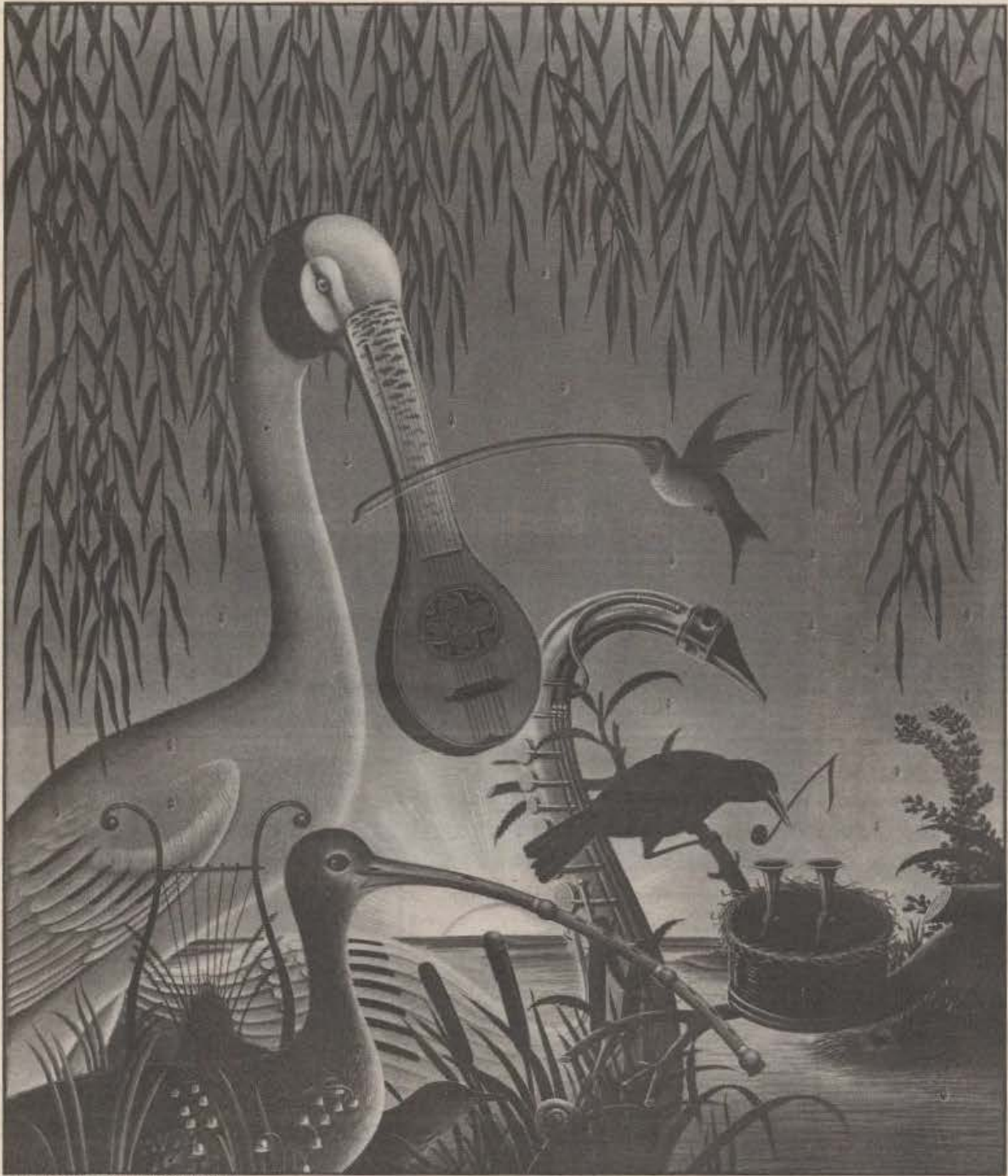
HER NEW SINGLE
OUT NOW

I'VE SEEN
THAT FACE BEFORE
(LIBER TANGO)

PRODUCED BY
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BAD MANNERS Rainbow, London

By Jim Reid

AN EXAMPLE of Pop: as in Popular. Pop delivered by a group with no pretensions other than those of straight-ahead entertainment, fun-times, dance-times and good times had by all. This is the honest sweat of chart-pop, presented with a smile; catchy rather than cerebral.

And why not? Yes; they played all the hits; and more. A bright and banal mix of ska, stax and R&B, skimpy light pop tunes; fast frantic dance tones. But really no more than the perfect soundtrack for the antics of the loveable, huggable... Buster Bloodvessel.

If Kim Wilde and Adam Ant are the perfect NOW pop stars, beautiful / colourful / video; then Buster Bloodvessel is pop's reincarnation of the Music Hall jester. A study in that wonderfully crass and vulgar British seaside humour. Buster has the belly; and the belly-laughs; Buster sticks out his tongue. Buster... entertains.

The fat boy enters, hysteria! The fat boy removes his white boiler suit and struts the stage in his pants and vest, guffaw! Finally in a suitably kitsch finale Buster joins the scantily dressed can-can dancers; and shows he can too.

Dougie Trendle has a special relationship with his audience, more than, say Jimmy Pursey, could ever have: one of the lads. Buster Bloodvessel represents the more innocent side of all boys together bravado: the drinking, the joking, the good natured reverie of a bunch of kids squeezing as much fun out of their weekend.

Yet there are sinister forces at work tonight. Bad Manners produce simple teenage dance-pop, their appeal is broad; however their London appearances have recently become an excuse for a low of strength from some of the capital's more neanderthal youth.

Although the show goes off well and Trendle's larger than life stage presence is enough to quell the front row sieg-heilers, there is a nasty brooding threat of violence hanging over the whole evening. Trendle can manipulate the mob but what happens when less innocent figures begin to strut their stuff?

Three facts: Bad Manners have a black drummer. Bad Manners abhor racism. Bad Manners music is almost totally derived from West Indian and black American musics.

What I saw was pop entertainment; Bad Manners could host Seaside Special and top the pops and Buster Bloodvessel has a family entertainment appeal wider than the seat of his trousers. Yet the uglier element in the audience, in truth more pathetic and powerless than threatening, said a lot more about Britain now, than pop music could ever do. Still, for what it's worth, Buster Bloodvessel is my favourite pop-star.

VAN HALEN Oakland Coliseum By Monica Gillham

IN ANSWER to the age-old question, yes, 75,000 rock fans can be wrong. Van Halen put on a show big in everything except spirit, intending to overwhelm with sheer quantity lots of blond hair, lots of decibels, lots of histrionics. Alienating through this approach can be, it moves the faithful. Still, it's a little unsettling to see tens of thousands of literate, healthy youths standing with fists upraised in thrall to a two - sizes - too - small - Spandex - trousered and androgynous howler who tosses his mane better than he sustains a note.

This isn't new, heavy metal has always been an easy target; if nonetheless has an enormous following; and none of the HM brothers makes a secret of the flash up front/bash in back secret to success. Van Halen set themselves apart from the pack with a singularly repulsive front man coupled with a singularly brilliant guitar player.

Snot-nosed critic aside, and these guys have never pretended that intellect is their strong suit, there are two genuinely admirable bits: David Lee Roth lives a gorgeous con, being idolised by those whose weekend nights are made entertaining by washing his effeminate look-alikes; and Eddie Van Halen is one of rock's most technically proficient and unselfconsciously (unkitely adverb for this band) joyful, proud guitarists. A lovely dream has him playing under the direction of a Parker or a Reed, someone who can supply the imagination and taste that are the only factors keeping him in the slash-and-burn league.

Well, the show. It's *pro forma* Big Stadium Rock: enough of the hits to satisfy the AM radio listeners, enough of the new stuff to sell the record; enough virtuosity to impress, not so much that you wish the solo was over already; enough fan/star connection to let you know they're cool party guys but not so much it might seem they're just like you; and enough smoke and lighting effects that you know you aren't home in front of the television.



IAN DURY: didn't want to leave

ROYAL RHYTHMS

IAN DURY AND THE BLOCKHEADS Odeon, Hammersmith

By Alf Martin

WATCH THE wedding on the telly, sup a few pints down the pub, tuck into the dinner, have a quick kip, wake up to 'Saturday Night Fever' and then get over the shock of having to drag yourself away to see a gig. Mind you, it is Ian Dury so it's probably worth it.

Ian Dury thinks support band Daddy Yum Yum are good, so will someone please tell him to wash his ears out. As for Viv Stanshall, Ian's hero, he was a total embarrassment and just made a prize burk of himself. It was only the early entrance of the Blockheads that saved his and Ian's face. Even Stanshall said: "I knew this wasn't a good idea."

As Ian hobbled out the tinsel backdrop — or was it just rolls of tin foil? — came down to brighten up his bunch of ragamuffins. Bassist Norman Watt-Roy and saxist Davey Payne looking scruffy/chic, but there's nothing

scruffy about any of the Blockheads' playing, the rhythm that oozes from them is probably the best in Britain.

Chas Jankel stepped in on keyboards for Micky Gallagher because he's slipped a disc, Wilko Johnson waddled and played as well as usual and guitarist John Turnbull and drummer Charlie Charles were superb. In fact, at times, it was the Blockheads' gig.

Ian stepped back at times to either listen to the audience singing the words of his songs or to turn round and watch the sheer artistry of his fellow musicians.

He and they gave us all the favourites from 'Sex And Drugs And Rock 'N' Roll', 'Clever Trevor', 'Reasons To Be Careful Part Three', 'What A Waste' and, after a heart-stopping thunderclash full of confetti, 'Hit Me With Your Rhythm Stick'.

Ian didn't look as though he wanted to leave the stage but the Blockheads had given their all and had had enough. I would have liked to have heard a bit more from Ian while he, obviously, couldn't get enough of his own band. Next time we'll compromise.

FIRE ENGINES Heaven, London.

By Simon Hills

BEHIND THE hottest music around at the moment there is a cynicism among our most promising bands that is running rampant.

Dexy's 'don't play gigs', Spandau Ballet are hardly ever to appear live and Fire Engines only have three gigs this year — although they intend to do more — and their set lasts only 20 minutes.

Draw your own conclusions — but it's a shame that more people can't see what must be one of the most explosive new bands to have emerged for some time. In that 20 minutes was packed a series of songs that breathed fire into rock music, severing it, breaking it down and chucking it back out in its own form.

That doesn't mean there aren't hooks, or great dance lines. Fire Engines spluttered and sparked through numbers like the superb 'Candy Skin' that guaranteed dancing and burst with genuine feeling. With the two guitarists, hunched over their instruments leaning back on a three - girl chorus over a drum beat that pushes with simplicity and subtlety, the group caught all the elements of exciting music in their brief spell on stage.

Add on top of that a voice that's strong, individual and powerful, then Fire Engines really are a formidable combo. Their rhythms are subtle enough to dance to at any pace you chose, or you can simply sit back and take in the

angular, repetitive guitar phrases.

Forget the hyped new music put out by the majors and grab a real new recipe from the Edinburgh band. Fire Engines are among Britain's best, and are continuing to carry this country's reputation for being the most innovative purveyors of rock in the world.

FINISH THE STORY/THE DANCING DID

Phoenix Club, Malvern

By Mick Mercer

WHERE LONDON gigs generally become dull, repetitive routines of expected dress, the rural areas seem to offer a more refreshing alternative.

The Phoenix Club turned out to be a flowery, decaying building stuck halfway up a hillside; access being via a labyrinth of subterranean passages from the local hotel below, through which a couple of hundred drunken misfits cantered; scrupulously clean punks, ungainly straights and a host of pristine, yet remarkably grotesque new romantics all destined for inebriated cavortation.

Finish The Story slipped onstage quietly and began laying into our eardrums with an unusual sound. A trio with a heavy keyboard slant and alternate bursts of lead or bass, the ruthless patterns were strangely offset by the vocals of the lead singer which were emotional but strident. The intriguing, almost unnerving, result was accompanied by their own video on the last song and the crowd were obviously

impressed, even though the band weren't. Quite a debut!

The Dancing Did marched on half an hour later, singer Tim Harrison delivered some prelatious introduction, and the band scythed through 'Wolves Of Worcestershire'. This, plus 'The Rhythm Section Sticks Together' and 'The Green Man And The March Of The Bungalows' are three surefire commercial hits and showed ample reason for the slaving record company interest of late.

With a sturdy beat of rustic bass they add violinc precision guitar, fuzz keyboards and the sound of bones to flesh out their startling brand of neo - pagan pop.

Their image I shan't even mention (you can find this out for yourselves) but this too is unique, the replica fittings and suit of armour in this medieval feasting hall wonderfully enhanced the rich aroma of mythological intrigue that pervaded the evening; indeed it was all synonymous with the Dids lyrical concerns as they wax eloquent on the devious mysteries to be found in the English countryside.

Honestly, no band comes close to his lot in the originality stakes. Small wonder that Eddie Tenpole described them as "The band I wish I'd have dreamed up, but didn't". On August 8 they play the Moonlight with the similarly exciting Cadaver. It should be the event of the year so far. After the gig the silver moon lay over - head, the crowd beneath it shone. Finish The Story and The Dancing Did are extraordinary. You have been informed.

THE PRETENDERS / THE BUREAU Hammersmith Palais, London

By Mike Gardner

NO SLEEP till Hammersmith, eh? Well there was plenty to be had if you could ignore the row.

The Bureau, the outfit of renegades from the camp of Kevin Rowlands Dexy's, came on and trashed Cliff Nobles soul stomper 'The Horse' into the ground. Lead vocalist Archie Brown came on looking every inch an ace face with the merest hint of sleaze. But the crew seemed determined to ruin the soulful stew by playing everything at a frantic, breakneck pace.

If there's one thing to be learnt from even the most cursory of listens to the Stax and Atlantic collections is that soul comes from the dynamic balance of instruments and not the heller skelter tumble that was produced on the night.

Only their first single 'Only For Sheep', an uncalled for encore, was the closest they got to halting the bluster and got on with the business of trying to seduce and inspire the young soul rebels rather than battering them into submission.

The Pretenders use much the same technique. Chrissie Hynde, on form, can write songs that can equal those she so openly admires. Songs like 'Kid', 'Private Life', 'Talk Of The Town', and 'Brass In Pocket' are ample evidence of her talent. But when she lacks inspiration, she riffs, she mumbles and hopes that her rock know how will carry her through. On record it's easy to bluff, on the nakedness of the live stage, it's just ugly and boring.

The back up of Pete Fardon on bass, guitarist James Honeyman-Scott and the booming thunder of percussionist Martin Chambers do all they can to turn a sublime combo into a lumbering monster of a rock band.

For all the highlights like Honeyman-Scott's velvet solo on 'Kid' and the superbly slowed version of 'Stop Your Sobbing', there was the thrash of 'Bad Boys Get Spanked', a semi heavy metal jam, or a lifeless 'Tattoo Love Boys'.

Chrissie Hynde's clipped adenoidal vocals skipped too easily from being endearing to plain irritating as the set descended into the rock concert rituals of excess.

I yawned till I laughed. Another one bites the dust.

SIOUXSIE AND THE BANSHEES Odeon, Woolwich

By Winston Smith

AS WE made our way out of the wet mid-evening gloom, and into the refuge of the warm, dry Odeon, that lovable scallywag John Cooper Clarke was already in action. As usual, his ingenious little poems about prejudice, Brut hairspray and social injustice went down a treat. However, by 9.45 he was gone, and the new Bunmen album was booming out over the PA.

At nine o'clock, the house-lights went out. After all the prime vantage points had been claimed, there was a certain amount of confusion. Would the Banshees really come on so early? Dark atmospheric sounds filled the air, and the crowd stood gripped with tense anticipation.

And then woosh! With shocking swiftness, the black curtains parted, and dazzling fluffy white clouds were seen drifting across a deep blue sky. Stood in front of this were the Banshees, powering into their first number. Centre-stage was Siouxsie herself, swinging pendulous, and resplendent in biologically-white dinner-jacket and red trouser suit.

Rich, deep, impenetrable crazee-colours bathed the stage, as the band played a riveting note-perfect selection of songs from the 'Ju-Ju' album, along with some newies and older numbers like 'Happy House', (which had Siouxsie writhing demented on her knees) 'Christine' (complimented by wonderful strawberry-red lighting) and 'Placebo Effect'.

Throughout the show, Siouxsie skipped, danced, and indulged in friendly chit-chat with the audience. But like the rest of the band, she seemed rather clinical. Even when climbing speakers, leaping in the air, or lying flat on her back, Siouxsie's voice came over loud, pure, and unwavering. Almost too perfect to be true.

All the old numbers tonight were rearranged, most with only minor adjustments. An exception though, was the re-constructed version of 'Jigsaw Feeling', which has had its pacing, rhythm and structure drastically altered, for the worst.

On the evidence of tonight's show (I've ever seen) this is going to be one of the few tours of 1981 that must not be missed. At how many gigs do you see cinema staff and bouncers applauding?

A hearty welcome then, for Siouxsie and the Banshees. The first band of the new old wave.

UK SINGLES

22	GREEN DOOR, Shakin' Stevens, Epic
23	GHOST TOWN, Special, 2-Tone
24	CHANT NO. 1, Spandau Ballet, Reformation
25	HAPPY BIRTHDAY, Stevie Wonder, Motown
26	STARS ON 45 (VOL. 2), Stars On 45, CBS
27	CAN CAN, Bad Manners, Magnet
28	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA
29	BODY TALK, Imagination, R&B
30	LAY ALL YOUR LOVE ON ME, Abba, Epic
31	DANCING ON THE FLOOR, Third World, CBS
32	FOR YOUR EYES ONLY, Sheena Easton, EMI
33	NEW LIFE, Depeche Mode, Mute
34	SAT IN YOUR LAP, Kate Bush, EMI
35	BACK TO THE SIXTIES, Tight Fit, Jive
36	WALKS RIGHT NOW, Jacksons, Epic
37	WORDY RAPPINGHOOD, Tom Tom Club, Island
38	YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros
39	NO WOMAN NO CRY, Bob Marley & The Wailers, Island
40	MOTORHEAD LIVE, Motorhead, Bronze
41	NEVER SURRENDER, Saxon, Carrere
42	VISAGE, Visage, Polydor
43	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
44	GIRLS ON FILM, Duran Duran, EMI
45	SHOW ME, Dexy's Midnight Runners, Mercury
46	BEACH BOY GOLD, Diana Ross, Capitol
47	TAKE IT ON THE RUN, Neo Speedwagon, Epic
48	GOING BACK TO OUR ROOTS, Odyssey, RCA
49	MEMORY, Elaine Paige, Polydor
50	RAZZAMATAZZ, Quincy Jones, A&M
51	I'M IN LOVE, Evelyn King, RCA
52	CAN'T HAPPEN HERE, Rainbow, Polydor
53	THERE'S A QUIET WORKS DOWN THE CHIP SHOP, Kirsty McColl, Polydor
54	CARIBBEAN DISCO, Coco, Polydor
55	SHE'S A BAD MAMA, Jaxx, Carl Carlton, 20th Century
56	WATER ON GLASS, Kim Wilde, RAK
57	SI SI JE SUIS UN ROCK STAR, Bill Wyman, A&M
58	I LOVE YOU YES I LOVE YOU, Eddy Grant, Ice/Ensign
59	THROW AWAY THE KEY, Lix, Chrysalis
60	DANCING THE NIGHT AWAY, Vogue, Mercury
61	HOLD ON TIGHT, The Real Thing, Light Orchestra, Jet
62	TEMPTED, Squeeze, A&M
63	ON THE BEAT, B B & Q Band, Capitol
64	COMPUTER LOVE/THE MODEL, Kraftwerk, EMI
65	ARABIAN NIGHTS, Slouiss & The Banishes, Polydor
66	JULIE OCEAN, The Undertones, Ardeck
67	JIMMIE JONES, Vapors, Liberty
68	STARTRAX CLUB, Various, Picky
69	BRAZILIAN DAWN, Shakata, Polydor
70	BACKFIRE, Debbie Harry, Chrysalis
71	THE REAL THING, The Real Thing, A&M
72	WUNDERBAR, Templo Tuzi, Stiff
73	STORM TROOPER IN DRAG, Paul Gardiner/Gary Numan, Beggars
74	PIECE OF THE ACTION, Bucks Fizz, RCA
75	TEDDY BEAR'S LAST RIDE, Diane Williams, Capitol
76	BEING WITH YOU, Smokey Robinson, Motown
77	HEAVEN & HELL, Van Halen, Warner Bros
78	A PROMISE, Echo & The Bunnymen, Korova
79	STAND & DELIVER, Adam & The Ants, CBS
80	WIKKA WRAP, Emission, Groove
81	ROCK 'N' ROLL DREAM COME TRUE, Jim Steinman, Epic/Cleveland
82	KILL THE KING, Rainbow, Polydor
83	TAINTED LOVE, Soft Cell, Some Bizzare
84	JINGO, Candido, Excalibur
85	HOW 'BOUT US, Champagne, CBS
86	ALL STOOD STILL, Chrysalis
87	WE'RE ALMOST THERE, Michael Jackson, Motown
88	MORE THAN IN LOVE, Kate Robbins/Beyond, RCA
89	JUMPIN' JIVE, Joe Jackson, Capitol
90	LAWN CHAIRS, Our Daughters Wedding, EMI-America
91	LOVE'S MADE A FOOL OF YOU, Malchou, Magnet
92	ROCK 'N' ROLL, Rose Tattoo, Carrere
93	L'L RED RIDINGHOOD, 988, Albion
94	WE'RE ALL GROWN UP, Hazel O'Connor, Albion
95	LADY YOU BRING ME UP, Commodores, Motown
96	TEDDY BEAR, Red Savine, Starday

US SINGLES

1	JESSIE'S GIRL, Rick Springfield, RCA
2	THE ONE THAT YOU LOVE, Air Supply, Arista
3	THE THEME FROM "THE GREATEST AMERICAN HERO", Joey Scarbury, Elektra
4	I DON'T NEED YOU, Kenny Rogers, Liberty
5	ELVIRA, The Oak Ridge Boys, MCA
6	SLOW HAND, Pointer Sisters, RCA
7	SETTE DAVIS EYES, Kim Carnes, EMI-America
8	BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
9	HEARTS, Marly Bain, EMI-America
10	QUEEN OF HEARTS, Julie Newmar, Capitol
11	YOU MAKE MY DREAMS, Daryl Hall & John Oates, RCA
12	GEMINI DREAM, The Moody Blues, Threshold
13	NO GETTIN' OVER ME, Ronnie Milsap, RCA
14	ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
15	TIME, The Alan Parsons Project, Arista
16	TOUCH ME WHEN WE'RE DANCING, Carpenters, A&M
17	LADY YOU BRING ME UP, Commodores, Motown
18	THE STROKE, Billy Squier, Capitol
19	SWEET BABY, Stanley Clarke & George Duke, Epic
20	IT'S NOW OR NEVER, John Schneider, Scotti Bros
21	ALL THOSE YEARS AGO, George Harrison, Dark Horse
22	URGENT, Foreigner, Atlantic
23	IN THE MIDDLE, The Collins, Atlantic
24	DON'T LET HIM GO, Red Speedwagon, Epic
25	STARS ON 45, Stars On 45, Radio Records
26	MODERN GIRL, Sheena Easton, EMI-America
27	THE BREAKUP SONG, Greg Kinn Band, Bessiekey
28	COOL LOVE, Pablo Cruise, A&M
29	A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
30	WHO'S CRYING NOW, Journey, Columbia
31	FIRE AND ICE, Pat Benatar, Chrysalis
32	DOUBLE DUTCH BUS, Frankie Smith, WMOT
33	ROCK 'N' ROLL DREAMS COME THROUGH, Jim Steinman, Epic/Cleveland International
34	DON'T GIVE IT UP, Robbie Patton, Liberty
35	FEELS SO RIGHT, Alabama, RCA
36	LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
37	DON'T WANT TO WAIT ANYMORE, Tubes, Capitol
38	STRAIGHTEN MY HEART AROUND, Stevie Nicks w/Tom Petty & The Heartbreakers, Modern
39	REALLY WANNA KNOW YOU, Gary Wright, Warner Bros
40	YOU'RE MY GIRL, Franks & The Knockouts, Millennium
41	EVERLASTING LOVE, Rox Smith/Rachel Sweet, Columbia
42	SEVEN YEAR ACHE, Rosanne Cash, Columbia
43	THIS LITTLE GIRL, Gary U.S. Bonds, EMI-America
44	TOM SAWYER, Rush, Mercury
45	NIGHTWALKER, Gino Vannelli, Arista
46	HOLD ON TIGHT, ELO, Jet
47	FLY AWAY, Blackfoot, Atco
48	NICOLE, Point Blank, MCA
49	THAT OLD SONG, Ray Parker Jr. & Raydio, Arista
50	STEP BY STEP, Eddie Rabbit, Elektra
51	AMERICA, Neil Diamond, Capitol
52	STRANGER, Jefferson Starship, Grant
53	BREAKING AWAY, Balance, Portrait
54	NOTHING EVER GOES PLAIN, Carl Carlton, Styx, A&M
55	LOVE YOU, Climax Blues Band, Warner Bros
56	SUKIYAKI, A Taste Of Honey, Capitol
57	STRONGER THAN BEFORE, Carole Bayer Sager, Boardwalk
58	GIVE IT TO ME BABY, Rick James, Gordy

UK ALBUMS

1	LOVE SONGS, Cliff Richard, EMI
2	SECRET COMBINATION, Randy Crawford, Warner Bros
3	STARS ON 45, Star Sound, CBS
4	KIM WILDE, Kim Wilde, Rca
5	NO SLEEP TIL HAMMERSMITH, Motorhead, Bronze
6	CATS, Various, Polydor
7	IN FIDELITY, Red Speedwagon, Epic
8	HOTTER THAN JULY, Stevie Wonder, Motown
9	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
10	DURAN DURAN, Duran Duran, EMI
11	BEST OF MICHAEL JACKSON, Michael Jackson, Motown
12	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
13	BAD FOR GOOD, Jim Steinman, Epic/Cleveland
14	PRESENT ARMS, UB40, Day/International
15	ANTHEM, Toyah, Safari
16	DISCO DAZE & DISCO VARIUS, Renco
17	FACE VALUE, Phil Collins, Virgin
18	JUMPIN' JIVE, Joe Jackson, A&M
19	HIGH & DRY, Del Lapeere, Vertigo
20	THE RIVER, Bruce Springsteen, CBS
21	MAGNETIC FIELDS, Jean Michel Jarre, Polydor
22	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
23	ROCK CLASSICS, LSO Royal Chorus Society, K-Tel
24	SHAKIN' MOVIES, Les Stratis, Vertigo
25	THIS OLE HOUSE, Shakin' Stevens, Epic
26	KILMANJARO, Teardrop Explodes, Mercury
27	VIENNA, Ultravox, Chrysalis
28	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
29	PRECIOUS TIME, Pat Benatar, Chrysalis
30	JU JU, Slouiss & The Banishes, Polydor
31	SPECIALLY FOR YOU, Don Williams, MCA
32	FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, CBS
33	THE FRIENDS OF MR CARO, Jon & Vangelis, Polydor
34	SUPER TROUPER, Abba, Epic
35	RED, Black Uhuru, Island
36	THE DUDE, Quincy Jones & MCA
37	LONG DISTANCE VOYAGER, Moody Blues, Threshold
38	ROCKS THE WORLD, Third World, CBS
39	BEING WITH YOU, Smokey Robinson, Motown
40	COMPUTER WORLD, Kraftwerk, EMI
41	EAST SIDE STORY, Squeeze, A&M
42	JAZZ SINGER, Neil Diamond, Capitol
43	GUILTY, Barbara Streisand, CBS
44	JOURN TO JURY, Spandau Ballet, Reformation
45	HEAVEN UP HERE, Echo & The Bunnymen, Korova
46	MARAUDER, Blackfoot, Arco
47	MISTAKEN IDENTITY, Kim Carnes, EMI-America
48	WIKKA WRAP, Emission, Groove
49	SIGNING OFF, UB40, Graduate
50	THEMES, Various, K-Tel
51	I'VE GOT THE MELODY, Odyssey, RCA
52	20 GOLDEN GREATS, Beach Boys, Capitol
53	INTUITION, Lisa Chyralis, Liberty
54	COME AND GET IT, Whitenax, Liberty
55	BADNESS, Morrissey Mullen, Beggars
56	THE FOX, Elton John, Motown, Banquet
57	OFF THE WALL, Michael Jackson, Epic
58	BEATLES 1962-1966, Beatles, Parlophone
59	VIENNA, Ultravox, Chrysalis
60	FOUR, Foreigner, Atlantic
61	DIFFICULT TO CURE, Rainbow, Polydor
62	STARTRAX CLUB DISCO, Various, Picky
63	THE PARTY MIX ALBUM, 30's, Christmas
64	PERFECT TIMING, Kiki Dee, Arista
65	BACK TO THE FUTURE, Bruce Springsteen, CBS
66	MANILOVA MAZE, Barry Manilow, Arista
67	BREAKING GLASS, Hazel & Connor, A&M
68	IN THE POCKET, Commodores, Motown
69	DOUBLE FANTASY, John Lennon, Geffen
70	MUSIC OF COSMOS, Various, RCA
71	1984, Rick Wakeman, Chasama
72	LIVE AT THE LYCEUM, Bob Marley & The Wailers, Island
73	NAH-POO THE ART OF B.U.F.F., Wah, Elektra
74	A LIFE OF ILLUSION, Joe Walsh, Asylum
75	WINNING, Santana, Columbia
76	IS IT YOU, Lee Ritenour, Elektra
77	THE BEACH BOYS MEDLEY, The Beach Boys, Capitol
78	FANTASY GIRL, 30 Special, A&M
79	SUZI, Randy Vanwarmer, Bearsville
80	WHAT ARE WE DOIN' IN LOVE, Dottie West, Liberty
81	YOU DON'T KNOW, Mickey Guy, Epic
82	GOLDEN GIRL, Gary U.S. Bonds, EMI-America
83	MELODY, Stars On 45, Radio Records
84	YOU COULD TAKE MY HEART AWAY, Silver Condor, Columbia
85	RAY YOU BACK WITH INTEREST, Gary G, Capitol
86	I COULD NEVER MISS YOU, Lulu, Aris
87	SQUARE BIZ, Teena Marie, Sordy
88	FOR YOUR EYES ONLY, Sheena Easton, Liberty
89	GENERAL HOSPITALITE, The Afternoon Delights, MCA
90	HEAVY METAL, Don Felder, Full Moon/Asylum

US SOUL

1	DOUBLE DUTCH BUS, Frankie Smith, WMOT
2	LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
3	FREAKY DANCIN', Cameo, Chocolate City
4	I'M IN LOVE, Evelyn King, RCA
5	SQUARE BIZ, Teena Marie, Gordy
6	SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
7	NIGHT, Billy Ocean, Epic
8	LADY YOU BRING ME UP, Commodores, Motown
9	GIVE IT TO ME BABY, Rick James, Gordy
10	JUST BE MY LADY, Larry Graham, Warner Bros.
11	VERY SPECIAL, Debra Lee, Elektra
12	THE REAL THING, The Brothers Johnson, A&M
13	RUNNING AWAY, Maze Featuring Frankie Beverly, Capitol
14	TWO HEARTS, Stephanie Mills, 20th Century
15	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
16	SEND FOR ME, Atlantic Starr, A&M
17	RAZZAMATAZZ, Quincy Jones Featuring Patti Austin, A&M
18	— SLOW HAND, Pointer Sisters, Planet
19	SHE'S A BAD MAMA, Jaxx, Carl Carlton, 20th Century
20	CAN'T WE FALL IN LOVE AGAIN, Phyllis Hyman & Michael Henderson, Arista

LAST WEEK'S CHARTS

RECORD MIRROR CHARTS FOR AUGUST 1st

US ALBUMS

1	LONG DISTANCE VOYAGER, Moody Blues, Threshold
2	IN FIDELITY, Red Speedwagon, Epic
3	STREET SONGS, Rick James, Gordy
4	MISTAKEN IDENTITY, Kim Carnes, EMI-America
5	HARD PROMISES, Tom Petty and the Heartbreakers, Back Street
6	PARADISE THEATRE, Sly, A&M
7	PRECIOUS TIME, Pat Benatar, Chrysalis
8	SHARE YOUR LOVE, Kenny Rogers, Liberty
9	STARS ON LONG PLAY, Stars On Long Play, Radio Records
10	THE ONE THAT YOU LOVE, Air Supply, Arista
11	MOVING PICTURES, Rush, Mercury
12	DON'T SAY NO, Billy Squier, Capitol
13	4, Foreigner, Atlantic
14	WORKING CLASS DOG, Rick Springfield, RCA
15	FACE VALLEY, Phil Collins, Atlantic
16	ZEP, Santana, Columbia
17	DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
18	FANCY FREE, Oak Ridge Boys, MCA
19	FAIR WARNING, Van Halen, Warner Bros
20	IN THE POCKET, The Commodores, Motown
21	THERE GOES THE NEIGHBOURHOOD, Joe Walsh, Asylum
22	BOARD OF OZZ, Ozzy Osbourne, Jet
23	BLACK & WHITE, Pointer Sisters, Planet
24	A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
25	FEELS SO RIGHT, Alabama, RCA
26	SEVEN YEAR ACHE, Rosanne Cash, Columbia
27	VOICES, Daryl Hall & John Oates, RCA
28	MECCA FOR MODERNS, Manhattan Transfer, Atlantic
29	CHRISTOPHER CROSS, Christopher Cross, Warner Bros.
30	IT MUST BE MAGIC, Teena Marie, Gordy
31	MODERN TIMES, Jefferson Starship, Grant
32	NIGHT CLUBBING, Grace Jones, Island
33	SOMEWHERE IN ENGLAND, George Harrison, Dark Horse
34	ARC OF A DIVER, Steve Winwood, Island
35	ROCKIN'ROLL, Greg Kinn, Bessiekey
36	THE COMPLETION BACKWARD PRINCIPLE, The Tubes, Capitol
37	NIGHTWALKER, Gino Vannelli, Arista
38	FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, Columbia
39	JUICE, Justice Newton, Capitol
40	LOVERBOY, Loverboy, Columbia
41	THE CLARKE/DUKE PROJECT, Stanley Clarke/George Duke, Epic
42	LIVE IN NEW ORLEANS, Maze Featuring Frankie Beverly, Capitol
43	BREAKING ALL THE RULES, Peter Frampton, A&M
44	NOW OR NEVER, John Schermer, Scotti Bros
45	THE DUDE, Quincy Jones, A&M
46	DEDICATION, Gary U.S. Bonds, EMI-America
47	WINEFIGHT, Grover Washington Jr., Elektra
48	WILD EYE SOUTHERN BOYS, 30 Special, A&M
49	EAST SIDE STORY, Squeeze, A&M
50	THE TURN OF A FRIENDLY CARD, The Alan Parsons Project, Arista
51	FRANKS & THE KNOCKOUTS, Franks & The Knockouts, Millennium
52	GALIN, Wally Balin, EMI-America
53	AS FALLS WICHTA, Pat Metheny & Lyla Mays, ECM
54	BEING WITH YOU, Smokey Robinson, Tamla
55	WINNERS, The Brothers Johnson, A&M
56	BACK IN BLACK, AC/DC, Atlantic
57	RIT, Lee Ritenour, Elektra
58	URBAN CHIPMUNK, The Chipmunks, RCA
59	THE FOX, Elton John, Geffen
60	KNIGHTS OF THE SOUND TABLE, Cameo, Chocolate City
61	MADE IN AMERICA, Carpenters, A&M
62	SOME DAYS ARE DIAMONDS, John Denver, RCA
63	GREATEST HITS, Kenny Rogers, Liberty
64	REFLECTOR, Pablo Cruise, A&M
65	RAIDERS OF THE LOST ARK, Soundtrack, Columbia
66	SOMETIMES LATE AT NIGHT, Carole Bayer Sager, Boardwalk
67	WALKER, Gino Vannelli, Arista
68	CRIMES OF PASSION, Pat Benatar, Chrysalis
69	BAD FOR GOOD, Jim Steinman, Epic/Cleveland International
70	WITH YOU, Stacy Lattisaw, Cotillion
71	POCKET/CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK, Various Artists, CBS
72	SECRET COMBINATION, Randy Crawford, Warner Bros.
73	STEPHANIE, Stephanie Mills, 20th Century
74	— THE GREAT PUPPET CAPER, Soundtrack, Atlantic
75	DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen

US DISCO

1	GIVE IT TO ME BABY, Rick James, Gordy
2	I'M IN LOVE, Evelyn King, RCA
3	IF YOU WANT ME, Barbara Roy And Ecstasy, Passion And Pain, Roy
4	GONNA GET OVER YOU, France Joli, Prelude
5	SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
6	TRY IT OUT, Gino Soccia, RFI/Atlantic
7	I'LL DO ANYTHING FOR YOU, Denroy Morgan, Backet
8	DANCIN' THE NIGHT AWAY, Vogue, Atlantic
9	BUSTIN' THE NIGHT AWAY, Home Hendry, ZE/Island
10	REMEMBER ME, Boystown Gang, Moby Dick Records
11	CAPITAL TROPICAL, Two Man Sound, TSR
12	LET'S GO TO THE SUN, Silver, RFC/Atlantic
13	ON THE BEAT, BBQ Band, Capitol
14	PULL UP TO THE BUMPER, Grace Jones, Island
15	NO MORE LOVE, Prince, Paisley Park/Warner
16	PRIME CUTS, THE DOUBLE DANCE A&M, Various Artists, Importe/12
17	SQUARE BIZ/IT MUST BE MAGIC, Teena Marie, Gordy/Motown
18	NEED FEEL LIKE GET (FIRM DOWN)/STAY THE NIGHT, Billy Ocean, Epic
19	POCKET/CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK, Various Artists, Warner

Turn On

YOUR GUIDE TO WHAT'S ON FOR GIGS, RECORDS, TV, RADIO, FILMS

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

THURS
6

BARNHAM, Jural Arms, Dave Paskett
BIRMINGHAM, Golden Eagle (643 5403), Solicitors / Savvy
BISHOPS STORTFORD, Railway Hotel (54010), Mathews Brothers (evening)
BODMIN, Jail Club, The Metros
BOLTON, The Gaiety, Bradshawgate, Whitt 4
BOLTON, The Railway, Fireclown
BOLTON, Swan Hotel (27021), Shadr
BORDON, The Robin Hood, Standford, Under Currants
BOURNEMOUTH, Pinecliff Bars, The Press
BRIGHTON, Sussex College, Back Door Man
CAMBRIDGE, Sound Cellar (47802), Transista Agents
CANVEY ISLAND, Shades, Naked Lunch
CHADWELL HEATH, Greyhound (01 599 1533), Tour De Force / Mughshots
COVENTRY, General Wolfe (88402), Editors
HIGH WYCOMBE, Nag's Head, Alternative TV
KIDDERMINSTER, Town Hall, Chevy / LimeLight
LEAMINGTON SPA, Crown Hotel (26421), Bill And The Boys
LEEDS, Brannigan's Bar, Call Lane (446985), Ben's Blues Band
LEEDS, Warehouse (468287), Depeche Mode
LIVERPOOL, Masonic, Body
LONDON, Bridge House, Canning Town (01 476 2889), Afraid Of Mice / Rubbers
LONDON, Bull And Gate, Kentish Town, Chuck Farley Band
LONDON, Dingwalls, Camden Lock (01 267 4967), Wreckless Eric



IT'S A mighty long way down rock and roll, from the streets of Dublin to the Milton Keynes Bowl as THIN LIZZY (picture above) will doubtless discover on Saturday. The Police tried to fill the venue last year, Lizzy have the support of IAN HUNTER (to whom we are indebted for our opening) and the increasingly heavy metal JUDIE TZUKE.

Mind you, Lizzy don't have much competition this week, the mid - summer blues are upon us and only the club scene left to sustain us. Still, some major tours continue to tread the boards, SIOUXSIE and her BANSHEES continue their longest journey, taking on such major cities as Manchester, Lancaster and Liverpool. BARBARA DICKSON'S tour continues, dropping down from Scotland but she now has competition in the shape of one ELKIE BRDOKS, also a trifle MOR but a lot more raucous, who begins the week in Jersey and finds herself in Nottingham by Wednesday.

TV 21, fresh from their Undertones support slot, continue their triumphant march to the top with club dates in Sheffield, Manchester and Liverpool on the sixth, seven and eighth respectively. The Venue holds court to another Postcard act on Thursday when ORANGE JUICE follow Josef K's Wednesday spot - we're simply thrilled, honey. And that leaves the club stalwarts, WRECKLESS ERIC is working regularly though new vinyl is singularly lacking, as are other regulars of the London club scene like the rather shrill BUMBLE AND THE BEEZ and the Motown - inspired JANE AIRE AND THE BELVEDERES who include a Rat or two, know what I mean?

LONDON, Greyhound, Fulham Palace Road (01 385 0526), Blue Cats / Delitas
LONDON, Grove Tavern, Kingston, Cardiacs / Magnificent 7 / Feelers
LONDON, Hope And Anchor, Islington (01 359 4510), Lonsome No More

LONDON, Jubilee Gardens, South Band, Mathews Brothers (afternoon)
LONDON, Moonlight, Railway Hotel, Hampstead (01 624 7611), Bumble And The Beez / Furniture
LONDON, New Golden Lion, Fulham Road (01 385 3942), Sunfighter
LONDON, 100 Club, Oxford Street (01 636 0833) Jah Warrior
LONDON, 101 Club, Clapham (01 223 8309), A Flock Of Seagulls / Mist
LONDON, Pembury Tavern, Amhurst Road, Hackney, Devotion
LONDON, Piccadilly Hotel, Wa Pa Cha

LONDON, Pits, Green Man, Euston Road (01 889 9615), Roy Sundholm
LONDON, Prince Rupert, Plumstead, A Bigger Splash
LONDON, Rock Garden, Covent Garden (01 240 3861), Blue Orchids
LONDON, Starlight, Railway Hotel, Hampstead (01 624 7611), LaVerne Brown / Italian Parcels
LONDON, Torrington, Lodge Lane, North Finchley, Morrissey / Mullen
LONDON, Trashed, Woolwich (01 885 3371), Calling Hearts / Big Combo / Angel 1.5

LONDON, Two Brewers, Clapham High Street (01 622 3621), Spitz Brook
LONDON, Venue, Victoria (01 828 9441), Orange Juice
LONDON, White Lion, Putney Bridge (01 788 1540), Parallel Bars
MANCHESTER, Romiley Grey Horse, Twilight Zone
NEWCASTLE UPON TYNE, Mayfair (23109), Q-Tips
NORWICH, Pennies (612909), Mud
OXFORD, Pennyfarthing, Westgate Shopping Centre (46007), Vetoos

PEACEHAVEN, Coppersongs, Chris Smither
POOLE, Brewers Arms, This Instance
SHEFFIELD, Limit Club (730940), TV21
SLOUGH, Studio One, High Street, The Onlookers
SOUTHAMPTON, Club Manhattan, The Mets
STEVENAGE, Swan, Silent Running
WESTON SUPER MARE, Hobbits Hole, Trailors Gate

FRI
7

ABERDEEN, Bobbin Mill (0224 43084), The RB's
ASHTON, Spreadeagle (061 330 5732), Fireclown
BEDFORD, Horse And Groom (61059), Alien
BOURNEMOUTH, Skyliners, Back Door Man
BRENTFORD, Red Lion, Chuck Farley Band
BRIDLINGTON, Royal Spa Hall (78258), Barbara Dickson
CAMBRIDGE, Sound Cellar (47802), La-Rox

CHADWELL HEATH, Greyhound (01 599 1533), Small World / Le Mat
CHESTER, Albion Hotel, The Precautions
COVENTRY, General Wolfe (88402), Jameson Raid
CROYDON, Cartoon (688 4500), Mark Ryder
EDINBURGH, Nite Club, Depeche Mode

FARNBOROUGH, Recreation Centre, Chinatown / Static
FARNINGHAM, Pied Bull, Chris Smither
FELTHAM, Rock Club, Cruisers
GOSPORT, John Peel (281893), High Risk
HATFIELD, Polytechnic (68343), Spider
HEREFORD, Market Tavern (56325), Whips
HIGH WYCOMBE, Chilton 100 Club, Mathews Brothers

LONDON, Ruskin Arms, East Ham, LA Hooker
LONDON, Ship, Plumstead Common, Another Episode
LONDON, The Spurs, Tottenham, Helix
LONDON, Star And Garter, Putney (01 786 0345), Basil's Ballcup
LONDON, Starlight, Railway Hotel, Hampstead (01 624 7611), Directors / Singapore
LONDON, Windsor Castle, Harrow Road (01 286 8403), A Bigger Splash

News
Extra

● **THIN LIZZY** take on few 'low - key' dates between their Milton Keynes and Slain Castle appearances. The group play four Scottish dates, kicking off at Kirkaldy Ice Rink on August 10. Then: Aberdeen Fusion Ballroom 11, Inverness Ice Rink 12 and Irvine Magnum 13. All tickets are £5, available from venues.

● **RUTS DC** are back in action again following the split from their record company Virgin Records. The band release a new single on their own label - a re-working of the sixties hit 'Telstar' - this week. They also play two live dates at the London Fulham Greyhound on August 7 and 8.

● **DIANA ROSS**, Stevie Wonder and the Commodores are among Motown artists who will have their albums re-released at under £3 each. The record giant is releasing 30 low - priced albums under the general heading 'Motown Superstars Series - The Legendary Sound Of Motown'. Other stars in the series include Edwin Starr, Smokey Robinson, Grover Washington Jr and The Isley Brothers.

● **RICK WAKEMAN** makes his first appearance with his new band at the London Hammersmith Odeon on August 24 before taking off for his world tour. He will feature old and new material at the gig, which is also being filmed for 'The Old Grey Whistle Test'. Tickets are on sale now, priced at £4.50, £4 and £3.50.

● **LONDON HAS** a new rock venue. Last week The Angel pub in Lambeth Walk opened up and will feature bands on Thursdays, Fridays and Saturdays. Admission to the venue is £1.

● **ECHO AND THE BUNNYMEN** have their 32 - minute feature film finished, and it will be showing at London's ICA cinema for a two week run beginning on August 13. Entitled 'Shine So Hard', it was filmed over two days in Buxton last January and features live footage from the group's 'camo - style' performance at the Buxton Royal Pavilion. The movie is being shown along with two psychedelic films 'San Francisco' and 'Turned On' as well as Derek (Jubilee) Jarman's 'Broken English', featuring Marianna Faithfull.

● A **RECORD** fair is being held at Brighton's Madeira Hotel this Sunday (August 9). It's the ninth record fair to be held in the town and features thousands of rare and deleted singles, and the organisers claim it is the largest event of its kind in the south of England.

● **LONDON'S ICA** is holding another Rock Week between August 25 and 30. Bands featured are Pigbag August 25, Depeche Mode 26, Dead Or Alive 27, Nightdoctor 28, Way Of The West 29 and Stimulin 30. Between 7.00 and 8.00pm there are films being shown of 'Roots Rock & Reggae' 25 and 26, 'Dread Beat An' Blood 26 and 29 and 'Sound Business' 27 and 30. Tickets are £2.50. The venue is also showing videos made at the last Rock Week including the Scars on August 11 (who feature with Bim) and Girls At Our Best on August 18.

TOURS

- **UB40** will be appearing at the Birmingham Odeon on August 17 and 18. The first gig will be a benefit for the following organisations - Wolverhampton People's Centre, Citadel Youth Club, Brixton Defence Committee, Liverpool 8 Defence Committee. No supports have been announced yet.
- **SIOUXSIE AND THE BANSHEES** benefit gig at Newcastle on August 10 will be strictly limited to the disabled children who took part in the Paralympic Olympics and strictly no members of the public will be allowed in.
- **PAULINE MURRAY** has been added to the bill at the Rock On Tyne festival at Gateshead on August 29. Already confirmed to play are Elvis Costello, Ian Dury, UB and Doll By Doll.
- **TV21** have had to postpone the following gigs, due to recording commitments and TV appearances. They are Leeds Warehouse August 5, Liverpool Grafton Rooms 6, Manchester Pits 7 and they'll be rescheduled for later this year. By way of recompense for disappointed fans, a special surprise can be obtained by writing to TV21, c/o Ronnie Gurr, 21 Watson Crescent, Edinburgh.
- **HAZEL O'CONNOR** has made a couple of changes to her previously-announced tour. She will not be appearing at Nottingham's Theatre Royal on August 2, as the date was never confirmed. However the gig at Nottingham Rock City will go ahead as planned. She has now confirmed London Hammersmith Odeon on September 29.
- **DAVID ESSEX** who has just released a new single 'Sunshine Girl' will be touring the UK during September and October. Dates are Edinburgh Playhouse September 12, Newcastle City Hall 13, Sheffield City Hall 14, Coventry Apollo Theatre 15, Leicester De Montfort Hall 16, Ipswich Gaumont 17, Chelmsford Odeon 18, Poole Arts Centre 19, Southsea Kings Theatre 20, Brighton Conference Centre 21, Bristol Colston Hall 22, Cornwall Coliseum 24, Cardiff New Theatre 25, Bletchley Leisure Centre 26, Birmingham Odeon 27, Welverhampton Civic Hall 28, Manchester Free Trade Hall 30, Liverpool Royal Court Theatre October 1, Leeds Grand Theatre 2, 3, Croydon Fairfield Hall 4, Canterbury Odeon 5, London Hammersmith Odeon 6, 7. To coincide with the tour, an album 'Be-Top The Future' will be released.
- **BB KING AND THE CRUSADERS** will be playing six British dates in Britain in September. They play one date at Brighton Conference Centre on September 8 before making five appearances at the London Festival Hall 9 - 13 inclusive, supported by the Royal Philharmonic Orchestra. BB King will also appear at Bristol Colston Hall on September 6 without the Crusaders.
- **THE PENCILS** have lined up a series of gigs in the London area during August. Cambridge Sound Celler August 5, Leytonstone Odeon 7, Croydon Canton 9, London Fulham Golden Lion 12, London Euston The Pits 13, London Herne Hill Hall Moon 14, London Clapham 101 Club 15, High Wycombe Nags Head 20, Leytonstone Odeon 22, London Kensington 25, London West Hampstead Starlight 28, Southend Zero 31.
- **THE KICKS** break off from recording a 10 track cassette to take to the road in August. Windsor Jethro's August 7, Leytonstone Odeon 8, London Canning 9, London Fulham Golden Lion 12, London Euston The Pits 13, London Herne Hill Hall Moon 14, London Clapham 101 Club 15, High Wycombe Nags Head 20, Leytonstone Odeon 22, London Kensington 25, London West Hampstead Starlight 28, Southend Zero 31.
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- **SAIGON** make 16 appearances in native Scotland to promote their single 'Where Are The Roses?' Dates include Aberdeen Vaihalla's August 5, Fort William Milton Hotel 6, Strirling La Crique 10, Kirkcaldy Abbotshill 13, Perth, Ramakins 20, Glenrothes Rothies Arms 21, Irvine Amanda's 23. Dates in Glasgow and Edinburgh are still being arranged.
- **THE CHEFS** who have just released their first single '24 Hours' will be playing the following venues, Brighton The Richmond, August 5, London The Pits 13, Dudley JJA 14, London JJA 26, London Moonlight Club 29 September 5.
- **WEAPON** have had a change of line up and the new look version can be seen for the first time at Bristol Brewery Club on August 4.

Gig guide
compiled
by JANET ISSITT
News Extra,
Tours and
Releases:
SIMON HILLS;
Movies:
JO DIETRICH;
TV and Radio:
MIKE GARDNER

MANCHESTER, Apollo (273 1112),
Siouxie And The Banshees
MANCHESTER, Pips (834 7155), TV21
MATLOCK, Northwood Club, Shadr
NORWICH, Galla Ballroom, The
Higsons
NORWICH, Labour Club, Red Star
Belgrave / Carl Gustav
OXFORD, Pennyfarthing, Westgate
Shopping Centre (46007),
Chinatown
PUTNEY, Spencer Arms, Results
RAINHAM, Football Club, Wenn-
ington Road, Delmare Roadshow
RAMSGATE, Flowing Bowl, Ghost
READING, The Target, Die Laughing
ROCHDALE, Lancashire Lass, The
Fence
SALISBURY, Grange, Killer
SHEFFIELD, Top Rank (21927),
Q-Tips
STOKE ON TRENT, Mayfair Suite,
Burslem, Grace / Hunter
TRURO, City Hall, Shades
WALLASEY, Dale Inn, Stun The
Guards
WALLASEY, Leasowe Castle Hotel
(051 639 7928), Paul Costello And
Friends
WENTWORTH, Rockingham Arms,
Johnny Coppin
WITHINGTON, Town Hall, Medusa

COVERACK, The Drawbar Club,
Shades
DEPTFORD, Margaret McMillan Park,
Watson Street, Albany Carnival
EAST RETFORD, Porterhouse,
Naked Lunch
GLASGOW, Kewlingrove Park, H20/30
Bob Suits / Frenchways
GRAVESEND, Red Lion (66127)
Janine
HARLOW, Orange Footman, Spider
HARROGATE, Old Swan Hotel, Vex /
Bone Idle / Seething Wells
HEANOR, Town Hall, Alien
JERSEY, Fort Regent, Elkie Brooks
KENT, Ben Truman, Ashford, London
Apaches
KETTERING, Rising Sun, Nation 3
KNIGHTON, Norton Arms, The
Whipps
LANCASTER, University (65021),
Siouxie And The Banshees
LEICESTER, Kegworth Hall, Cruisers
LIVERPOOL, Brady's (236 3959), TV21
LONDON, Basement Bar, Clarendon
Hotel, Hammersmith Broadway (01
748 1454), Gatecrashers
LONDON, Bridge House, Canning
Town (01 476 2589), Stan Webb's
Chicken Shack
MANCHESTER, Mayflower (223 1013),
The Damned
MILTON KEYNES, The Bowl, Thin
Lizzy / Ian Hunter / Judie Tzuke /
Trimmer And Jenkins / Q-Tips
MOSSIDE, Alexander Park Festival,
Freshies
NORTH TIDWORTH, Ram Inn, The
Press
PLYMOUTH, Ark Royal, Metros
PORT GLASGOW, Sutherlands
Lounge, Possessor
REDDITCH, Windsor Club, Mood
Elevators (CND Benefit)
RICHMOND, Bull and Bush (01 940
5765), Chris Smither
STOCKWELL, Old Queen's Head,
True Life Confessions
WARRINGTON, Lion Hotel (3004),
Fireclown

CONTINUED PAGE 30

MOVIES

SIMPLE-MINDED entertainment is again on the menu this week with the opening of *THE LEGEND OF THE LONE RANGER* (or, *Fun In The Saddle With Tonto And Kemosabe*). After several problems during production, including the fact that Clint Spisbury's dialogue as the Masked Man was virtually unintelligible and had to be dubbed by Prince Far I (shurely some mistake here? Ed.), I am happy to report the results are unexpectedly enjoyable.

Heading West to join his brother in the Texas Rangers, newly-qualified lawyer John Reid foils a stagecoach robbery, encounters the beautiful Amy Striker, gets bushwacked and badly wounded by the Cavendish gang and is saved by his long-lost blood brother, Tonto — and all before he's had a chance to go down to the local joke shop for a mask and a pair of wellies.

With his brother dead and Amy's father lynched by Cavendish's marauding army he decides to take the law into his own hands, seeks out the Western equivalent of a phone booth, and bingo! — the Masked Man rides into heroic (but not too bloody) action accompanied by his trusty friend and the William Tell overture. Filmed in a kind of golden mist throughout, *THE LEGEND OF THE LONE RANGER* is a Disneyesque western, an exercise in nostalgia involving simple thrills and above-the-waist romance whose only compromise with 'eighties film values is in one or two discreet blood squibs.

A more serious and far less enjoyable film currently doing the rounds is James Ivory's interpretation of Jean Rhys' novel *QUARTET*, starring Alan Bates and Maggie Smith. Based on the author's experiences as a young girl in Parisian society during the 1920s. As with all of Ivory's films, most recently *THE EUROPEANS* and *HULLABALOO OVER GEORGIE AND BONNIE'S PICTURES*, *QUARTET* is a visual feast with period detail both lavish and discreet in intricate arrangement on the screen.

The characters, too, are meticulously and studiously drawn, from Bates' wealthy, complacent, ageing chauvinist to Isabelle Adjani's vulnerable, rounded, innocent victim but something somewhere is missing. Perhaps it's the sheer literacy of Ivory's approach or his



The Legend Of The Lone Ranger stars Clint Eastwood

unflinching dedication to style and period but the ultimate effect is like watching a string of beautiful, unpeopled tableaux. One simply looks, admires, murmurs approvingly and forgets. I suspect the answer is simply that James Ivory really doesn't like people very much.

Did you get a kick out of *SMOKEY AND THE BANDIT*? Thrill to the excitement and fun of *SMOKEY AND THE BANDIT PART II*? If you did, then *THE CANNONBALL RUN* is for you. But if you think I'm going to recommend a film that has one joke (that sounds better in writing than it looks on the screen) — namely, Roger Moore as a wealthy tycoon who imagines himself to be Roger Moore — then think again, buster. I walked out before the end. I suggest you don't bother walking in.

SEX ON SCREEN! There, that's got your attention hasn't it? It's the latest thing in Hollywood to claim that you and your leading lady WEREN'T ACTING during that tender love scene when you were both moaning and groaning, 'sippin' and 'slidin', 'humpin' and 'bumpin' and verging on a coronary thrombosis (all in the name of ART, natch). First it was Jack Nicholson and Jessica Lange in *THE POSTMAN ALWAYS RINGS TWICE*. Bruce Dern (remember him from *COWING HOME*?) followed that up by claiming that

his love scenes in the yet-to-be released *TATTOO* with Maude Adams are the real McCoy, though the lady denies it. Now Michael Brandon is claiming that his performances with Jacqueline Bisset in the forthcoming *RICH AND FAMOUS* are the hottest thing since Hiroshima — he had to stand back for fear of being burned.

The 30-minute support feature to *THE GREAT MUPPET CAPER*, by the way, is a jolky documentary about *THE BLUES BAND* which features the boys (Paul Jones, Tom McGuinness et al — did I say boys?) mocking about, Hard Day's Night style, with William Rushton as they travel the country from the Bierkellers of Birmingham to the pubs of Palmer's Green getting the plebs in a sweat and trying to earn a living. Not one of the greatest shorts ever made but certainly better than another travelogue with more f + + + + + g gondolas.

And one or two last minute items, (it's all right, I've nearly finished for this week); David Bowie is to star opposite Geraldine Chaplin in a new film, *THE EASTER EGG HUNT*, to be directed by Robert 'POPEYE' Altman. Mick Jagger will once again face the camera for KALXI from the novel by Gore Vidal. The Great Director in The Sky has finally called 'Cut!' on the life of Hollywood veteran William Wyler at the age of 79.

FOR YOUR FEET NOT FOR YOUR HEAD



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AND EXTENDED VERSIONS!**
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LONDON
RECORDINGS

Turn On

CONTINUED FROM 29

SUN
9

ABERDEEN, Copper Beech (0224 3847), Pallis.
AMERSHAM, Crown Hotel, Mathews Brothers
BRAintree, Barn, Mustang
COVENTRY, General Wolfe (88402), Nightingales
COVENTRY, New Theatre, Barbara Dickson
DONCASTER, Rotters, Q-Tips
ECCLES, The Town Hall Hotel, Fireclown
FALMOUTH, Laughing Pirate, Metros
GRAVESEND, Red Lion (83127), LA Hooker
LEEDS, Florde Green Hotel (490984), Tora Tora
LIVERPOOL, Royal Court (051 708 7411), Siouxsie And The Banshees
LIVERPOOL, Warehouse, Subliminal Cuts

LONDON, Bridge House, Canning Town (01 476 2899), Park Avenue
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Guy Jackson / Vetoos
LONDON, Half Moon, Herne Hill (01 788 4580), OK Jive / Imports
LONDON, Hope And Anchor, Islington (01 359 4510), The Gas
LONDON, Moonlight, Railway Hotel, Hampstead (01 624 7611), Jane Aire And The Belveders
LONDON, New Golden Lion, Fulham Road (01 385 3942), Mud
LONDON, Royal Albert, Deptford, A Bigger Splash
LONDON, Rock Garden, Covent Garden (01 240 3961), Strict Baptists / Reflectors
LONDON, Starlight Rooms, Railway Hotel, Hampstead (01 624 7611), 45's
LONDON, White Hart, Southall, Spider
MANCHESTER, Mason Arms, Shader
MILTON KEYNES, Newport Carnival, Filicious
NOTTINGHAM, Theatre Royal (42328), Mike Oldfield / Jude Tzuke (recording for TV)
OLDHAM, The Railway Hotel, Royton, Body
WEYMOUTH, Ossington College, Back Door Man

MON
10

BIRMINGHAM, Blue Strawberry Club, Billesley, King's Heath, Weapon Of Peace
BRIGHTON, Dome (682127), Elkie Brooks
CHADWELL HEATH, Greyhound (01 599 1533), Rick Christian Band / The Crack
COVENTRY, General Wolfe (88402), Force
IPSWICH, Gaumont (53641), Barbara Dickson
LEEDS, Warehouse, Naked Lunch
LONDON, Bull And Gate, Kentish Town Toad (01 485 5358), Big Chief
LONDON, Greyhound, Fulham, Manufactured Romance
LONDON, Marquee, Wardour Street (01 437 6603), Steve Gibbons Band / The Hawks
LONDON, Moonlight, Hampstead (01 624 7611), Kidz Next Door
LONDON, New Golden Lion, Fulham Road (01 385 3942), Nightwork
LONDON, 101 Club, Clapham (01 223 8309), Emotional Spies / Strict Baptists
LONDON, Pembury Tavern, Amhurst Road, Hackney, Hot Socks
LONDON, Pits, Green Man, Euston Road (01 387 6977), Animal Magnet / Cheap And Nasty
LONDON, Rock Garden, Covent Garden (01 240 3961), Molang / Bumpers
LONDON, Starlight Rooms, Railway Hotel, Hampstead (01 624 7611), The Uncool Danceband / Britz
LONDON, Windsor Castle, Harrow Road (01 286 8403), Suttel Approach
SOUTHEND, Zero 6 (546344), Silika Rich
STAINES, Phoenix, Chris Smither
STOKE ON TRENT, Vine Inn, Hanley, Chantilly Lace
WALLASEY, The Dale, Walter Mitty's Little White Lies
WOBURN SANDS, Holt Hotel, Mathews Brothers

RELEASES

- RICKIE LEE Jones has her second album released this week. Entitled 'Pirates' it features many of the musicians who worked on her debut chart album which included the hit single 'Chuck E's In Love'.
- GODLEY AND CREME, the ex-10cc stars, are coming back with a new single on August 14. Entitled 'Under Your Thumb', it is taken from the duo's new album 'Isms' which is due to come out in September. They have also written a book entitled 'The Fun Starts Here', about the career of a mythical rock star, which is also due for September release.
- FUNK BAND Central Line have a new single out this week entitled 'Walking Into Sunshine'. It comes out on 12 and seven inch.
- CABARET VOLTAIRE release a new album on August 17. It was recorded at their own studios in Sheffield and is entitled 'Red Mecca'. The group are also expected to bring out a 12-inch single shortly.
- RED CRAYOLA have their first single for over a year released this week. Entitled 'An Old Man's Dream', it comes from their album 'Kangaroo', as does the B side 'The Milkmaid'. Two totally new numbers will be released on a single next month, while the group release a cassette version of their LP this week.
- CB RADIO is the subject of a new single by Silk James, who brings out 'CB Casanova' this week.
- JO CALLIS — who formed the Rezillos spin off group Shake — has his first solo single out this week. It is entitled 'Woah Yeah!' and features members of Shake including guitarist Troy Tate, who is now with Teardrop Explodes.

TUES
11

BERGAVENNY, Gibbs Club, Chris Smither
BATH, Stars And Stripes, Back Door Man
BOLTON, Railway Hotel, Body
CHELMSFORD, Odeon (33677), Barbara Dickson
COVENTRY, General Wolfe (88402), Ticket Only
HUNTINGDON, Skyways Club, Cruisers
LONDON, Bridge House, Canning Town (01 476 2899), Bumble And The

Beez/Fempeds
LONDON, Carved Red Lion, Mouse And The Underdog
LONDON, Dolphin, Fife Road, Kingston, Heavy Rock Sounds
LONDON, Green Man, Stratford High Street (01 534 1637), Alternative Cabaret
LONDON, Golden Lion, Fulham (01 385 3942), AK Band
LONDON, King's Head, Fulham High Street, 45's
LONDON, Marquee, Wardour Street (01 437 6603), TV21
LONDON, Moonlight, Railway Hotel, Hampstead (01 624 7611), The Divers / Battz
LONDON, New Golden Lion, Fulham Road (01 385 3942), AK Band
LONDON, 100 Club, Oxford Street (01 636 0933), The Meteors / El Train
LONDON, The Pits, Green Man, Euston Road (01 387 6977), Alternative TV
LONDON, Rock Garden (01 240 3961), Naked Lunch / Calling Hearts
NOTTINGHAM, Theatre Royal (42328), Elkie Brooks
SHEFFIELD, Hallsham Hotel, Mortuary In Wax

WED
12

ABERDEEN, Valhalla's (0224 26706), Berlin Elondes
GLASGOW, Apollo (332 9221), Siouxsie And The Banshees
GREENOCK, Victorian Carriage (25456), Possessor
LONDON, Green Man, Stratford High Street (01 534 1637), Black Market
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Albania / Close-Ups
LONDON, Hope And Anchor, Islington (01 359 4510), Lucky Saddles
LONDON, Kicking Mule Club, Star And Garter, Putney (01 736 7986), Martin Simpson / Duck Baker
LONDON, King's Head, Fulham Broadway, Larry Miller Band
LONDON, 101 Club, Clapham (01 223 8309), A Bigger Splash / Crosswords
LONDON, Rock Garden, Covent Garden (01 240 3961), TV Personalities / Suttel Approach
LONDON, Starlight, Railway Hotel, Hampstead (01 624 7611), Brunel
LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Mark Ryder
LONDON, The Venue, Victoria (01 828 9441), Everest The Hard Way
MARGATE, Ship, Ghost
NOTTINGHAM, Theatre Royal (62328), Elkie Brooks
PECKHAM, Newlands Tavern, Spider
PRESTWICH, Wilton, Bury New Road, Thirteenth Candle
SOUTHAMPTON, New Bridge Inn, Woolston, Out To Lunch / The New Breads
STOURBRIDGE, McCoy's, High Street (4143), Strontium Dog

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RADIO/TV

CANADIAN SONGBIRD Joni Mitchell is the undisputed Queen of the Thursday airwaves when she is the subject of Paul Gambaccini's series of profiles on Radio One. Gambo will chart her rise from the folk scene to the LA superstar set to the arid zones of her latest jazz flirtations. The blond bomber Jimmy Savile, OBE, introduces this week's episode of that hardy institution 'Top Of The Pops' on Beeb One. Beacon has a session from Doi By Doll while Trent's 'Castle Rock' have the band Chrystalis Records are trying hard to convince us are the new wizards from Oz. Icehouse.
FRIDAY holds the highlight of the week when Mike Read's 'Roundtable' on Radio One plays host to the 'Koo Koo' team of everybody's favourite blonde Debbie Harry and her Svergal boyfriend Chris! Stein discuss the latest releases with the world's most in demand production team, Nile Rodger and Bernard Edwards of Chic.
THE MORNING'S edition of the Tyne Tees pop show 'Razzmatazz' has the quiff-topped Stray Cats, the newly-shorn Rick Wakeman and the flame coloured barnet of Toyah all getting spots on the box. Peter Powell's Summer Groove funk bonanza on Radio One has the mysteriously titled Kayanna on a live session while Froggy gives his assistance. Later on the same network Tommy Vance calls up Damon who will bruise their foreheads while the archive tapes will feature one of the prime successes of 'The New Wave Of British Heavy Metal', Def Leppard, who have just released their second LP 'High And Dry'.
EARLY RISERS on Saturday can see Suzi Quatro aiding and abetting Peter Powell on BBC 1's 'Get Set For Summer' while Birmingham's Duran Duran will provide the majority of the musical accompaniment. If you can survive the five hours of 'Grandstand' then you will find two more teams competing on 'Pop Quiz'. Thin Lizzy's Phil Lynott, who should be appearing at Milton Keynes at about the same time, lines up with 'Cats' actor and pop singer Paul Nicholas and ex-Vibrator and Rosy Music bassist now sporting noble warrior gear with Adam's merry crew of Ants, Gary Tibbs. The opposition has our Haze, the Members Nicky Tesco and ex-Animals bassist Chas Chandler, the man responsible for nurturing the talents of Jimi Hendrix and Slade. Later on Shakin' Stevens makes the first of his TV appearances of the day on 'Summertime Special' which he shares with Irish raves from the grave The Bachelors. ITV has the second Shakey spot on 'Let's Rock', a son of 'Oh Boy' which also has Lulu, Joe Brown, Bogdan, Alvin Stardust and ex-Darts man Den Hegarty rocking you to sleep. Radio One's 'In Concert' has a repeat of the Climax Blues Band set.
SUNDAY'S London Weekend's 'Twentieth Century Box' puts the spotlight on the British strain of reggae which they've lumped together under the general umbrella of 'Lover's Rock' and has Sugar Minott as one of the guests. Capital Radio has their second



Debbie Harry discusses 'Koo Koo' with Mike Read on Roundtable (Friday).

look at the Underground boom of the sixties on 'Sound Of The City'. The programme has testimony from the Pretty Things' Phil May, a man who was regarded by the then establishment as being about as repugnant as a slug and Joe Boyd who produced the first Pink Floyd single 'Arnold Layne'. Trent's 'Music Review' has promised us Mike Oldfield in their studio and should be getting some big fish in the coming weeks since the 'Rockstage' show, now with a new name, will be recorded in the area every Sunday.
MONDAY'S a thin day nationally but Belfast's 'Soundcheck' with Davey Simms has interviews with the whole line-up of the Slain Castle festival which features Thin Lizzy, Hazel O'Connor, The Bureau, Rose Tattoo and local band Sweet Savage. Trent has an interview with Mahogany Rush's Frank Marino.
TUESDAY afternoon's 'Razzmatazz' has the new life of Depeche Mode and the old life of Dollar interspersed with an interview with Terry Gilliam of Monty Python and 'Time Bandits'. BBC 2 repeats the fascinating documentary 'Elvis Lives' on the life of the King of rock 'n' roll.
WEDNESDAY has an Irish flavour because the enterprising BBC have Stiff Little Fingers and U2 'In Concert' so lovers of music had better be there or be square and that's the ball of wax for another seven days!

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UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	(3)	1	GREEN DOOR	Shakin' Stevens, Epic
2	(4)	(3)	HAPPY BIRTHDAY	Stevie Wonder, Motown
3	(3)	(3)	HOOKEE ON CLASSICS	Louis Clarke, RCA
4	(3)	(4)	CHANT NO. 1	Spandau Ballet, Reformation/Chrysalis
5	(2)	(8)	GHOST TOWN	Specials, 2-Tone
6	(7)	(7)	CAN CAN	Bad Manners, Magnet
7	(6)	(6)	WALK RIGHT NOW	Jacksons, Epic
8	(11)	(7)	FOR YOUR EYES ONLY	Sheena Easton, EMI
9	(5)	(9)	STARS ON 45 (VOL. 2)	Ster Sound, CBS
10	(4)	(4)	BACK TO THE SIXTIES	Tight Fit, Jive
11	(2)	(9)	NEW LIFE	Depeche Mode, Mute
12	(10)	(10)	DANCING ON THE FLOOR	Third World, CBS
13	(8)	(13)	BODY TALK	Imagination, R&B
14	(9)	(4)	LAY ALL YOUR LOVE ON ME	Abba, Epic
15	(23)	(3)	GIRLS ON FILM	Duran Duran, EMI
16	(24)	(3)	SHOW ME	Daisy's Midnight Runners, Mercury
17	(35)	(2)	WATER ON GLASS/BOYS	Kim Wilde, Rak
18	(13)	(5)	SAT IN YOUR LAP	Kate Bush, EMI
19	(40)	(2)	HOLD ON TIGHT	Electric Light Orchestra, Jet
20	(25)	(7)	BEACH BOY GOLD	Gilda Park, Sonet
21	(21)	(5)	VISAGE	Visage, Polydor
22	(16)	(8)	(YOU DON'T STOP) WORDY RAPPINGHOOD	Tom Tom Club, Island
23	(18)	(9)	NO WOMAN NO CRY	Bob Marley & The Wailers, Island
24	(17)	(11)	YOU MIGHT NEED SOMEBODY	Randy Crawford Warner Bros
25	(26)	(7)	TAKE IT ON THE RUN	Reo Speedwagon, Epic
26	(20)	(4)	NEVER SURRENDER	Saxon, Carsons
27	(33)	(3)	CARIBBEAN DISCO	Lobo, Polydor
28	(7)	(6)	SISI HE SUS UN ROCK STAR	Bill Wyman, Polydor
29	(10)	(5)	LOVE ACTION (I BELIEVE IN LOVE)	Human League, Virgin
30	(20)	(7)	I'M IN LOVE	Evelyn King, RCA
31	(22)	(12)	ONE DAY IN YOUR LIFE	Michael Jackson, Motown
32	(49)	(2)	BACKFIRED	Debbie Harry, Chrysalis
33	(19)	(3)	MOTORHEAD (LIVE)	Motorhead, Bronze
34	(47)	(2)	STARTRAX CLUB DISCO	Various, Picky
35	(34)	(4)	SHE'S BAD MAMA JAMA	Carl Carlton, 20th Century
36	(51)	(2)	WUNDERBAR	Teppole Tudor, SMI
37	(4)	(2)	ARABIAN NIGHTS	Slouso & The Benshees, Polydor
38	(2)	(10)	MEMORY	Ethnic Fairs, Chrysalis
39	(10)	(3)	FIRE, U2	Island
40	(37)	(3)	I LOVE YOU, YES I LOVE YOU	Eddy Grant, Ice/Ensign
41	(45)	(3)	JULIE OCEAN	Undertones, CBS
42	(27)	(8)	GOING BACK TO OUR ROOTS	Odyssey, RCA
43	(39)	(4)	DANCING THE NIGHT AWAY	Vogues, Mercury
44	(41)	(3)	TEMPTED	Squeeze, A&M
45	(62)	(2)	TAINTED LOVE	Soft Cell, Bizarre
46	(86)	(2)	WE'RE ALMOST THERE	Michael Jackson, Motown
47	(73)	(2)	(COVER PLUS) WE'RE ALL GROWN UP	Hazel O'Connor, Albion
48	(29)	(2)	RAZZAMATAZZ	Quincy Jones, A&M
49	(32)	(3)	STORM TROOPER IN DRAG	Paul Gardiner/Gary Numan, Beggars Banquet
50	(42)	(4)	ON THE BEAT	B. B. & Q Band, Capitol
51	(43)	(5)	COMPUTER LOVE/THE MODEL	Kraftwerk, EMI
52	(1)	(5)	I LOVE MUSIC	Enigma, Creole
53	(59)	(2)	LAWNCHAIRS	Our Daughter's Wedding, EMI-America
54	(1)	(2)	ONE IN TEN	UB40, Dap International
55	(30)	(3)	THE REAL THING	Brothers Johnson, A&M
56	(4)	(3)	JIMMIE JONES	Vapors, Liberty
57	(74)	(2)	LADY (YOU BRING ME UP)	Commodores, Motown
58	(48)	(3)	BRAZILIAN DAWN	Shakatak, Polydor
59	(68)	(8)	ROCK 'N' ROLL DREAM COME TRUE	Jim Steinman, Epic/Cleaveland
60	(14)	(14)	JAPANESE BOY	Aneka, Hansa
61	(32)	(9)	STAND AND DELIVER	Adam & The Ants, CBS
62	(70)	(2)	THERE'S A GUY WORKS DOWN ...	Kirsty McColl, Polydor
63	(70)	(2)	LOVE'S MADE A FOOL OF YOU	Matchbox, Magnet
64	(1)	(2)	INSIDE OUTSIDE	Claudio Nouvoux, Liberty
65	(31)	(8)	CAN'T HAPPEN HERE	Rainbow, Polydor
66	(1)	(2)	TURN IT ON	Level 2, Polydor
67	(1)	(2)	YOU'LL NEVER KNOW HI GLOSS	Epic
68	(57)	(4)	A PROMISE	Echo & The Bunnymen, Korova
69	(1)	(2)	RAINY NIGHT IN GEORGIA	Randy Crawford, WB
70	(56)	(5)	HEAVEN & HELL	Vangelis, BSC
71	(1)	(2)	TROUBLE BOYS	Thin Lizzy, Vertigo
72	(65)	(10)	DRAW OF THE CARDS	Kim Carnes, EMI-America
73	(38)	(3)	ALL STOOD STILL	Ultravox, Chrysalis
74	(38)	(3)	THROW AWAY THE KEY	Linx, Chrysalis
75	(54)	(3)	TEDDY BEAR'S LAST RIDE	Diana Williams, Capitol



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- GOLD (500,000 sales)
- SILVER (250,000 sales)

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

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	(6)	1	LOVE SONGS	Cliff Richard, EMI
2	(13)	2	SECRET COMBINATION	Randy Crawford, Warner Bros
3	(13)	3	STARS ON 45's	Starsound, CBS
4	(2)	23	ROCK CLASSICS	RPO, K-tel
5	(7)	10	DURAN DURAN	Duran Duran, Epic
6	(13)	7	HIGH INFIDELITY	Roo Speedwagon, Epic
7	(39)	8	HOTTER THAN JULY	Stevie Wonder, Motown
8	(7)	10	NO SLEEP TIL HAMMERSMITH	Motorhead, Bronze
9	(2)	12	CATS	Various, Polydor
10	(3)	12	KIM WILDE	Kim Wilde, Rak
11	(28)	13	KINGS OF THE WILD FRONTIER	Adam And The Ants, CBS
12	(14)	15	BAD FOR GOOD	Jim Steinman, Epic/Cleaveland
13	(10)	16	PRESENT ARMS	UB40, Dap Int
14	(12)	17	BAT OUT OF HELL	Meatloaf, Epic/Cleaveland
15	(11)	18	ANTHEM	Toyah, Satali
16	(14)	19	DISCO DAZE AND DISCO NITES	Various, Ronco
17	(13)	20	FACE VALUE	Phil Collins, Virgin
18	(19)	21	THIS OLE HOUSE	Shakin' Stevens, Epic
19	(9)	22	JUMPIN' JIVE	Joe Jackson, A&M
20	(5)	23	BEST OF MICHAEL JACKSON	Michael Jackson, Motown
21	(15)	24	MAGNETIC FIELDS	Jean Michel Jarre, Polydor
22	(17)	25	CHARIOTS OF FIRE	Vangelis, Polydor
23	(2)	26	STARTRAX CLUB DISCO	Various, Picky
24	(1)	27	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING	BBC
25	(3)	28	THE RIVER	Bruce Springsteen, CBS
26	(3)	29	FIRE OF UNKNOWN ORIGIN	Blue Oyster Cult, CBS
27	(41)	30	MAKIN' MOVIES	Dire Straits, Vertigo
28	(22)	31	JOURNEY TO GLORY	Spandau Ballet, Reformation/Chrysalis
29	(19)	32	VIENNA	Ultravox, Chrysalis
30	(12)	33	EAST SIDE STORY	Squeeze, A&M
31	(25)	34	CHRISTOPHER CROSS	Christopher Cross, Warner Bros
32	(5)	35	GUILTY	Barbra Streisand, CBS
33	(5)	36	THE FRIENDS OF MR. CAIRO	Jon & Vangelis, Polydor
34	(3)	37	HIGH & DRY	Def Leppard, Vertigo
35	(4)	38	ONE DAY IN YOUR LIFE	Michael Jackson, Motown
36	(37)	39	JAZZ SINGER	Nell Diamond, Capitol
37	(3)	40	PRECIOUS TIME	Pai Benatar, Chrysalis
38	(8)	41	SUPER TROUPER	Abba, Epic
39	(7)	42	JU JU	Slouso & The Benshees, Polydor
40	(3)	43	ROCKS THE WORLD	Third World, CBS
41	(14)	44	KILIMANJARO	Teardrop Explodes, Mercury
42	(17)	45	THE DUDE	Quincy Jones, A&M
43	(2)	46	20 GOLDEN GREATS	Beach Boys, Capitol
44	(18)	47	HEAVEN UP HERE	Echo & The Bunnymen, Korova
45	(1)	48	BUCKS FIZZ	Bucks Fizz, RCA
46	(12)	49	LONG DISTANCE VOYAGER	Moody Blues, Threshold
47	(2)	50	VISAGE	Visage, Polydor
48	(2)	51	SIGNING OFF	UB40, Dap International
49	(12)	52	COMPUTER WORLD	Kraftwerk, EMI
50	(5)	53	I'VE GOT THE MELODY	Odyssey, RCA
51	(13)	54	WHA'PPEN	The Beat, Go Feet
52	(8)	55	MADE IN AMERICA	Carpenters, A&M
53	(5)	56	ESPECIALLY FOR YOU	Don Williams, MCA
54	(1)	57	DIFFICULT TO CURE	Rainbow, Polydor
55	(1)	58	PIRATES	Richie Lee Jones, Warner Brothers
56	(1)	59	BEING WITH YOU	Smoky Robinson, Motown
57	(1)	60	FOUR	Foreigner, Atlantic
58	(1)	61	MISTAKEN IDENTITY	Kim Carnes, EMI-America
59	(1)	62	NAH-POO THE ART OF BLUFF	Wah, Eterna
60	(1)	63	OFF THE WALL	Michael Jackson, Epic
61	(1)	64	MARAUDER	Blackfoot, Atco
62	(1)	65	COME AND GET IT	Whitesnake, Liberty
63	(1)	66	BORN TO RUN	Bruce Springsteen, CBS
64	(1)	67	THEMES	Various, K-tel
65	(1)	68	LIVE AT THE LYCEUM	Bob Marley/Wailers, Island
66	(1)	69	INTUITION	Linx, Chrysalis
67	(1)	70	MUSIC OF COSMOS	Various, RCA
68	(1)	71	BEATLES 1962-1968	Beatles, Parlophone
69	(1)	72	PERFECT TIMING	Kit Dee, Arista
70	(1)	73	WAR OF THE WORLDS	Jeff Wayne, CBS
71	(1)	74	MANILOW MAGIC	Barry Manilow, Arista
72	(1)	75	RAINBOW RISING	Richie Blackmore/Rainbow, Polydor

Profile

NAME: Ian Stephen McCulloch
DATE OF BIRTH: 5th May, 1959
EDUCATED: Alsop Comprehensive.
1ST LOVE: Lorraine.
1ST DISAPPOINTMENT: I'm still waiting for it.
1ST PERFORMANCE: Eric's, November '78.
MUSICAL INFLUENCES: Will Sergeant, Les Pattinson, Pete Dinklage, Velvet Underground, Fall.
HERO: Bill Shankly.
VICES: None, really.
HOBBIES: Swatting flies.
MOST FRIGHTENING EX-

PERIENCE: I'm still waiting for that, too.
WORST EXPERIENCE: Having toy metal fire engine thrown on head at school.
IDEAL HOLIDAY: Moscow.
IDEAL HOME: Somewhere in Europe.
FAVE FOOD: Egg (with runny yolk), chips and processed peas with HP sauce on the egg.
FAVE CLOTHES: Shoes.
FAVE DRINK: Tequilla and orange.
MOST HATED CHORE: Getting up in the morning.
AMBITION: To be good.



IAN McCULLOCH of ECHO AND THE BUNNYMEN

STAR CHOICE

DAVID FENTON of THE VAPORS
CAYES OF STEEL — Devo. I think it's better than 'Whip It'.
SWEET THING — David Bowie. I would have said 'Heroes' but it's Friday.
AMERICA IS WAITING — Byrne and Eno. Hard and mechanical.
CLEAR SPOT — Captain B. B. & Q. Soft and mechanical.
A WOMAN IN WINTER — Skids. If Adam Ant wrote chorus' like this he'd be famous.
SUNRISE — Arthur Brown's Kingdom Come. The best guitar solo ever.
SENSE OF DIRECTION — Climax Blues Band. I like a nice toon.
OLD MAN — Love. Or anything off 'Forever Changes'.
WATERLOO SUNSET — Kinks. One of the best British songwriters.
TO BE SOMEONE — Jam. The other best British songwriter.



CRIMINAL MINDS

US ALBUMS

- JESSIE'S GIRL, Rick Springfield, RCA
- ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
- THE THEME FROM THE "GREATEST AMERICAN HERO", Joey Scarbury, Elektra
- I DON'T NEED YOU, Kenny Rogers, Liberty
- ELVIRA, The Oak Ridge Boys, MCA
- SLOW HAND, Pointer Sisters, Planet
- BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
- HEARTS, Marty Ballin, EMI-America
- QUEEN OF HEARTS, Juice Newton, Capitol
- THE ONE THAT YOU LOVE, Air Supply, Arista
- NO GETTIN' OVER ME, Ronnie Milsap, RCA
- BETTE DAVIS EYES, Kim Carnes, EMI-America
- YOU MAKE MY DREAMS, Daryl Hall & John Oates, RCA
- LADY YOU BRING ME UP, Commodores, Motown
- TIME, The Alan Parsons Project, Arista
- TOUCH ME WHEN WE'RE DANCING, Carpenters, A&M
- IT'S NOW OR NEVER, John Schneider, Scotti Bros
- THE STROKE, Billy Squier, Capitol
- SWEET BABY, Stanley Clarke & George Duke, Epic
- URGENT, Foreigner, Atlantic
- IN THE AIR TONIGHT, Phil Collins, Atlantic
- WHO'S CRYING NOW, Journey, Columbia
- COOL LOVE, Pablo Cruise, A&M
- DON'T LET HIM GO, Red Speedwagon, Epic
- STREET DREAMS '87, Stevie Nicks w/ Tom Petty & The Heartbreakers, Modern
- FIRE AND ICE, Pat Benatar, Chrysalis
- THE BREAKUP SONG, Greg Kihn Band, Beserkley
- GEMINI DREAM, The Moody Blues, Threshold
- REALLY WANNA KNOW YOU, Gary Wright, Warner Bros
- FEELS SO RIGHT, Alabama, RCA
- DOUBLE DUTCH BUS, Frankie Smith, WMOT
- DON'T GIVE IT UP, Robbie Patton, Liberty
- ROCK 'N ROLL DREAMS COME THROUGH, Jim Steinman, Epic/Cleveland International
- LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
- DON'T WANT TO WAIT ANYMORE, Tubes, Capitol
- YOU'RE MY GIRL, Frankie & The Knockouts, Millennium
- EVERLASTING LOVE, Rex Smith/Rachel Sweet, Columbia
- STEP BY STEP, Eddie Rabbit, Elektra
- HOLD ON TIGHT, ELO, Jet
- THAT OLD SONG, Ray Parker Jr. & Raydio, Arista
- NIGHTWALKER, Gino Vanelli, Arista
- ALL THOSE YEARS AGO, George Harrison, Dark Horse
- FLY AWAY, Blackfoot, A&O
- STARS ON 45, Stars On 45, Radio Records
- THE BEACH BOYS MEDLEY, The Beach Boys, Capitol
- BREAKING AWAY, Balance, Portrait
- NICOLE, Point Blank, MCA
- STRANGER, Jefferson Starship, Grunt
- MODERN GIRL, Sheena Easton, EMI-America
- A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
- SEVEN YEAR ACHE, Rosanne Cash, Columbia
- THIS LITTLE GIRL, Gary US Bonds, EMI-America
- TOM SAWYER, Rush, Mercury
- NOTHING EVER GOES AS PLANNED, Styx, A&M
- AMERICA, Neil Diamond, Capitol
- THE VOICE, The Moody Blues, Threshold
- I LOVE YOU, Climax Blues Band, Warner Bros
- YOU COULD TAKE MY HEART AWAY, Silver Condor, Columbia
- I COULD NEVER MISS YOU, Lulu, A&O
- YOU DON'T KNOW ME, Mickey Gilley, Epic
- FOR YOUR EYES ONLY, Sheena Easton, Liberty
- SQUARE BIZ, Teena Marie, Gordy
- GENERAL HOSPI-TALE, The Afternoon Delights, MCA
- HEAVY METAL, Don Felder, Full Moon/Asylum
- JOLE BLON, Gary US Bonds, EMI-America
- CHLOE, Elton John, Geffen
- MEDLEY II, Stars On 45, Radio Records
- YOU'RE MINE TONIGHT, Pure Prairie League, Casablanca
- SOME DAYS ARE DIAMONDS, John Denver, RCA
- PAY YOU BACK WITH INTEREST, Gary O, Capitol
- I'M IN LOVE, Evelyn King, RCA
- DRAW OF THE CARDS, Kim Carnes, EMI-America
- TEMPTED, Squeeze, A&M
- SUPER FREAK, Rick James, Gordy
- THE SENSITIVE KIND, Santana, Columbia

US SINGLES

- LONG DISTANCE VOYAGER, Moody Blues, Threshold
- PRECIOUS TIME, Pat Benatar, Chrysalis
- STREET SONGS, Rick James, Gordy
- Foreigner, Atlantic
- MISTAKEN IDENTITY, Kim Carnes, EMI-America
- HARD PROMISES, Tom Petty And The Heartbreakers, Backstreet
- SHARE YOUR LOVE, Kenny Rogers, Liberty
- HI INFIDELITY, Red Speedwagon, Epic
- PARADISE THEATRE, Styx, A&M
- THE ONE THAT YOU LOVE, Air Supply, Arista
- DON'T SAY NO, Billy Squier, Capitol
- WORKING CLASS DOG, Rick Springfield, RCA
- ESCAPE, Journey, Columbia
- FACE VALUE, Phil Collins, Atlantic
- FANCY FREE, Oak Ridge Boys, MCA
- ZEBOP, Santana, Columbia
- IN THE POCKET, The Commodores, Motown
- BLACK & WHITE, Pointer Sisters, Planet
- STARS ON LONG PLAY, Stars On Long Play, Radio Records
- MOVING PICTURES, Rush, Mercury
- BLIZZARD OF OZZ, Ozzy Osbourne, Jet
- PIRATES, Rickie Lee Jones, Warner Bros
- FEELS SO RIGHT, Alabama, RCA
- DIRTY DEES DONE DIRT CHEAP, AC/DC, Atlantic
- MECCA FOR MODERNS, Manhattan Transfer, Atlantic
- VOICES, Daryl Hall & John Oates, RCA
- IT MUST BE MAGIC, Teena Marie, Gordy
- MODERN TIMES, Jefferson Starship, Grunt
- CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- FAIR WARNING, Van Halen, Warner Bros
- THERE GOES THE NEIGHBORHOOD, Joe Walsh, Asylum
- A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
- FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, Columbia
- ARC OF A DIVER, Steve Winwood, Island
- ROCKHIMROLL, Greg Kihn, Beserkley
- THE COMPLETION BACKWARD PRINCIPLE, The Tubes, Capitol
- LIVE IN NEW ORLEANS, Maze Featuring Frankie Beverly, Capitol
- JUICE, Juice Newton, Capitol
- LOVERBOY, Loverboy, Columbia
- NOW OR NEVER, John Schneider, Scotti Bros
- THE CLARKE/DUKE PROJECT, Stanley Clarke/George Duke, Epic
- EL LOCO, ZZ Top, Warner Bros
- SEVEN YEAR ACHE, Rosanne Cash, Columbia
- THE TURN OF A FRIENDLY CARD, The Alan Parsons Project, Arista
- THE DUDE, Quincy Jones, A&M
- BALIN, Marty Ballin, EMI-America, RCA
- WILD EYED SOUTHERN BOYS, 38 Special, A&M
- EAST SIDE STORY, Squeeze, A&M
- WINNERS, The Brothers Johnson, A&M
- FRANKE & THE KNOCKOUTS, Franke & The Knockouts, Millennium
- AS FALLS WICHITA, Pat Metheny & Lyle Mays, ECM
- REFLECTOR, Pablo Cruise, A&M
- SOME DAYS ARE DIAMONDS, John Denver, RCA
- MADE IN AMERICA, Carpenters, A&M
- RIT, Lee Ritenour, Elektra
- BACK TO BLACK, AC/DC, Atlantic
- THE FOX, Elton John, Geffen
- URBAN CHIPMUNK, The Chipmunks, RCA
- NIGHTCLUBBING, Grace Jones, Island
- WITH YOU, Stacy Lattisaw, Cotillion
- ENDLESS LOVE, Soundtrack, Mercury
- RAIDERS OF THE LOST ARK, Soundtrack, Columbia
- GREATEST HITS, Kenny Rogers, Liberty
- THE VISITOR, Mick Fleetwood, RCA
- MANAUVER, Blackfoot, A&O
- THE GREAT MUPPET CAPER, Soundtrack, Atlantic
- BAD FOR GOOD, Jim Steinman, Epic/Cleveland International
- CRIMES OF PASSION, Pat Benatar, Chrysalis
- DIMPLES, Richard Dimples Fields, Boardwalk
- GREATEST HITS, The Doors, Elektra
- SECRET COMBINATION, Randy Crawford, Warner Bros
- STEPHANIE, Stephanie Mills, 20th Century
- SOMEWHERE IN ENGLAND, George Harrison, Dark Horse
- DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
- VERY SPECIAL, Debra Laws, Elektra

US DISCO

- GIVE IT TO ME BABY, Rick James, Gordy
- I'M IN LOVE, Evelyn King, RCA
- IF YOU WANT ME, Barbara Roy And Ecstasy, Passion And Pain, Roy B/Brazilia Dist
- GONNA GET OVER YOU, France Joli, Prelude
- SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
- BUSTING OUT, Material with Nona Hendryx, ZE/Island
- I'LL DO ANYTHING FOR YOU, Denroy Morgan, Becket
- DANCIN' THE NIGHT AWAY, Voggue, Atlantic
- GET ON UP AND DO IT AGAIN, Suzy Q, RFC/Atlantic
- ON THE BEAT, B. S. Q. Band, Capitol
- CAPITAL TROPICAL, Two Man Sound, TSR
- REMEMBER ME, Boystown Gang, Moby Dick Records
- TRY IT OUT, Gino Soccio, RFC/Atlantic
- PRIME CUTS/THE DOUBLE DANCE ALBUM, Various Artists, Impulse/IZ
- SQUARE BIZ/IT MUST BE MAGIC, Teena Marie, Gordy/Motown
- PULL UP TO THE BUMPER, Grace Jones, Island
- SET ME FREE/LOVE ME TONIGHT, Karen Silkner, RFC/Quality
- KO KO KO, Loverda, Pista
- A LITTLE BIT OF JAZZ, Nick Straker, Prelude
- YOU'RE MY MAGICIAN/YOUR LOVE, Lime, Prism

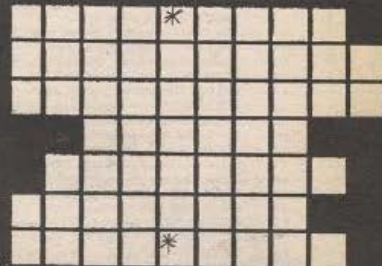
US SOUL

- DOUBLE DUTCH BUS, Frankie Smith, WMOT
- LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
- I'M IN LOVE, Evelyn King, RCA
- SQUARE BIZ, Teena Marie, Gordy
- ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
- NIGHT, Billy Ocean, Epic
- LADY YOU BRING ME UP, Commodores, Motown
- JUST BE MY LADY, Larry Graham, Warner Bros
- FREAKY DANCIN', Cameo, Chocolate City
- THE REAL THING, The Brothers Johnson, A&M
- VERY SPECIAL, Debra Laws, Elektra
- GIVE IT TO ME BABY, Rick James, Gordy
- SLOW HAND, Pointer Sisters, Planet
- RUNNING AWAY, Maze Featuring Frankie Beverly, Capitol
- SEND FOR ME, Atlantic Starr, A&M
- VERY SPECIAL, Debra Laws, Elektra
- CAN'T WE FALL IN LOVE AGAIN, Phyllis Hyman & Michael Henderson, Arista
- RAZZAMATAZZ, Quincy Jones Featuring Patti Austin, A&M
- TWO HEARTS, Stephanie Mills, 20th Century

PUZZLES

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

POP-A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column reveals the name of a band who are busy imitating Alex Haley (Rock). Remember the clues aren't in the correct order. You have to decide what the right order is.

Garry Gibbs got mixed up in his waking dream (5,3)
 Chop up the bread just for Red (3,4)
 I've got to sort out to get my single to chart (6)
 No save is really confused about Mr. Whicker (8)
 A confused Chile poet once washed on the moon (3,4)
 Deprived area dancing on the floor? (5,5)
 Ian Vagls is really one of Mr. Cairo's mates (4)

X-WORD



ACROSS

- Link hit (5,4,3)
- Film star took wife (5,8)
- Supertramp's favourite city (5)
- The Jam's debut (2,3,4)
- Reversible Steely Dan L.P. (5)
- Dylan told us the ballad of this man (4)
- The Stones read it (4,4)
- U.S. group of Marquee Moon fame now no longer with us (10)
- What all New Romantics do in the dark (4)
- Two Tone's first release (5)
- 1989 Split Enz L.P. (4,7)

DOWN

- Kool and the Gang hit (4,2,2,3)
- Why David Byrne and friends will always be seen (4,2,5)
- Stories told by Yes (9)
- Norwood's house (5)
- They followed Dr. Feelgood out of Southend (7,5)
- 1978 Graham Parker L.P. (5,2,2)
- Who Dey hit (4)
- Mr. Morrison (3)
- Group who Returned To The Egg (5)
- Former Pistols bassist and Rick's kid (4)
- The Clash wanted a white one (4)

SOLUTION TO LAST WEEK'S CROSSWORD

ACROSS: 1. Brian, 3. Split, 7. Japan, 8. Thompson, 9. Hot, 10. Aka, 12. Tear Us Apart, 14. Sox, 18. Phil, 17. JL, 18. Cat, 19. Bauhaus, 21. Sal, 23. Dindisc, 26. Dexy, 27. BF, 28. Numan.

DOWN: 2. Leave It, 3. Shock, 4. Fischer, 5. Take It Or, 6. Sniff, 6. TT, 8. Human League, 11. Core, 13. Phil, 15. Water, 18. Paul, 17. John, 18. Cats, 20. Sid, 21. Six, 22. Lew, 24. Jan, 25. CB.

SOLUTION TO LAST WEEK'S POPAGRAM (in order of puzzle)
 Mirrors The Beat Banishes The Race Is On Champagne Norman Bates.
 DOWN: Can-Can

Remember, you have to complete both the X-word and Popagram to qualify to win an album. Send your completed entry to:
 X-Word / Popagram, Record Mirror, 40 Long Acre, London WC2 3JT.

Name

Address

UK DISCO

- 1 2 I'M IN LOVE, Evelyn King, RCA 12in
- 3 CHANT NO 1/FEEL THE CHANT, Spandau Ballet, Reformation 12in
- 4 GOING BACK TO MY ROOTS, Odyssey, RCA 12in
- 5 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox 12in
- 6 4 STARS ON 45 VOLUME 2, Star Sound, CBS 12in
- 7 8 BODY TALK, Imagination, R&B 12in
- 8 3 RAZZAMATAZZ, Quincy Jones, A&M 12in
- 9 DANCING ON THE FLOOR, Third World, CBS 12in
- 10 13 ON THE BEAT, BBAQ Band, Capitol 12in
- 11 75 EVERYBODY SALSA - SALSA RAPPBODY, Modern Romance, WEA 12in
- 12 7 IF YOU FEEL IT, Thelma Houston, RCA 12in
- 13 WORDY RAPPINGHOOD, Tom Tom Club, Island 12in
- 14 GIVE IT TO ME BABY/GHETTO LIFE/MAKE LOVE TO ME/MR POLICEMAN, Rick James, Motown LP/12in
- 15 WALK RIGHT NOW, Jacksons, Epic 12in
- 16 HAPPY BIRTHDAY, Stevie Wonder, Motown/12in promo
- 17 TRY IT OUT, Gino Soccio, Atlantic 12in
- 18 PULL UP TO THE BUMPER, Grace Jones, Island 12in
- 19 BACK TO THE '80s, Tight Fit, Jive 12in
- 20 QUE PASA - ME NO POP I, Coati Mundi, Ze 12in
- 21 LADY (YOU BRING ME UP), Commodores, Motown 12in
- 22 LAY ALL YOUR LOVE ON ME, Abba, Epic 12in
- 23 WIKKA WRAP, Evasions, Groove Production 12in
- 24 SHAKE IT UP TONIGHT, Cheryl Lynn, CBS 12in
- 25 YOU'LL NEVER KNOW/I'M TOTALLY YOURS, Hi-Gloss, Epic 12in
- 26 WALKING INTO SUNSHINE, Central Line, Mercury 12in
- 27 BODY MUSIC, Strikers, Epic 12in
- 28 LET SOMEBODY LOVE YOU, Kent Burke, RCA 12in
- 29 DO LIKE YOU/BADNESS, Morrissey-Mullen, Beggars Banquet 12in
- 30 TAKE IT TO THE TOP/CELEBREMOS, Kool & The Gang, De-Lite 12in
- 31 DANCIN' THE NIGHT AWAY, Vogues, Mercury 12in
- 32 BRAZILIAN DAWN, Shakata, Polydor 12in
- 33 I LIKE YOUR LOVIN'/SHE'S GOT PAPERS ON ME, Richard 'Dimples' Fields, US Soundwave LP
- 34 SATURDAY NIGHT/CLEAN SWEEP/REMEMBER WHEN/SHARE MY LOVE, Bobby Brown, US Arista GRP LP
- 35 CAN YOU HANDLE IT (REMIX), Sharon Redd, US Prelude 12in
- 36 ROBERTO WHO...?, Cayenne, Groove Production 12in
- 37 STILL IN THE GROOVE/A WOMAN NEEDS LOVE/GO INTO YOU, Raydio, Arista 12in
- 38 UPTOWN FESTIVAL, Shalamar, RCA Golden Grooves 12in
- 39 CINCO DE MAYO, War, US LAX 12in
- 40 IF YOU WANT MY LOVIN', Evelyn King, RCA LP
- 41 INCH BY INCH/HOLD ONTO THE FEELING, Strikers, US Prelude LP
- 42 SQUARE BIZ/INSTRUMENTAL, Teena Marie, Motown 12in
- 43 I LOVE YOU YES I LOVE YOU, Eddy Grant, Ensign
- 44 NO WOMAN NO CRY/JAMMING (LIVE), Bob Marley, Island 12in
- 45 BUSTIN' OUT, Material, Ze 12in
- 46 LIVE A LIFE/REGGAE FEELING, Black Slate, Ensign 12in
- 47 VERY LAST DROP, Bobby Thurston, Epic 12in
- 48 NICE AND SOFT, Wish, Excalibur 12in
- 49 SONG FOR JEREMY/TRY SOME OF THIS, Spaces, US Arista LP
- 50 TURN IT ON, Level 42, Polydor 12in
- 51 FEEL MY LOVE TONIGHT/YOUNG GIRL/LOVE ON A TWO WAY STREET/BABY I LOVE YOU/SPOTLIGHT/SCREAMIN' OFF THE TOP, Stacy Lattimore, Cotillion LP
- 52 FUNTOWN U.S.A./ALL THAT'S GOOD TO ME, Rafael Cameron, Salaoul 12in
- 53 THROW AWAY THE KEY, Linn, Chrysalis 12in
- 54 THE CARIBBEAN DISCO SHOW, Lobo, Polydor 12in
- 55 JINGO/DANCIN' & PRANCIN', Cencido, Excalibur 12in
- 56 CRUSHIN' THE STREETS/REMEMBER ME - AIN'T NO MOUNTAIN HIGH ENOUGH SUITE, Boys Town Gang, US Moby Dick LP
- 57 WALL TO WALL/WANNA BE CLOSE TO YOU/I LOVE YOU MORE, Rene & Angela, US Capitol LP
- 58 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 59 SLIPSTREAM/STAY A WHILE, Morrissey-Mullen, Beggars Banquet LP
- 60 SWEAT (TIL YOU GET WET), Brick, US Bang 12in
- 61 HILLS OF KATMANDU/WISHBONE, Tantra, Automatik 12in
- 62 SOUND OF THE UNIVERSE, Tee Mac, Ensign 12in
- 63 RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros
- 64 ONE DAY IN YOUR LIFE, Michael Jackson, Motown
- 65 EVERYBODY GET DOWN, Avonn, US RBL 12in
- 66 GOING BACK TO MY ROOTS, Lamont Dozier, Warner Bros 12in/US LP
- 67 HERE I AM, Dynasty, Sola 12in
- 68 SITTING IN IT/THE HORNET/WATINEE IDOL, Yellowjackets, US Warner Bros LP
- 69 HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA 12in
- 70 LIFT YOUR VOICE AND SAY, Love Unlimited Orchestra, Unlimited Gold 12in
- 71 GONNA GET OVER YOU, Franco Joli, US Prelude 12in
- 72 IT MUST BE MAGIC/PORTUGUESE LOVE, Teena Marie, US Gordy LP
- 73 THE WOMAN IN ME/HIT'N' RUN LOVER (REMIX), Carol Jinn, Canadian Matra LP
- 74 LITTLE SUNFLOWER/KENSAL SUNRISE/FIESTA CUBANA, Cayenne, Groove Production LP
- 75 WHEEL ME OUT, Was (Not Was), Ze LP/US Antilles 12in
- 76 YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros 12in
- 77 DOUBLE DUTCH BUS/INSTRUMENTAL, Frankie Smith, WMOT 12in
- 78 PIED PIPER/SAMBIANDO, Dave Valentin, US Arista GRP LP
- 79 JOY AND PAIN/CHANGING TIMES, Maze, Capitol LP
- 80 FREAKY DANCIN'/THE SOUND TABLE, Cameo, US Chocolate City LP
- 81 SEARCHING TO FIND THE ONE, Unlimited Touch, Epic 12in
- 82 WHAT COMES NEXT/HAND AND FOOT/SKIPJACK, Genji Sawai & Bacon Egg, Japanese Electric 8rd LP
- 83 THERE'S A MASTER PLAN/DESTINATION MOTHERLAND/LAND OF FRUIT AND HONEY/AFRICA CENTER OF THE WORLD, Roy Ayers, US Polydor LP
- 84 THE REAL THING, Brothers Johnson, A&M 12in
- 85 ZAIUS/SEE THE LIGHT, Eddie Russ, US Monument LP
- 86 CAR TUNE, Hi-Tek, Original 12in
- 87 GIVE IT UP (DON'T MAKE ME WAIT)/HERE IS MY LOVE, Sylvester, Fantasy 12in
- 88 GOING PLACES/GINA GINA, Kid Creole & The Coconuts, Ze LP
- 89 SONG FOR MY SON, Lee Oskar, US Elektra LP
- 90 VERY LAST YOU AM ME/YOU SURE LOOK GOOD TO ME, Phyllis Hyman, Arista 12in
- 91 WE GOT SOME CATCHIN' UP TO DO/BET YOUR LUCKY STAR, Jean Carr, US TSOP LP

INDEPENDENT

SINGLES

- 1 1 NEW LIFE, Depeche Mode, Mute
- 2 2 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 3 3 NEU LIFE (EP), Flux Of Pink Indians, Crass
- 4 4 PUPPETS OF WAR (EP), Chron Gen, Gargoyle
- 5 4 MOTORHEAD, Hawkwind, Flicknife
- 6 5 ANOTHER ONE BITES THE DUST, General Saint & Clint Eastwood, Greenleevee
- 7 9 U.I. RED RIDING HOOD, 999, Albion
- 8 7 TOO DRUNK TO F...K, Dead Kennedys, Cherry Red
- 9 8 Q QUARTERS, Associates, Situation 2
- 10 12 DREAMING OF ME, Depeche Mode, Mute
- 11 10 THE RESURRECTION (EP), Vice Squad, Riot City
- 12 13 CEREMONY, New Order, Factory
- 13 15 OUR SWIMMER, Wire, Rough Trade
- 14 11 WIKKA WRAP, Evasions, Groove Production
- 15 14 LAST ROCKERS, Vice Squad, Riot City
- 16 19 ARMY LIFE, Exploited, Secret
- 17 23 FREAKED, Charlie Harper, Ramnug
- 18 16 NAGASAKI NIGHTMARE, Crass, Crass
- 19 21 I WANT TO BE FREE, Toyah, Safari
- 20 17 LET THEM FREE (EP), Anti-Passil, Rondelet
- 21 18 GO FOR GOLD, Gits At Our Best!, Happy Birthday
- 22 29 WHY, Discharge, Clay
- 23 22 FORGET THE DOWNS, Wash, Eternal
- 24 27 FOUR SORE POINTS (EP), Anti-Passil, Rondelet
- 25 34 LOVE WILL TEAR US APART, Joy Division, Factory
- 26 33 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder
- 27 11 (COVER PLUS) WE'RE ALL GROWN UP, Hazel O'Connor, Albion
- 28 24 CALIFORNIA UNDER ALLES, Dead Kennedys, Cherry Red
- 29 26 DON'T LET IT PASS YOU BY/DON'T SLOW DOWN, UB40, DEP International
- 30 25 ATMOSPHERE, Joy Division, Factory
- 31 37 TRANSMISSION, Joy Division, Factory
- 32 28 DOGS OF WAR, Exploited, Secret
- 33 39 ZEROX, Adam & The Ants, Do It
- 34 46 WATCHING THE HYDROPLANES, Tunnel Vision, Factory
- 35 25 NUMBER ELEVEN, Dead Or Alive, Inevitable
- 36 31 DECONTROL, Discharge, Clay
- 37 32 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass
- 38 35 EXPLOITED BARRY ARMY, Exploited, Secret
- 39 38 KILL THE POOR, Dead Kennedys, Cherry Red
- 40 36 WARDANCE/PSYCHE, Killing Joke, Malicious Damage
- 41 41 IT'S OBVIOUS, Au Pairs, Human

- 42 43 DOLE AGE/FREE SPEECH, Tallman, Recreational
- 43 1 I DON'T WANT TO LIVE WITH MONKEYS, Higeona, Romans In Britain
- 44 48 HURRY ON SUNDOWN, Hawkwind Zoo, Flicknife
- 45 1 I AM THE BISHOP, Notsensibles, Snotty Snail
- 46 1 MY LOVE, New Age Steppers, Statik
- 47 39 REBEL WITHOUT A BRAIN, Theatre Of Hate, Burning Roma
- 48 4 MOVEMENTS (EP), Thomas Leer, Cherry Red
- 49 1 BRAVE NEW WORLD, Walter Mitty's Little White Lies, Hip
- 50 1 IN THE GREYLIGHT, Virgin Prunes, Rough Trade

ALBUMS

- 1 1 PENIS ENVY, Crass, Crass
- 2 2 PRESENT ARMS, UB40, DEP International
- 3 3 THE ONLY FUN IN TOWN, Josef K, Postcard
- 4 5 CERUMENT AND EYEWITNESS, Wire, Rough Trade
- 5 5 BLACK SOUNDS OF FREEDOM, Black Uhuru, Greenleevee
- 6 5 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human
- 7 4 PUNKS NOT DEAD, Exploited, Secret
- 8 7 ANTHEM, Toyah, Safari
- 9 10 SIGNING OFF, UB40, Graduate
- 10 11 STATIONS OF THE CRASS, Crass, Crass
- 11 9 CLOSER, Joy Division, Factory
- 12 12 IN THE FLAT FIELD, Bauhaus, Small Wonder
- 13 14 FIRE HOUSE ROCK, Walling Souls, Greenleevee
- 14 13 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 15 14 UNKNOWN PLEASURES, Joy Division, Factory
- 16 18 DIRK WEARS WHITE SOX, Adam & The Ants, Do It
- 17 17 LIVE AT THE LYCEUM, Cabaret Voltaire, Rough Tapes
- 18 15 TOYAH! TOYAH! TOYAH!, Toyah, Safari
- 19 1 ACTION BATTLEFIELD, New Age Steppers, Statik
- 20 20 TO EACH... A Certain Ratio, Factory
- 21 19 ODSHAPPE, Raincoats, Rough Trade
- 22 25 CONCRETE, 999, Albion
- 23 24 HEART OF DARKNESS, Positive Noise, Statik
- 24 1 IN THE KINGDOM OF DUB, Scientist, Kingdom
- 25 21 ME WHO DARES WINS, Theatre Of Hate, BSSSS
- 26 22 LIVE AT THE COUNTER EUROVISION '83, Misty In Roots, People Unite
- 27 23 THE BLUE MEANING, Toyah, Safari
- 28 26 PRAYERS ON FIRE, Birthday Party, AAO
- 29 30 CHAPPAQUIDICK BRIDGE, Poison Girls, Crass
- 30 1 THE ULTIMATE ACTION, Action, Edel

COMPILED BY ALAN JONES FOR RS RESEARCH FROM A NATIONWIDE PANEL OF 48 SPECIALIST SHOPS.

Songwords

KIM WILDE Water On Glass On RAK Records

Cascading down there's a sound vapourising
into vision
It's a sound in my head
And I feel that it shuts me in a prison
Say it won't last - say it will pass
Always the sound in my head
Can you hear it - can you hear it?

Water on glass running down again
Water on glass - that sound
Water on glass - running down again
Help me - the sound of running waters coming
down.

Dancing away - like the lights on moving
coloured river
Sounds in my head seem to run
And again I feel a shiver
Say it won't last - pray it will pass
Always that sound in my brain
Can you hear it - can you hear it?

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ROCK 'N' ROLL

SINGLES

- 1 2 DOIN' THE BOOGIE, Ray Neale and the All Stars, Juke-Boy
- 3 BIG TEN INCH, Wynonie Harris, King
- 5 WHEN WE GET MARRIED, Dream Lovers, Lost Nite
- 7 LATCH ON, Ron Harragan, MGM
- 9 BIG BOPPERS WEDDINGS OF THE YEAR, Big Bopper, Mercury
- 10 GREEN DOOR, Shakin' Stevens, Epic
- 7 - GOD BLESS ROCK 'N' ROLL, Billy Haley, Sonel
- 8 - SPINNING ROCK BOOGIE, Hank C Burnett, Sonel
- 9 - LET'S GO, Routers, Warner Brothers
- 10 - LIGHTS OUT, Jerry Byrnes, Specialty

ALBUMS

- 1 2 THE SOUND OF FURY, Billy Fury, Decca
- 3 MGM ROCKABILLY COLLECTION - VOL 2, Various, MGM
- 1 TOMMY STEELE STAGE SHOW, Decca
- 4 5 THE COLLECTORS HANK WILLIAMS VOL 4, MGM
- 5 - CHESS & CHECKER DOO WOP, Various, Chess
- 5 10 HOWLIN' WOLF, Chess
- 7 - SONNY CURTIS STYLE, Sonny Curtis, Vira
- 8 BLUE RIDGE RANGERS, Various
- 8 - SKIN IT UP, Shakin' Pyramids, Virgin
- 10 - ROCKABILLY BOOGIE, Various, MCA

PICK TO CLICK: CLIFF SINGS, Cliff Richard, Columbia

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

HEAVY METAL

- 1 LADY, Axis, 45, Metal Minded Records
- 2 GET ME OUTTA THIS PLACE, Rose Tattoo, Demo
- 3 GANGLAND, Tygers of Pan Tang, from 'Spell Bound' LP, MCA
- 4 MEAN STREET, Van Halen, from 'Fair Warning' LP, Warner Bros
- 5 GOOD MORNING, Blackfoot, from 'Marauder' LP, Atco
- 6 LIONHEART, Lionheart, Demo Tape
- 7 URGENT, Foreigner, from 'Foreigner 4', Atlantic
- 8 LOVES POWER, Holocaust, 12", from 'Heavy Metal Mania', Phoenix
- 9 TAKE MY LIFE, Turbo, from '3 Track EP', Cargo
- 10 UNCHAINED, Van Halen, from 'Fair Warning' LP, Warner Bros
- 11 MESSIAH, Axis, 45, Metal Minded Records
- 12 FAST LANE, Sparta, 45, Suspect
- 13 MOUNTAIN LADY, Status Quo, from 'Never Too Late', Vertigo
- 14 EARTH MOTHER, Samson, from 'Shock Tactics', RCA
- 15 BITE THE BULLIT, Gillan, from 'Future Shock', Virgin
- 16 WITCH HUNT, Rush, from 'Moving Pictures', Mercury
- 17 POLICE PATROL, Vardis, from 'The Worlds Insane', Logo
- 18 EVIL FANTASIES, Judas Priest, from 'Killing Machine', CBS
- 19 I'M THE ONE WHO LOVES YOU, A to Z, 45, Polygram
- 20 CAT SCRATCH FEVER, Ted Nugent, 45, Epic

Compiled by: The Tynesider, (formerly Sizzling House) Tuesday Rock Club, Sallwell Road, Gateshead, Tyne & Wear

CHART FILE

IN LESS than four years, Nile Rodgers (born New York City, 19 Sept, 1952) and Bernard Edwards (born Greenville, North Carolina, 31 Oct, 1952) have established themselves as songwriters and producers of the highest calibre.

Their latest chart success — Debbie Harry's solo debut 'Backfired' — is the 17th hit penned and produced by the duo since Chic's 'Dance Dance Dance' (Yowah Yowah Yowah) made its charts debut on 26 November 1977. Rodgers and Edwards are, of course, members of Chic along with highly-rated drummer Tony Thompson and former back-up singers Alfa Anderson and Luci Martin who replaced Norma Jean Wright after 'Dance Dance Dance' and 'Everybody Dance'. Norman Jean has since cut a handful of records for Bearsville, all written and produced by Rodgers and Edwards including the underrated 'High Society' and 'Saturday Night'. The first artist Rodgers and Edwards worked with outside the framework of Chic, Norma Jean remains the only one not to have benefited with a hit.

Rodgers and Edwards have also worked with Sister Sledge, Sheila & B Devotion, Diana Ross and most recently Debbie Harry, whilst continuing to deliver a Chic album a year. In total they've written 105 and produced 110 songs which have been committed to vinyl since 1977. Such a staggering workrate has, not surprisingly, dulled their inventiveness somewhat and the formula is wearing a little thin. Nevertheless they remain excellent tunesmiths and adventurous producers capable of carving out long-term careers — though the occasional sabbatical wouldn't come amiss.

The influence of Rodgers and Edwards has spread far beyond the hits they've written. Narada Michael Walden and Jacques Fred Petrus (producer of Change and the B.O. Band) have obviously studied the Chic formula closely and come up with their own variations on it. And Queen's 'Another One Bites The Dust' borrows unashamedly from ideas first explored on early Chic hits. Here's a complete rundown of the hits of Nile Rodgers and Bernard Edwards ranked in order of chart position and weeks on chart, and excluding the current 'Backfired'. 1 'Upside Down' — Diana Ross (No 2); 2 'Rapper's Delight' — Sugarhill Gang (No 3); 3 'I Want Your Love' — Chic (No 4); 4 'Good Times' — Chic (No 5); 5 'My Old Piano' — Diana Ross (No 5); 6 'Dance Dance Dance' (Yowah Yowah Yowah) — Chic (No 6); 7 'He's The Greatest Dancer' — Sister Sledge (No 6); 8 'Le Freak' — Chic (No 7); 9 'We Are Family' — Sister Sledge (No 8); 10 'Everybody Dance' — Chic (No 9); 11 'I'm Coming Out' — Diana Ross (No 13); 12 'My Forbidden Love' — Chic (No 15); 13 'Lost In Music' — Sister Sledge (No 17); 14 'Spacer' — Sheila & B Devotion (No 18); 15 'My Feet Keep Dancing' — Chic (No 21); 16 'Got To Love Somebody' — Sister Sledge (No 34).

Shakin' Stevens' cover of the 1956 Glen Mason / Frankie Vaughan hit 'Green Door' glided effortlessly to No 1 last week from its debut position of No 22. In the 29-year history of the British charts only one record — The Beatles' 'Hey Jude' in 1968 — has climbed further to reach the summit.

A complete list of records which have climbed from outside the Top 15 to No 1 in a single leap: 27 to 1: 'Hey Jude' — Beatles (Sep 14, 1968); 22 to 1: 'Green Door' — Shakin' Stevens (Aug 1, 1981); 21 to 1: 'Just Like Starting Over' — John Lennon (Dec 20, 1980); 19 to 1: 'If Paradise Is Half As Nice' — Amen Corner (Feb 15, 1969); 'Love Me For A Reason' — Osmonds (Aug 31, 1974); 17 to 1: 'Get Off My Cloud' — Rolling Stones (Nov 6, 1965); 16 to 1: 'I Hear You Knocking' — Dave Edmunds (Nov 28, 1970); 'Chirpy Chirpy Cheep Cheep' — Middle Of The Road (Jun 19, 1971); 'Young Love' — Donny Osmond (Aug 25, 1973); 'Dancing Queen' — Abba (Sep 4, 1976).

There have, of course, also been many records which made their chart debuts at No 1 — the most recent 'Stand And Deliver' by Adam & The Ants on June 6 this year — but these have been well documented in previous Chartfiles.

When it first entered the BMRB charts at No 80 on February 18, 1978 and promptly disappeared the following week there could be few chart observers willing to bet that Meat Loaf's 'Bat Out Of Hell' album would go on to spend over three years in the chart and achieve multi-platinum status. But that's just what it has done.

After its shaky start the album returned to the chart on April 4, 1978 and stayed there for 32 weeks spawning three hit singles: 'You Took The Words Right Out Of My Mouth' (No 33), 'Two Out Of Three Ain't Bad' (No 32) and the title track which, with the help of a blood-red vinyl 12-inch, peaked at No 15.

Four more times it made the charts and four more times it dropped out until on 23 December 1978, it returned for its seventh, as yet unbroken, chart run adding a further 136 weeks to its weeks on chart, bringing its grand total to 174. Amazingly 'Bat' has never made the Top 10, peaking at No 11 on 3 June 1976 and 24 February 1979. Last week it moved up to No 12, and, as its sales continue to hold up in a contracting market it may yet snatch a well-deserved top ten placing. . . . ALAN JONES

FUTURIST

- 1 HARD TIMES/LOVE ACTION, Human League, 12", Virgin
- 2 TAINTED LOVE, Soft Cell, 12", Some Bizarre Label
- 3 I DON'T WANT TO LIVE WITH MONKEYS, Higsons, 7", Romans in Britain
- 4 LOVE SONG, Simple Minds, 12", Virgin
- 5 ROCK ON, David Essex, 7", CBS
- 6 DANCING UNDER COVER, Future Toys, 7", S & T Label
- 7 DOMINO DANCE, Logic, from 'Logic System' LP, (Japanese Import), Express Records
- 8 TAINTED LOVE, Ruth Swan, 7", Spark
- 9 DEMISSUS OLINI, DHS, 7", Virgin
- 10 OUT COME THE FREAKS, Was Not Was, Z Records
- 11 ON THE ROAD AGAIN, Rockets, LP (German Import), Ariola
- 12 BRAZIL! CHOCLO, Marla Elena, LP, Liberty
- 13 AIR MAIL SPECIAL, Ella Fitzgerald, 7", His Masters Voice
- 14 BANAL, Bill Nelson, from 'Quiet Dreaming' LP, Mercury
- 15 ARABIAN NIGHTS, Slouxsie and the Banshees, from 'Ju Ju' LP, Polydor

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

REGGAE

- 1 4 NO WOMAN NO CRY, Bob Marley, Island
- 2 WOMAN, Roddy Thomas, Folemo B
- 5 I'VE GOT TO LET HIM KNOW, Lorraine, Mass Media Music
- 4 1 TO THE FOUNDATION, Dennis Brown, Music Work
- 3 TAKE CARE OF YOURSELF, Junior English, Form
- 6 SO IN LOVE, Paulette Walker, Arroz
- 7 - RISE AND SHINE, Bunny Waller, Philharmonic
- 8 I WANT TO BE, Delroy Dinnoch, S & G Records
- 12 DAYDREAMING, Elton Ellis, Smokey
- 7 7 ALL NIGHT JAMMIN', Sowell Radicks, Dread At The Controls
- 11 LET ME LOVE YOU, Blood Sisters, Sound City
- 12 9 FEEDBACK, Al Campbell, JM Music
- 13 10 WA - DD - DEM, Est - A - Mousse, Greensteaves
- 14 11 IT'S TRUE, Donna Roden, Frantic
- 15 13 LOVE A DUB, Ranking Dread, Greensteaves
- 16 18 WANDERING, Eric Garden, Inner City
- 17 - I NEED A WOMAN, Hugh Griffiths, Arts & Craft
- 18 15 WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
- 19 - GUN MAN, Michael Prophet, Greensteaves
- 20 14 ANOTHER ONE BITES THE DUST, Clint Eastwood & General Saint

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

READER'S CHART

WE ASKED for your chart suggestions and this week it's an Australian chart . . . all the way from Station 3XY in Melbourne, Victoria.

AUSTRALIAN TOP SINGLES

- 1 2 STARS ON 45, Stars On 45, Mercury
- 2 1 BETTE DAVIS EYES, Kim Carnes, EMI-America
- 3 4 GOTTA PULL MYSELF TOGETHER, Nolans, Epic
- 4 8 DEV-O LIVE, Davo, Warner Bros
- 5 5 BAD HABITS, Billy Field, WEA
- 6 6 KIDS IN AMERICA, Kim Wilde, Rak
- 7 3 THIS OLE HOUSE, Shakin' Stevens, Epic
- 8 7 TURN ME LOSE, Loverboy, CBS
- 9 9 WHO CAN IT BE NOW?, Max At Work, CBS
- 10 13 IF YOU LEAVE ME CAN I COME TOO?, Manalix Anything, Regular
- 11 12 VIENNA, Ultravox, Chrysalis
- 12 11 THEY WON'T LET MY GIRLFRIEND TALK TO ME, Jimmy & Boys, Avenue
- 13 10 ALL THOSE YEARS AGO, George Harrison, Dark Horse
- 14 16 THINGS DON'T SEEM, Australian Ewii, EMI
- 15 - PLANET EARTH, Duran Duran, EMI
- 16 18 MAKING YOUR MIND UP, Bucks Fizz, RCA
- 17 - BEING WITH YOU, Smokey Robinson, Motown
- 18 19 ROCK & ROLL DREAMS COME THROUGH, Jim Steinman, Epic
- 19 15 KEEP ON LOVING YOU, Red Speedwagon, Epic
- 20 20 SLOW HAND, Pointer Sisters, Planet

VIDEO

- 1 (16) ASBA VOLUME II, Distributor, Intervention
- 2 (11) GARY NUMAN: The Touring Principle '78, Warner Bros
- 3 (1) CABARET, Rank
- 4 (3) BREAKING GLASS, VCL
- 5 (2) BLONDIE: Eat To The Beat, Brent Walker
- 6 (7) ASBA VOLUME I, Intervention
- 7 (8) SYMPATHY FOR THE DEVIL, Iver
- 8 (18) MOTORHEAD, Spectrum
- 9 (12) WOODSTOCK, Warner Bros
- 10 (5) A STRANGE CASE OF ALICE COOPER IN CONCERT, Magnetic Video
- 11 (4) THE ROSE, Magnetic Video
- 12 (5) STAMPING GROUND (Pink Floyd/Various Artists), Intervention
- 13 (9) DAVID SOUL IN CONCERT, TVT
- 14 (13) IRON MAIDEN, EMI
- 15 (17) ELTON JOHN IN CENTRAL PARK, VCL
- 16 (14) ROD STEWART LIVE IN LA, Warner Bros
- 17 (15) KING CREOLE, Magnetic Video
- 18 (20) ELVIS IN HAWAII, Mountain Video
- 19 (10) TO RUSSIA WITH ELTON, PRT
- 20 (19) THE JAMES BROWN STORY, JVC

Compiled by: HMV, Oxford Street, London W1

YESTERYEAR

ONE YEAR AGO (August 2, 1980)

- 1 USE IT UP AND WEAR IT OUT, Odyssey
- 2 MORE THAN I CAN SAY, Leo Sayer
- 3 UPSIDE DOWN, Diana Ross
- 4 XANADU, Olivia Newton-John/Elton John
- 5 BABOUSHKA, Kate Bush
- 6 COULD YOU BE LOVED, Bob Marley & The Wailers
- 7 THERE THERE MY DEAR, Daxx's Midnight Runners
- 8 JUMP TO THE BEAT, Stacy Lattimore
- 9 WINNER TAKES IT ALL, Abba
- 10 CUDDI/ I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners

FIVE YEARS AGO (August 7, 1976)

- 1 DON'T GO BREAKING MY HEART, Elton John and Kiki Dee
- 2 A LITTLE BIT MORE, Dr Hook
- 3 JEANS ON, David Dundas
- 4 THE ROUSSOS PHENOMENON, Demis Roussos
- 5 MISTY BLUE, Dorothy Moore
- 6 HEAVEN MUST BE MISSING AN ANGEL, Tavares
- 7 KISS AND SAY GOODBYE, The Manhattan 5
- 8 NOW IS THE TIME, Jimmy James and The Vagabonds
- 9 YOUNG HEARTS RUN FREE, Candii Station
- 10 HARVEST FOR THE WORLD, The Isley Brothers

TEN YEARS AGO (August 7, 1971)

- 1 GET IT ON... 1 Rax
- 2 NEVER ENDING SONG OF LOVE, The New Seekers
- 3 CHIRPY CHIRPY CHEEP CHEEP, Middle of the Road
- 4 DEVIL'S ANSWER, Atomic Rooster
- 5 CO CO, The Sweet
- 6 ME AND YOU AND A DOG, The Scaffold
- 7 TOM TOM TURNAROUND, New World
- 8 I'M STILL WAITING, Diana Ross
- 9 MONKEY SPANNER, Dave and Ansell Collins
- 10 WON'T GET FOOLED AGAIN, The Who

FIFTEEN YEARS AGO (August 6, 1966)

- 1 WITH A GIRL LIKE YOU, The Trojans
- 2 OUT OF TIME, Chris Farlowe
- 3 BLACK IS BLACK, Los Bravos
- 4 THE MORE I SEE YOU, Chris Montez
- 5 GET AWAY, George Fame
- 6 LOVE LETTERS, Elvis Presley
- 7 MAMA, Dave Berry
- 8 I COULDN'T LIVE WITHOUT YOUR LOVE, Petula Clark
- 9 SUNNY AFTERNOON, The Kinks
- 10 GOIN' BACK, Dusty Springfield

TWENTY YEARS AGO (July 29, 1961)

- 1 TEMPTATION, The Everly Brothers
- 2 WELL I ASK YOU, Eden Kane
- 3 HELLO MARYLOU/TRAVELLIN' MAN, Ricky Nelson
- 4 RUNAWAY, Del Shannon
- 5 HALFWAY TO PARADISE, The Fouries
- 6 A GIRL LIKE YOU, Cliff Richard
- 7 YOU DON'T KNOW, Helen Shapiro
- 8 PASADENA, The Temperance Seven
- 9 YOU ALWAYS HURT THE ONE YOU LOVE, Clarence Frogmen-Henry
- 10 ROBERTO, Petula Clark

TWENTY FIVE YEARS AGO (August 4, 1956)

- 1 WHY DO FOOLS FALL IN LOVE, Frankie LYNN and The Teenagers
- 2 WHATEVER WILL BE WILL BE, Doris Day
- 3 A SWEET OLD FASHIONED GIRL, Teresa Brewer
- 4 I'LL BE HOME, Pat Boone
- 5 WALK HAND IN HAND, Tony Martin
- 6 BLUEBOTTLE GREEN, The Goons
- 7 MOUNTAIN BLENERY, Mel Torme
- 8 ALL STAR HIT PARADE, Various Artists
- 9 WAYWARD WIND, Tex Ritter
- 10 WAYWARD WIND, Gogi Grant

THAT OLD AGE QUESTION

ANOTHER WEEK and another page of witty, erudite and informed correspondence. And no Numanoid nutters either, I promise you that. But don't worry because we've got something equally boring - the Toyah Tedlum Tremours. So off we go with a sample dip into the pile.

NEVER HAVE I read such pathetic rubbish as the letter by "An average teenager who can see through Toyah's facade" (Record Mirror 18/7/81). He is more than likely a less than average old geezer who can't see through anything without his glasses.

Toyah is one of the most original, exciting and honest singers ever to hit the music scene and at 23 years of age is not exactly an ancient old biddy cashing in on today's youth's feelings. William Cox, Shropshire.
 •Hmmm. The name looks suspiciously like an anagram of Mrs. Wilcox (Toyah's Mum) but the over the top style gives you the basic idea. Try another.

I DON'T wish to start a slanging match (don't worry dear, it's already started) but to the "average teenager who can see through Toyah's facade" I would just like to say this.

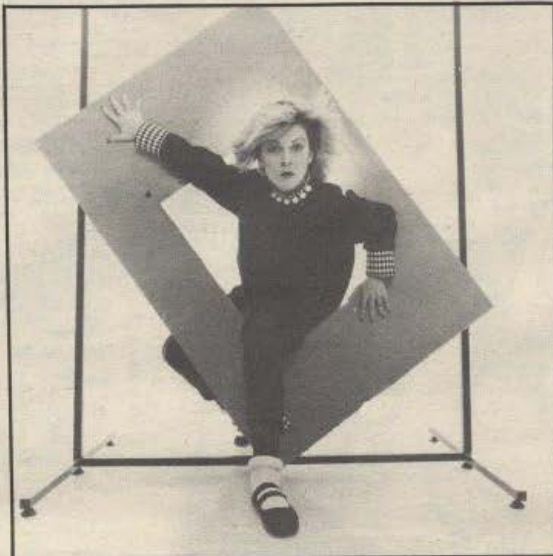
Toyah probably has more in common with today's youth than you do. She too was a teenager once and not so long ago (oh, yeah) and to write something like 'I Wanna Be Free' just shows that she hasn't forgotten what it's like to be a kid (or sound like one too). She understands and cares about what today's youth are going through. She's not cashing in on any of your experiences, she's expressing her own feelings and experiences. Toyah is no fraud, she is a very talented individual... (cont. age 94). An OAP, West Midlands
 •All very touching I'm sure. But I'm far too old to have the faintest idea what it feels like to be a teenager, so we'll carry on to something more interesting.

I'VE HEARD that Phil Collins goes around bashing people up all the time. Surely this can't be true?
 I know he looks a bit of a meanie but I can't believe he has a cruel streak. The story I heard was that he threw a goldfish bowl at a reporter who annoyed him. The journalist had to have six stitches in his face and the goldfish died.
 Peter Koonig, Blackpool.
 •No, no, no. You've got it all wrong. The goldfish had to have six stitches in his face and the journalist died.

COULD WE please have some news on the fabulous one and only Billy Joel. I have been reading your paper for yonks and the only article on him was when you reviewed his last single, 'Sometimes A Fantasy'. So have a heart and say something about Billy Joel.
 Allison, Clapham, London.
 •Glad to oblige you Allison: Billy Joel is one of the many people who rarely feature in Record Mirror.

HI MAN. Have you heard the great new Duran Duran album. Those guys are some fab guys, man. Playing futurist bands on my show makes me sound really hip and in with today's scene. Don't ya think, man! Hey, I really am a cool guy, y'know. I guess I'm really hip.
 Peter Powell, BBC Radio One, London.
 •The Forgery Squad are investigating this letter.

WHAT DOES "average teenager" mean when he / she opens his / her letter with "Toyah must be the most conceited and false personality of this decade"?



The youthful TOYAH inches her way toward her critics on her arthritic support cradle.

•Exactly what he / she says, I would imagine. But anyway that subject's closed, so goodbye.

I THINK your page is the most interesting, enlightening and fascinating page in Record Mirror. And that you are the most talented, intelligent and witty journalists of all time. (Aw, shucks).
 Do you think because of your power and position you could get those small minded idiots to interview Donna Summer, a woman who, like you, has influenced many. (Gulp).
 If you don't I shall amputate a certain part of your anatomy (not your big toe) with blunt scissors (oooh!) and preserve it for all to see on my mantel piece in a glass jar. The Hooded Axeman, Bolton.
 •Hmmm. A magnifying glass jar, eh!

I'D LIKE to get my hands on that creep Robin Smith (just name the time and place, dear), the jerk who wrote the humour and wit (Wot!) about Rainbow when they were playing at the Rainbow in London.
 OK, I accept he's a critic (Ha, ha, ha, Pause while Mailman falls cackling to the floor) but that does not give him the right to insult Ritchie Blackmore and his band. (Long boring bit about the Smith 'critique', cut for reasons of paste) I suppose Mr Smith dreams about the long, lost days of Deep Purple.
 Andrew Winters, Buxton, Norfolk.
 •Let you in to a secret, dear. I wouldn't say Robin Smith was old, but when he turns his pacemaker to 'low' and dozes off at his desk every afternoon, the old codger starts humming selections from 'The Desert Song'.

TO THOSE people who wrote to slag off Gary Numan, I'd just like to say this.....
 •How did that sneak in? I said no Numanoids. Go clearoffoutta it.

WHAT THE hell do I have to do to get my letter printed on your page? (Pay the money like everyone else).
 Since that pig Sunie (No dear, in English she is a sow) reviewed the single 'Live Transmission' by the Icelandic group Peyr (titter) in May I've been writing to you to tell you a thing or two.

I just can't believe that you're still prejudiced against Icelanders. I don't like the group Peyr at all (so what's all the fuss) but what I'd like to point out to this ignorant Sunie is that he/she (yes, we've been trying to work that one out too) doesn't know what she's talking about when she labels us 'Eskimo land'. My dear, you're simply ages behind the times. Either you are just plain stupid or blinded by your prejudice.
 Linda Tudor, Reykjavik, Iceland.
 •Quasi Korean boiler Sunie is neither stupid (it says here) nor prejudiced against Icelanders (specifically). It's just that it's difficult to take foreigners seriously. Oh God, here's another one.

AFTER READING your article on The Exploited by Bob Flynn (Record Mirror 11/7/81), I've come to the conclusion that he composed it while conipated on the bog. I couldn't make head nor tail of the load of crap he'd written. (That's because you're a foreigner, dear).
 Also the little comment at the end of the article was prejudiced. (Oh no, not again). If punk is dead, then so's all the rest including the gay futurists. Bob Flynn writes out of his arse and only appreciates bad taste. Oma Omen, Belgium.
 •In that case dear, he should absolutely love your letter.

TOYAH MAY not be a teenager but she has certainly done a lot for the people in that age group. She's a highly individual person...
 •Which is more than one can say about the people who write letters about her. Go on, clear off I said.

YOUR PAGE bores me to laughter...
 •Yes, and your letter did the same for me.

I'M A headbanger and I want to know why you keep putting gey queers in the middle of your paper? (Because they're better looking than poxy headbangers). How about printing some proper posters such as Judas Priest, Motorhead or even Black Sabbath. They've got more fans than all these poxy mods and queers will ever have.

Just one of the headbangers from Sheffield.
 •And if they're all like you my heart goes out to the bands.

A FEW weeks ago Chuck Wagon, of the Dickies, tragically died after he pulled the trigger of a .22 calibre pistol which was held to his head. (Some Dickie, eh) For some reason you did not inform us of this.
 When Presley, Lennon, Marley etc. died there were front page headlines on every paper under the Sun. (Oh, very droll). I know the Dickies aren't all that famous but they at least deserve a mention.
 Francis Doyle, Kirkby, Merseyside.
 •Now they're not one. I only hope the rest of the band don't feel they have to pull a similar trick just in order to get some press.

THERE SEEM to have been a lot of letters concerning Whitesnake printed on your page recently.
 Lionel Atwill, Hepton Cross, Norfolk.
 •And yours was another one, wasn't it, dear.

I REALLY don't know why I buy Record Mirror when it's so prejudiced. (You're not foreign by any chance, are you?) I agreed with the review of Duran Duran's first tour. Their lights were brilliant but I ask you what about Gary Numan's first tour. (The crafty sods, they're slipping old pasty podge into the middle of the letters now, to fool me) If I remember rightly it was slagged off to death. 'Venetian Blinds' or something stupid I think it was, called by your idiot reviewers.
 Well, I think that you can see Duran Duran being big in the future and are creeping round them like slime. After all, you've made one mistake, better not make two.
 The Madman, Lymington, Hants.

PS: Have you read Gary Numan Fan Club Letter No. 5?
 •Yes, there's a roll of it out in the loo.
 REGARDING LAST week's letter destructively attacking Toyah...
 •Ah, No, get it out of here... (Shot of Mailman running gibbering into the sunset pursued by angry Toyah fans).

ABOUT 6 (CIGARETTE - CARB 5)

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- 19 - HAVERTON - WEST
- 20 - HAVERTON - WEST
- 21 - HAVERTON - WEST
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