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SINGLE**

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AND INTERVIEW

MADNESS/SAXON ALBUMS

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Barry offer

HMV RECORD shops and Arista Records are offering Manilow concert tickets to purchasers of the new Barry Manilow LP or cassette, *If I Should Love Again*. There are 1,000 tickets available at HMV shops in five major cities on Thursday, October 1 at 9.30 am.

If you buy the new Barry Manilow album that morning, you are entitled to buy one pair of tickets for his concert in that town. In London you can buy the tickets from HMV shop, Oxford Street. There are 50 pairs of tickets for each night of four nights, from £20, £17.50, £15 and 100 pairs of tickets for January 15 at the same price. The venue is the Albert Hall, January 11 - 15 inclusive.

At Birmingham tickets available at HMV shop, New Street, Birmingham, 100 pairs of tickets for each night of two nights at £12.50. The concert at National Exhibition Centre, January 17/18.

At Manchester tickets available at HMV shop, 48/50 Market Street, Manchester. 100 pairs of tickets for each night of three nights at £12.50. The show is at The Apollo, January 20-22.

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For Edinburgh get your tickets at the HMV shop, 12-14 St James Centre, Edinburgh. 100 pairs of tickets for each night of two nights at £10. The show is at the Royal Highland Show Centre, Ingliston, January 29/30.



POLICE PATROL

THE POLICE who have just released their new album *Ghost In The Machine*, and are currently at No 2 in the singles chart with *Invisible Sun*, start a major tour at Wembley Empire Pool on December 14.

The group will play a

series of dates throughout the country, but no details are confirmed as yet. Andy Summers, guitarist with the group, said on BBC's *Round Table* programme last week that these dates would be part of a world tour.

Subs single

UK SUBS are releasing a new single called *Countdown* to coincide with their British tour. The band's fifth album, *Endangered Species*, will be released at the end of October.

The UK Subs are undertaking a 55-date European tour starting on October 7 at Glasgow. Tiffany's, it continues at Aberdeen Victoria 8, Middlesbrough Gaskins 9, Cambridge Corn Exchange 10, Stevenage Bowes Lyon 11, Hammersmith Palais with special guests Anti Pasti and Chron Gen 12.

Derby Rainbow 13, Retford Porterhouse 14, York TA Centre 15, Birmingham Digbeth Hall 16, Manchester Poly (2 shows) 17, Wigan Pier 18, Malvern Winter Gardens 19, Cardiff Top Tank 21, Bath Pavilion 22, West Runton Pavilion 23, Gillingham Central Hall 25.



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NEWS EXTRA

SLADE ARE setting out on the road again just before Christmas. The early seventies stars — who had hits with numbers like 'Goodbye To Jane' and 'Cum Feel The Noize' — start their tour at July City Hall on December 8. Then: Lancaster University 9, Liverpool Royal Court 10, Ipswich Gaumont 11, Reading Top Rank 13, Cardiff Sophia Gardens 14, Bourne Mouth Winter Gardens 15, Nottingham Rock City 16, Newcastle City Hall 18, Birmingham Odeon 19 and London Hammersmith Odeon 20. The group, who currently have a single out entitled 'Lock Up Your Daughters', release an album around the same time.

PIGBAG BRING out a new single on October 12 entitled 'Sunny Day'. It follows up their acclaimed 'Papa's Gotta Brand New Pigbag' number. The band also take on a few dates at: London King's College October 16, Manchester University 24, Leeds Tiffany's 25, Oxford



LANDSCAPE: new single, *European man*

Scamps 25, York TA Centre November 4, Coventry Warwick University 5 and Norwich East Anglia University 6.

FILM STAR Mel Brooks goes into recording and releases his debut single this week. The actor / writer / director who made films like 'Blazing Saddles' and 'Young Frankenstein' is releasing a single 'It's Good To Be King Rap — Part 1 & 2', which is inspired by his new comedy film 'History Of The World' — Part 1' which opens next week. The record features Pamela Stephenson on the cover and is also out on 12-inch.

HEADBANGERS GET a chance to show their true colours this weekend in a sponsored 12-hour headbang at the Edinburgh Abercorn Inn, Portobello Road. Starting at 11.30 am on October 3 it goes on until midnight. Dead On Arrival will be the live band featured.

FUTURIST BAND Landscape — who hit the charts with 'Einstein A Go Go' — bring out a new single this week entitled 'European Man'. The track is featured on their chart album 'From The Tea Rooms Of Mars To The Hell-Holes Of Uranus', but a new album is due to be released early next year.

HEAVY METAL band Budgie are to play a one-off gig at the London Hammersmith Odeon on October 8. Following the current trend, people with a UB40 Dole Card will be admitted for £1, while the full price for tickets is £2.50 and £2. Support band are Wild Horses, who recently had a line-up change when Brian Robertson left the band.

Tour by Doll

DOLL BY DOLL, shortly to embark on a major British tour, have changed their line-up. Founder members Jackie Leven and Jo Shaw remain while the rhythm section, Dave McIntosh and Tony Waite, are replaced by Andy Anderson on drums and John Read on bass.

The final decision came after the band's recent sell-out London dates and the release of what many consider their finest single to date, "Caritas". It runs concurrent with the group's shift of musical emphasis.

The two new Dolls both have a distinguished musical pedigree. Bass player John Read has just completed a series of dates with Taj Mahal, was in the original line-up of Sox and is an in-demand session musician.

Andy Anderson, who joins on drums, is also an experienced session player as is ex-Steve Hillage and ex-Jimmy Pursey.

The new Doll By Doll can be seen early in October when they hit the road on a comprehensive UK tour. Dates are: Glasgow, Queen Margaret's University, October 9, Dundee University, 10, Glenrothes, Lomond Centre 11, Edinburgh, Napier College 12, Newcastle University 13, Huddersfield Polytechnic 14, Sheffield, Limit 15, Stafford, North Staffs Polytechnic 16, Warwick University 17.

Leeds, Warehouse 20, Bradford University 21, Manchester Polytechnic 22, Leicester Polytechnic 23, Wolverhampton Polytechnic 24, Norwich, University of East Anglia 25.

Swindon, Brunel Rooms 27, Bournemouth, Town Hall 28, Oxford Polytechnic 29, Birmingham Polytechnic 30, Bristol Polytechnic 31.



NUMAN FLIES HOME

NEWS IN BRIEF

GERMAN HEAVY metal star Michael Schenker has promised to play Bradford St George's Hall again, having pulled out last week because of a fight with a member of the band — leaving fans stranded outside.

LOVERS ROCK reggae Gregory Isaacs flies in from Jamaica to take on a string of dates here. The singer, who has just released an album 'More Gregory' plays: Manchester Russell Club October 16, Leeds University 17, London Rainbow 18, Brighton Top Rank 9, Sheffield Top Rank 20, Nottingham Palais 22, Huddersfield Cleopatra's 23, Aylesbury Friars 24, Cardiff Sophia Gardens 27 and Birmingham Locarno 28.

REGGAE veteran John Holt — who has hits with 'The Tide Is High' and 'Help Me Make It Through The Night' — is coming in for one date at the London Venue. He plays the gig on November 6 and tickets are £3.50.

ZZ TOP will now only play one British date at the London Hammersmith Odeon on October 26. The band have cancelled their London date on October 29 and the Liverpool date on the 28th.

VOYAGER TAKE on their first British tour for two years this month, guesting with Greg Lake. An album simply called 'Voyager' comes out on October 9 and single follows later entitled 'Rosie'!

HEAVY METAL band Stray are coming back to make their first appearance for years. The re-formed band play: Colwyn Bay Dixieland Bar, October 1, Sunderland Mayfair 2, Scunthorpe The Priory 3, Leeds Florde Green Hotel 4, Uxbridge Brunel University 5, Oxford Scamps 12, London Marquee 14, Gillingham Central Hotel 16, Retford Porterhouse 17, London Southall White Hart 18, West Runton Pavilion 24 and London Middlesex Polytechnic November 6.

THE REMIPEDS take to the road again, following lead singer Ozzie Orzell fracturing his collar bone. The band play: Brighton Polytechnic October 3, London Dingwalls 6, Newland Park College 8, London Queen Elizabeth College 9, Portsmouth Polytechnic 10, London Half Moon 11, Rock Garden 17, 101 Club 23, Coventry Warwick University 31, London Kingston Polytechnic November 5, London Southbank Polytechnic 6, Chelsea College 7, Swindon Brunel Rooms 10, Brighton New Regent 12 and Cambridge Sound Cellar 13.

LINDISFARNE TAKE on a tour this month, and will have an album released shortly. The group kick off at Bradford Queens College October 1, Reading Hexagon 2, Chippenham Goldiggers 3, Hul City Hall 4, Sunderland Empire 6, Ayr Pavilion 7, St Andrews University 1, Strathclyde University 9, Leeds University 10, Lancaster University 11, Manchester UMIST 12, Sheffield University 13 and Loughborough University 14.

PSYCHEDELIC REVIVALISTS Mood Six play a "hip horror happening" at the London Dungeon on October 3. Tickets are available now at £3.50.

Ozzy on the way

OZZY OSBOURNE will start the European leg of his tour on October 30, arriving in England on December 1 with a gig at Leicester, De Montfort Hall.

He continues at Liverpool, Royal

Court 2, Edinburgh Playhouse 4, Glasgow Apollo 5, Newcastle City Hall 8 and 7, Manchester Apollo 18, Leeds Queens Hall 19, Stratford Bingley Hall 22, London Hammersmith Odeon 24 and 26.



Numan flies home

GARY NUMAN flew home on Monday after a spy ordeal in India. Gary and his co-pilot Bob Thompson were on a round - the - world trip in their Cessna light aircraft when engine trouble forced them to land at Visakhapatnam, a "sensitive" military zone.

Their £30,000 plane was impounded while their innocence was proved, and Gary and Bob Thompson were kept under guard at a hotel.

Numan said he was going back to India before the end of the week with an engineer to do the repairs. After that they face the toughest part of their trip — over the shark-infested Bay of Bengal and the jungle en route to Bangkok.

HAZEL O'CONNOR'S

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 - 15 Bradford St Georges Hall
 - 17 Newcastle City Hall
 - 19 Birmingham Odeon
 - 20 Ipswich Gaumont
 - 22 Sheffield City Hall
 - 23 Manchester Apollo
 - 24 Liverpool Royal Court Theatre
 - 26 Brighton Top Rank
 - 27 Leicester De Montfort Hall
 - 28 Hammersmith Odeon
 - 30 Portsmouth Guild Hall

- OCTOBER**
- 2 Bristol Colston Hall
 - 5 Cardiff University



SCARED TO DANCE?



SCARED TO DANCE? Not without reason when your weekly shindig is attended by the Carabinieri. Who? Well, you know how in England we make jokes about the Irish and the Americans extract the piss from Poles?

In Italy it's this sinister set-up which tends to be the butt of considerably less jovial jibes.

However, unlike the stereo-typed beer-swilling Paddy, a Carabinieri man is now renowned for his fun-loving village idiocy. He is, in fact, a member of the special branch of the Italian police.

At Italian gigs his profile is far from low. Rather he's likely to be one of a rash of such souls, occupying the best seats and skulking around the lip of the stage. When Bad Manners play Italy you can bet there'll be a few dozen dancers encroaching upon the same area. In Argenta, a small town between Bologna and Venice, it's bopping as usual before a sudden dispersal. My first reaction is that a minor fracas has broken out. Then the truth becomes brutally clear. Feeling left out amidst the exuberance of the fans, one of these Carabinieri guys has actually pulled a gun on one.

Doug Tremble, largish, hairless singer with Bad Manners is not altogether happy after the gig. Not specifically because of Clint Eastwood or even a couple of technical hitches that pock-marked the set. No, he's suffering at the hands, or should I say mouths, of the local at the hands, or should I say mouths, of the local mosquitoes.

Doug is having more problems than the rest of us, simply because he has a greater expanse of flesh for the biting. Plus he chooses to keep most of it exposed.

Never one to over-dress at the best of times, tonight he's wearing nought but a skimpy 'T' shirt and a pair of cut-off jeans. These have been further minimised by the insertion of a pair of random slashes up each side to provide more breathing space for his ample thighs.

MIKE NICHOLLS finds dancing Italian style a danger to health with the local constabulary joining in. **BAD MANNERS** meanwhile have their own troubles from the unwanted attentions of Italy's fly-by-night population.

A further happy hunting ground for these insatiable insects is, of course his famous bald pate. Well that's as good an excuse as any for instigating the growth of a fresh barnet, I remark.

"Nah", he remonstrates. "Having hair is only being afraid to show off your natural head beauty," he opines. "If you've got any in the first place."

Now Buster is hardly the vainest of individuals and it transpires that the origin of his close shave is far more straightforward. Simply, for a fiver someone dared him to crop the lot and snip, enter rock's most sensational skinhead.

It's hard to imagine an occasion being anything other than a holiday where Bad Manners are concerned. Tonight is no exception and although the venue — a typically plush European disco with a capacity of almost 3,000 — is nowhere near full, upfront there's a riot going on.

This is mainly courtesy of a bevy of closely-shorn local teenagers whose approximation to the prototype GB skin is helped by the adoption of Clockwork Orange vests, boots, and it goes without saying, springy elastic braces.

Such attire might have accounted for the paranoia of our man with the gun but no way were any of these chaps going to cause trouble. A couple were sufficiently fat to merit an invitation from Mr Bloodvessel to dance with him onstage.

Quite intriguing, but then Bad Manners are the sort of band worthy enough to deserve this kind of loyalty. Musically they are

outstanding and although humour may play too major a role for some tastes, there's no doubting the variety and consistently high quality of their songs.

Everything they play, from covers like 'Woolly Bully' and 'Can Can' to less frantic originals like 'Just A Feeling', the serious 'Suicide' and the delightful new single 'Walking In The Sunshine' positively sparkles. Whether this is due to the brilliance of brass section, the confident competence of the rest of the musicians or the insatiable charisma of Buster himself is anybody's guess.

Personally, I put it down to a heavy combination of all three, a very Special Brew, to coin a phrase. But the fact remains that thus far they are not a band who are taken seriously, the comical nature of Buster's persona detracts from their instrumental prowess. Is this not a problem for the band. After all there are seven others apart from Fatty Baldi, all of whom contribute to the song-writing.

"Well it isn't," answers Louis Alphonso, the swarthy, bearded guitarist with another sensible name. "People can take it too seriously. Not that we're devoted but pop stars aren't gods and we take the mick out of ourselves on purpose. That's we're a fun band," he concludes profoundly — "and a touring one."

To say Bad Manners are a touring band is a bit like saying Steve Strange cares about his appearance. To put it bluntly, the band are never off the road, apart from where they're sweating over the next LP or

putting in one of their regular TV appearances.

Not surprisingly, this has taken its toll and for the past few months they have been without the services of Winston Bazoomies, energetic harmonica player, who is still recovering from a severe bout of nervous exhaustion which ultimately culminated in a breakdown.

All the group are reluctant to go into much detail but nonetheless acknowledge that they are — only temporarily, hopefully, deprived of their chief wit and resident loony. This role now seems to have been assumed by Chris Kane, would-be beatnick and all-round Kerouac character down to the last blast of sax.

Though something of a smart Alec, in the genuinely insane stakes he is surpassed by Martin Stewart. Now it's not as if this uncouth youth gets carried away or anything, but I swear when he indulges in the orgasmic delight of one of his dervish keyboard solos, the only part of his eyes you can see are the white bits.

But to have done so would have disturbed a veritable feast of fine vibes, ones which were far friendlier than the last time I'd seen the band. This was at London's Hammersmith Palais where an excess of Seig Heiling morons sought to spoil the gig with their mindless chanting.

What did the group think about the fact that there were obviously numerous NF/British Movement members within their following?

"You better ask Brian, that's his department," quips Gus, the iron-lunged trumpeteer, nodding towards

the group's dusky drummer. "No, quite frankly with one black and two Jews in our ranks, we're not exactly gonna encourage the NF, are we?"

No, indeed, and there's no way of ostracising the offending elements, either. Madness have a similar problem, talking of whom doesn't this geezer look familiar? By Gad, it's Chas Smash, or at least his brother. Do Bad Manners have a spy in the camp?

Now I know this isn't going to be an easy one to swallow, but young Brendan, for such is his name, has just deserted from the French Foreign Legion. Er, elucidate, Brendan:

"Well, I could have got shot on sight if they'd caught me but I'm out of France now," he observes with a superb sense of geography. "though I'll get five years if I go back there."

"My advice to others is don't! Six months in the Pyrenees is far worse than an English nick. I did it the hard way and only got out by crossing the border squashed under the seat of a mobile home."

This info is later substantiated by brother Chas at a preview of the new Madness film. He should know — he arranged the escape in conjunction with his parents.

Little bruvver now travels in the more comfortable confines of Bad Manners' deluxe tour coach, paying his way by helping with security and generally living it up with the band after each show.

The following morning after my particular night before with them all called for the quaffing of gallons of grapefruit juice — a wholeheartedly recommended remedy for even the most persistent HANGOVER.

The band started preparing for a seven-hour ride to their next gig-ol-call. "It's ridiculous," one of them complained "Milan is only 200 miles away yet it's going to take us a whole day to get there."

"That's because of our driver. He stops at practically every service area for a meal. We could write a guide to every wayside cafe in Italy by the time we get back."

Ah, the trials and tribulations of touring! "It's not a tour," corrects Doug as a parting shot, his bald bonce bouncing into his bus, it's a holiday.

As if there could possibly be any shadow of a doubt.

THE POLICE



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News Beat

ONE LINERS ...

OVERPAID, OVERSEXED and over here: yes folks, it's YANKS week here in gossipland; we begin with that sartorial wonder **Mr August Darnell** (guiding light of **Kid Creole And The Coconuts**, for the benefit of you terminally unfashionables who may not be acquainted with the gent), who graced an awe-struck Comic Strip with his presence recently and is about to return to us from Switzerland, where he's been writing songs for the **Kid Creole** musical which will astound Broadway in the spring ... **Grace Jones**, due over soon for her "one man show" (goodness, what confusing times we live in), is having home-buying problems in Noo York; she's ready to fork out nigh on a quarter of a million pounds for a swish pad in Manhattan (the bit that isn't yet a prison camp, you understand) but her prospective new neighbours are up in arms and trying their damndest to keep **That Weirdo** out of their backyard ... meanwhile, **Johnny Ramone**, who is neither overpaid nor over here but is very probably the other thing, is being dragged through the US divorce courts by his everloving, who claims that he forced her to have sex with other men — heavens, if you were married to a Ramone, would you need forcing to look elsewhere? ... wot about the Brits, then? well to start with the Irish, bass-playing **All of Stiff Little Fingers** was dining out with excitable colleague **Jake Burns** to celebrate his forthcoming wedding (the bride was not present) — anyway, the poor chap got home to find his precious Ibanez limited edition rosewood and maple natural finish bass, serial no. G806061, *gorn*, for he had been burgled; any canaries out there who know where his precious Ibanez limited — well, where his guitar is, are asked to ring **Hugh Birley** on 01 406 2355 and sing about it ... and on to the tartan hordes: **Altered Images** drew a bevy of pop people to their Venue appearance last week, including morose producer **Steve Severin** (probably wondering whether the likely success of the **Creatures** will put him out of a job); a jovial **Hugh Cornwell**; the **Human League's Adrian Wright**, whose manly jawline looks so swoon-making on their new single's cover; sort-of-**Teardrop Dave Balfe**, contriving to look even more morose than Severin; **Russell Skid**, attired in natty suede breeches; handsome **Pete Petrol**; and three cashmere-clad, champagne-swilling **Associates** ... talking of tartan, the burning question of the day has to be **What does Suggsy wear under his kilt?** for a kilt and matching tartan tither was what he sported at the **Madness** flick preview — "makes a change from me bowler" he quipped ... **Linx** are busy trying out new trousers and new players for their November tour ...



FIRST THE single, then the album, then the film and now to follow up comes the book. The Nutty Boys of London bring to you 'Take It Or Leave It', the official Nutty Film Book, price £1.25.

Hazel O'Connor nearly had her limo swiped in Brighton t'other day by one **Clive Jenkins** who lurched out of the hotel where they both happened to be staying and took Ms O's chariot to be his lift to the conference ... **Chrysalis** have signed **Judie** ("I don't move around on stage 'cos if I did I'd miss a note") **Tzuke** from **Elton "Wattford" John's** Rocket Records and now have the dubious honour of handling both **Miss Tzuke** and her former school chum **Charlie Dore** ... seems the **Members** are not to be written off as yesterday's men too quickly; they filled out the Venue the other night, and their besuited, performance, aided and abetted by a horn section, entertained such divers mini-celebs as **Dave Vanian**, **Jenny Belle Star**, some **Psychelic Furs** and an unspecified **Banshee** ... sensations-to-be **Culture Club** are preparing to aunch themselves upon a hopelessly unprepared world; leaderette the overly **George** is currently lording it over a new fashion emporium known as **The Foundry**, just off **Carnaby Street** ... and finally, your prayers are asked for poor lost little **Gazza Numan**, already nicknamed "Amelia Erhardt" by unkind pop people sitting comfortably at home in Blighty



Pic by Justin Thomas

GOING OUT LATE

MOST TV programmes are made by old people for old people. And fewer and fewer of the younger generation seem to be getting a look in — witness the recent debacle of **Top Of The Pops** where the combined ages of the acts must have exceeded the national debt.

So it's all the more galling when a programme about teenagers that actually makes sense to them is stuck on at 11.30 at night. The case in point is "Going Out", an excitingly realistic six part drama series about a group of school leavers in a rundown southern town which starts its ITV run next month. The programmes, aimed at the 17-21 age group, were written by **Philip Redmond**, author of the controversial "Grange Hill" childrens series, and feature **Peter-Hugo Daley** who starred in the film "Breaking Glass".

The first episodes show the group of boys and girls going out into the big bad world of unemployment and urban decay. They get involved in fights, sexual relations and face up to the stark choice between the factory and the dole queue. A true to life "spots and all" version of the adolescent world, the programmes contain their fair share of those old boogies, bad language sex and violence and this is probably why the IBA, the body that controls what goes on ITV screens, have decided to run them so late.

"They're nervous because the programmes show young people's lives as they really are," says director **Colin Nutley**. "they want programmes that teenagers can relate to and then they get frightened and stick them at the arse end of the schedules. But I think a lot of young people are going to tune in because the programmes are real and about them."

"Going Out" starts transmission in most ITV areas on Tuesday, October 13.

ELECTRONIC MUSIC by Andy Mackay (Phaidon hardback, £7.95):

Everything you wanted to know about electronic music but were too ignorant to ask. This is the layman's guide to the often mystifying world of electronics, tracing the development of the synthesiser from a 200-ton megalith (no, I couldn't believe it either) called a telharmonium to today's rather more streamlined gadgets. **Andy Mackay** is the whizz-kid saxophone player in **Roxy Music** and his original point of view is reflected in the book which is a comprehensive look at the modern synth scene and how it developed. The acid test must be whether or not the average ignoramus will finish the book with any more idea of how an electric guitar or a 24 track mixer functions. Well? Er, I think I'll just read the bit about square waves again ... seriously though, folks, it's a very interesting read. SL

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RELEASES

- THE BUGGLES** — who hit the charts with 'Video Killed The Radio Star' last year — have a new single out this week. It is called 'I Am A Camera' and is written by Trevor Horn and Geoff Downes. It originally appeared on the Yes album — which featured Downes and Horn — under the title of 'Into The Lens'. But Geoff Downes has now left Buggles to concentrate on live projects. Trevor Horn is still in the group, and wrote the current Dollar hit 'Hand Held In Black And White'.
- COMEDY SINGER** Fred Wedlock has a new single this week. Entitled 'Jobsworth', it is a follow-up to his 'Oldest Swinger In Town' hit. The B side is called 'The Ballad Of The Clevedon Kid', referring to the town of the same name near his native Bristol.
- EX-ZONES** singer Willie Gardner has a new single out this week. Called 'Imitation', the single features Cuban Heels drummer Ali Mackenzie.
- OUTRAGEOUS DISCO** star Prince — who performs in high-heeled shoes and suspenders — brings out a single on October 16. It is called 'Controversy' and is taken from a forthcoming album of the same name.
- DONOVAN BRINGS** out a new single this week — the first from the sixties star in seven years. It is entitled 'Lay Down Lassie' and comes from an album 'Love Is Only A Feeling', due to be released shortly.
- RENAISSANCE BRING** out a new album this week. It is called 'Camera Camera' and marks the return of a group that were on the circuit in the early seventies.
- REXY ARE** releasing a new 12-inch single on October 9 entitled 'Running Out Of Time'. The group, fronted by the girl singer of the same name, also take on some dates here and will release an album just before Christmas.
- AUSTRALIAN GROUP** Icehouse bring out a new single this week called 'Can't Help Myself'. The group have been supporting Simple Minds on their tour, while the single has been remixed by B52s producer Daniel Coucomb.
- FINGERPRINTZ** have a new single and album out this week. The single is called 'The Beat Escape' with 'Catwalk' on the flip side of the 12-inch and 'Disorient Express' backing the seven-inch version. The band's album 'Beat Noir' is out on October 9.



BUGGLES: New Single

Gigs



ULTRAVOX: pseudo-classical

ULTRAVOX CITY HALL, NEWCASTLE By Mark Cooper

ULTRAVOX ON stage. 'The Thin Wall' begins, and the 'Rage In Eden' curtain begins to unveil and gets caught half way across. The embarrassment, ideas, is extreme; Ultravox should at least be slick.

Perhaps embarrassment explains the desperate contortions that follow. The beat is relentless over a good hour and a half, quantity for your money if not quality. Midge Ure, looking like a younger brother from 'The Importance Of Being Earnest', relies on every mid seventies cliché surviving in a forlorn attempt to disguise a fundamental lack of stage presence.

His guitar posturings are ideal for the home of heavy metal and are only rivalled by the anguish of the sight of Billy Currie returning to the fore for yet another violin solo, straining up and down like a man who's just landed hard, half way up a wooden horse.

These are Ultravox's attempt at visuals and are backed up by a cluttered stage design that manages to be pseudo - classical, pseudo -

modernist at once unlike the band, who fall in both camps. Ultravox currently fall as a pop band. Their goodlings aren't modern but are dated as the faces they pull.

Good old Ultravox. Any time they present themselves with a choice between having an idea or being crass, they either get constipated or plump for the crass.

A show of this length only serves to highlight the slowness of Ultravox's imagination. Underneath it all Ultravox are just lads like me and maybe you. Isn't that depressing?

DAZE ARE FUTURE PAST SATURDAY: QUEENS HALL, LEEDS

By Alan Entwistle

AN ATROCITY exhibition where people pay to see inside. This is the way, step inside.

The arena is dark and forbidding and the rain-sodden masses look spent and exhausted as they clutch sleeping bags and display punk fashion trends in a doomed manner. Hopeless consumers caught in the vortex of time and in search of the music they like.

Naked Lunch are first on. An experimental band in the worst possible sense. Each of the players step on stage one at a time, beneath the basic, but effective white and purple spotlight. They begin with songs that show a degree of imagination but sadly the set eventually wanes into an abyss of absolute tedium.

Altered Images came as a relief. Their type of unashamed pop I can enjoy. Claire looked very chic, somehow out-of-place dressed in white and with a wide brimmed straw hat, as she swayed, and sang songs from 'Happy Birthday' collection. It was difficult to rise to the Images vital force in the squalor of Queens Hall, but they really were very good.

Things begin picking up again with the Thompson Twins. Their music is their own. They test and double with rhythms and sounds and successfully create a wide variety of interesting songs that heralded the beginning of the dance here at DAZE. Just as well I suppose for what followed was a mundane plethora of wasted style.

As we entered the odious world of Theatre of Hate, a hideous world of Bauhaus and the macabre world of The Cramps in that order; Bauhaus and The Cramps were pure theatre and owed little to their music.

The majority of the audience, though, were here to see headliners, Echo And The Bunnymen. Their personal brand of soulful music was an art we could all enjoy. Ian McCulloch's vocals and emotions to the ethereal sound of the safari and his thrashing guitar chords are snapped into place by Les Pattinson's pulsing bass. Will Sergeant's feverish lead guitar and Pete Deverish's hacking drum line. Both the 'Crocodiles' and 'Heaven Up Here' LPs were represented; with a selection of songs that proved the Bunnymen's continued resilience worth waiting for even if the day, as a whole, had been a bit of a bind.

PETER BAUMANN

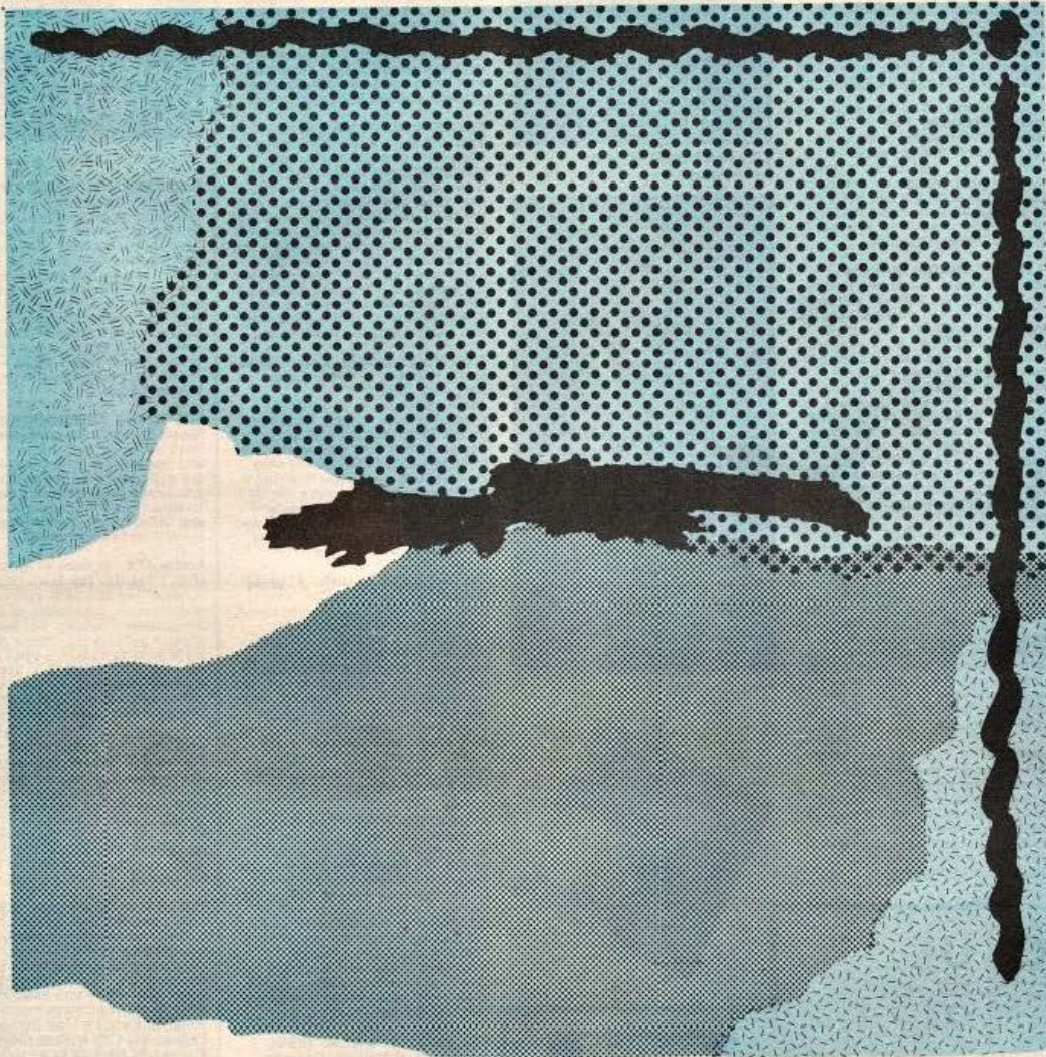
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Chartbound Humans

SINGLES OF THE WEEK (we've been here before): **HUMAN LEAGUE: 'Open Your Heart'** (Virgin). Phil the preacher is testifying on his favourite subject again — L.O.V.E. love. His voice stretches with an aching sincerity that forever damns the idea of the Human League (blue??) as a bunch of coldhearted engineers. The emphasis is on Human these days, and that fact, allied with an increasing complexity and lightness of touch in their music, makes them an irresistible chartbound force. Not that this is as obvious as 'Love Action', mind you, but I rather think that's to their credit.

THE ASSOCIATES: 'Message Oblique Speech' (Situation 2). Here, what is this — a residency? Like the League, these gentlemen have occupied the SOTW spot before, but in the Associates' case it was only last week! This week's single is a new thing on a different label, however, and it's their best release since 'Tell Me Easter's On Friday'. It has the convoluted complexity that 'Kitchen Person' aimed for but overdid, and a classic vocal by Billy Mackenzie, swooping and soaring and breaking at just the right moment and holding on just long enough and . . . This isn't a review, it's a testimonial. Open your heart.

THE OTHERS (big names first please, form an orderly queue here): **ELVIS COSTELLO AND THE ATTRACTIIONS: 'Good Year For The Roses'** (F-Beat). His tongue

nowhere near his cheek, Costello croons a C&W standard. His singing is better than it's ever been, and considerably less mannered than it once was, and if office reaction is anything to go by, this should be a monster hit; they're fighting over my review copy of it. I'm afraid it's too convincingly MOR for my tastes, but a fascinating exercise it certainly is.

DEBBIE HARRY: 'The Jam Was Moving' (Chrysalis). I've said my piece about 'Koo Koo' already' as with most of it, this is Debbie in excellent voice, performing material that isn't good enough for her. It should be special. It's OK, but it's not special. As to its chart chances, if the superior 'Backfired' missed, I can't see this doing better.

HAZEL O'CONNOR: 'Hanging Around' (Albion). Hazel re-arranges the old Strangers anthem, and even if it's no more than workmanlike, it's several steps up from the cringe-making 'Cover Plus'. Mind you, on hearing the song I was assailed by such pangs of nostalgia that my judgement is probably not to be relied upon. Four years ago! Is it possible? To get back to the matter in hand, the main fault of the thing is that the original sounded dangerous, laden with that ugly menace which the Strangers were able to project with ease, while Hazel and her band merely sound peevish.

GILLAN: 'Nightmare' (Virgin). Curiously thin-sounding production does little to enhance a fairly average pop record. Pop Heavy Metal, as practised by these people and more effectively by Rainbow, can work very successfully, but really it's the latter group who have mastered the art. Gillan aren't quite there yet, and if they mean to get there they'll have to sound rather more powerful than this. A hit, though of course.

JUMP SQUAD: 'Lord Of The Dance' (101). A fast and punky version of the traditional song, recorded in apparent seriousness and without the expected punchline. If I were to play this record a couple more times, I might believe it, but I don't think I will. Let's pretend that it's a figment of my disordered imagination.



Billy Mackenzie of The Associates



Elvis Costello



SHAKY: 'It's Raining' (Epic). Not to be outdone by the Associates, Mr Slovens, billed here with only his nickname and that appalling pink jacket to identify him, releases a new track after last week's old-label cash-in. The song has a bluesy feel, and more than a touch of 'The Great Pretender' about it too, plus some lovely honky-tonk piano in the middle. I don't think it's quite as good as some of his other hits ('Marie Marie', 'You Drive Me Crazy') but why carp about it — by the time I've finished typing this it'll be No. 1 anyway.

MARIANNE FAITHFULL: 'Intrigue' (Island). Ah, a little class touches the proceedings. The screaming-point tension of most of her last LP has been replaced by a reflective, infinitely worldly mood, decorated with brass and re-defining the term Adult-Orientated-Rock at a stroke.

SECRET AFFAIR: 'Do You Know' (I-Spy). It's been a very Secret Affair lately, and this breaks Ian Page's long silence with a whimper rather than a bang. The chorus is catchy and clever and might just get it onto the radio, but otherwise there's little to hold the attention. And someone could do a lot worse than take a few elocution lessons — "I saw the news too-ey-ey" and "why don't we run away" might sound amusing at first, but the effect begins to pall when virtually every line ends with that same murdered vowel sound.

THOMPSON TWINS: 'Make Believe' (Let's Pretend) (T). Re-recorded song from their woefully underproduced LP, and the end product still isn't strong enough to do the Twins' talents justice. It begins to look as if their live strengths aren't translatable onto vinyl, though one hopes that that won't prove to be the case. So far only a 'B' side, the brisk, funky 'Politics', has even come close, and that was certainly better all round than 'Make Believe'.

OLIVIA NEWTON-JOHN: 'Physical' (EMI). "Let's get physical" she sings — ah, Livvy! Who could resist such an offer? The Radio One "jocks" will have a field day with this; the Julie Andrews of pop metaphorically bares her breasts, telling us how she wants to talk no more unless it be horizontally, how she can't keep her hands on the table, getting animal and all the rest of it. From the expression in her voice, however, she might be singing about Rice Krispies rather than overwhelming passions.

ATOMIC ROOSTER: 'Play It Again' (Polydor). Having pressed on, what do we find? Just what the world needs: the Atomic Rooster re-union. This isn't the kind of heavy metal that's fashionable these days, being neither the hard, unfussy rock of Motorhead or the NWOBHM (did I get that right?) nor the pop of Rainbow and Gillan as earlier discussed. Nope, this is the old school of cosmic thrashers, rightly abandoned by all except the cast-iron losers many moons ago.

BEE GEES: 'He's A Liar' (RSO). Americanised softrock; no more disco for these boys, obviously. But for the vocals, now hopelessly reminiscent of 'Meaningless Songs In Very High Voices', this could be any one of a million US acts, the anonymous fodder that fills their airwaves. Aren't you glad to be living in the UK? (Well, sometimes).

NEW AGE: 'Jane Fonda' (Dining Out). Or "the assassin's song". What appears at first to be a disagreeable tirade against Ms Fonda turns out to be a murderous threat by a Chapmanesque fan-killer, who repeats aggressively "I wrote a letter to you . . ." One to send shivers down Jodie Foster's spine, certainly, and a neat essay on a gruesome theme.

PUPPIES: 'Mechanical Beat' (Stiff USA). American Noo Wave — doncha just love it? Well actually, no. It's poppy and harmless and tuneless and pleased with itself, so much so that it's almost enraging. I don't want to rush out and shoot all its exponents, but I wouldn't mind giving some of them a damn good shake. Hey hey — it's 1981! Someone tell these saps.



REVIEWED BY SUNIE

BA ROBERTSON & MAGGIE BELL: 'Hold Me' (Swansong). Predictable rock duet on tailor-made oldie song by Maggie, whose very presence here shows how low she's fallen from her one-time status as top Brit female singer, and Boring Auld Robertson, who never amounted to much of anything in the first place. Heavens, I hope this unattractive twosome don't make TOTP; imagine them next to Dollar, a duo of real charm, grace, talent, looks — and, of course, youth. Doesn't bear thinking about.

THE YOUNG AND MOODY BAND: 'Don't Do That' (Bronze). Heavy Rock ordinaire, only notable for the fact that Messrs Young and Moody are assisted by Cozy Powell on drums and three of rock's most lovable characters. Lemmy on bass and Colleen and Linda Nolan (yes! them!) on backing vocals.

RAYBEATS: 'Holiday In Spain' (Don't Fall Off The Mountain). Relaxed and seriously pleasant instrumental, suggestive as usual of an updated Shadows, but with far greater subtlety than those genets were wont to deal in. I don't know where the Raybeats fit in the musical scheme of things; in fact I rather suspect that they don't, but they're a very likeable oddity.

BABY 'N' THE MONSTERS: 'I'd Rather Not' (Mean). Well-meaning but terminally wimpy song by very badly-named group on independent label. You realise that the above review applies to probably 50 per cent of the records that arrive here for review? You didn't? Well, think about it. Yes, you're right — it's frightening.

ROLLBACK: 'Remember' (KRL 12in). I had relatively high hopes of this, a S/O 45-type medley of Martin-Couther hits. The latter were composers of such seventies trash hits as Slik's 'Forever And Ever' (remember when you had a real song to get your pipes round, Midge?), Kenny's 'The Bump' and several Bay City Rollers triumphs. The record isn't up to scratch, however — the songs lend themselves admirably to this sort of treatment, but the performance is weak and half the time doesn't even attempt to sound like the originals.

Whilst we're on the subject of S/O45 records (that seems the best genre handle) I should point out that the above paragraph is an exception to a private rule: that I'd never review another one of them. They've been arriving in droves the last few weeks, nearly all of 'em rubbish — in fact, I can only recall hearing three that I could bear. The first was S/O45 1, the Beatles medley, on which the impersonations were absolutely faultless; the second was Orange Juice's montage — broadcast as part of a Peel session, well worth mugging for if you know someone who was bright enough to tape it, and engagingly titled 'Blokes On 45'. The third was Squeeze's 'Squabs On Forty Fab' to be found on the flip of 'Labelled With Love' (reviewed last week), which is light-heartedly undertaken but superbly executed, and a decent excuse for them to show off what unbeatable pop writers they boast in Messrs Tilbrook and Difford.

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ON YER BIKE!

SAXON: 'Denim And Leather' (Carrere CAL 128)
By Robin Smith

SAXON ARE real heroes. They'll tell you hard luck stories second only to Motorhead and in the face of laughter and derision from record company magnates they won through.

Even if you don't like them, they deserve more than grudging respect and this album demonstrates that they're not even close to forgetting the bad old days when they were lucky to have more than a few pounds to rub together from a gig. Saxon care and this album has a real sense of manicured purpose.

It's good, solid and heavyweight all British heavy metal, forged from Biff's vocal steel and hammered together by a rhythm section that expands and matures with every album.

Yes, 'Denim And Leather' is the triumph they wanted and more. They've delivered it with style, panache and a downright sense of fun, because Saxon are never a band to take themselves too seriously.

Lyrical, parts of it are pretty strong too and you should cock more than half an ear to the opening track 'Princess Of The Night' a veritable tale of power and speed and nostalgia from childhood times past. Damn it, I'm sure that Saxon could turn out a superb ballad, if they ever put their minds to it.

'Never Surrender' is next up, the track that put a much needed spark into the charts a couple of months back. On the face of it Saxon are playing a hack old theme already well covered by Lizzy and the rest, but even now this track always comes over with a fresh sense of meaning.

Perhaps it's also surprising that Saxon are still able to communicate their ideas even from the unlikely setting of a squeaky clean studio in Geneva. But the album has a nice sense of economy in the production, no clever mixing tricks have been allowed to dilute that essential Saxon spirit.

By this time there might have been a temptation to compromise — especially for America — but Saxon are still fighting on their own terms and you'll get no better reflection of that than on 'Midnight Rider' and 'Fire In The Sky'.

The title track is saved to the last and it's the perfect send off for the album — all throaty chorus from specially invited members of the fan club and raw emotion from Biff. What a live showpiece this is going to be.

This album shows that Saxon are growing even stronger and world conquest should only be just around the next corner. I hope they're feeling proud of themselves. + + + + +

RACHEL SWEET: 'And Then He Kissed Me' (Columbia Import ARC 37077)
By Mike Davies

BACK IN the superstunt days of Stiff when train tours were the only way to gig, I fell in love with a diminutive little lady with a powerful voice.

Rachel Sweet stole the night every night as far as I was concerned and two albums were hardly enough to feed the fire.

The album should change it all, and despite a somewhat unflattering cover (chubby and gormless) should finally provide the reasons why Rachel Sweet deserves to be a star.

There's more than a touch of the Spectorsteen about some of the numbers, notably the opener 'Shadows Of The Night' by the grossly ignored D. L. Byron, which pumps the album into a high gear it rarely shifts out of. The great second track 'Then He Kissed Me' / 'Be My Baby' which pays tribute to the production influences of Rick Chertoff and Rachel's own pop roots.

Better bet in terms of direct attack is 'Party Girl' which picks up the Spector threads again. Stirring, soaring, sterling stuff.

Side two shifts into Rainbow territory on the opener, 'Two Hearts Full of Love', and again another potential single cut. 'Little Darlin' belts out next with power and command. 'Fool's Story' is the weak link in many ways, it tries too hard and meanders where it should cut a swathe. So to the single 'Eternal Love' which is the ball-cruncher of the album where Ms Sweet gives no quarter and demolishes any accusations that she's not got the range or strength to handle a song of this calibre. Another Sweet number and again back to the desperate anger of 'Wildwood', but this burns brighter, longer and much more intensely. If your deck hasn't fused into molten slag by the time this album finishes then it must be made of asbestos. + + + + +

CARLENE CARTER: 'Blue Nun' (F-Beat XXLP12)
By Mark Cooper

WHEN IT comes to being blue, Carlene's a natural, a belle of the ball with a ballbreaker's wit. Carlene looks like an angel but underneath her habit, she's all cheek and garters.

Most of Carlene's fourth album is content to embellish this persona, first clearly constructed on last year's 'Musical Shapes'. Carlene came out country but she's always possessed more punch than her balladeering sister Rosanne Cash

and always come on a trifle tough for country's Bible-clean sheets. The pussy is pure tiger on 'Blue Nun', pub rock's the style and one take's the game judging from the sound on display.

Carlene's subject is sex, and that's r'n'b territory alright. Her singing range may be none too large but she compensates with warmth and wit. Tongue's firmly in cheek for titles like 'Love Is A Four Letter Verb' and 'Me And My '38'. She likes a conceit and a tale to tell and most of the material here is solid journeywoman stuff.

She straddles a thin line between coming on like every man's favourite fantasy fancy and being real friendly, not so much a vamp as one of the boys, talking dirty along with the lads. Underneath all her 'dirty talk', Carlene's as traditional as they come.

'Blue Nun's' all of a piece, naughty but tame. Carlene's still flirting with styles; I think she's capable of better-honed wickedness than this. + + + + +

NAZARETH: 'Snaz' (NEMS NELD 102)
By Mike Nicholls

HARDLY the hippost of heavy rock heroes, Nazareth are nonetheless street survivors of the first magnitude. Forget bigger UK draws like Lizzy or Sabbath — NAZ remain hard-bitten outlaws of bespoke repute — feet firmly on the ground and suitcases still in hand.

Yep, Nazareth never stay in the same place too long, world tours well in order as they continue to pack coliseums, specialising in Canada and America — north and south. That's where this double live master was recorded and if you reckon there's been a bevy of such packages, thrill once again to the sand-paper stripped vocal chords of Dan McCafferty, Manny Charlton's steaming solos and so on.

Inevitably there's a truck-load of greatest hits included from 'Hair Of The Dog' to the more unsung 'Holiday' and 'Heart's Grown Cold'. Then there are all the inspired covers, none of which have ever sounded as unlikely as they look on paper — Jon's 'This Flight Tonight', Tim Rose's 'Morning Dew', 'Love Hurts', 'Shape Of Things', The Byrd's 'Rock 'n' Roll Star', J. J. Cale's 'Cocaine' etc etc.

Despite the undoubted metallic alacrity of the whole enterprise, the band never gets out of control, appreciating the properties of light and shade and often slowing down sufficiently to hint at the impressive potential behind their restraint. + + + + +



MADNESS: reaching for the sky

HEAVEN 7

MADNESS: '7' (Stiff SEEZ 39)
By Simon Ludgate

TROUBLE IS, you see, perform a monumental hatchet job and the act aren't that surprised. On the other hand, if you say how wonderful it is, they're immediately suspicious of your motives.

I hope for once that this won't be the case, because I want to say that this is a great album, it might even be their best yet.

This is conspicuously fresh, modest to the point of being self-conscious, and has more bounce than a lorry-load of kangaroos. Madness control what they do so well, it could be the mid-point of a five-year plan. They'll be buying grain from the Yanks before you know it. Barring divine intervention, Madness will inherit the Earth without a shadow of a doubt. Their sheer talent has never made itself so obvious as now.

Released to coincide with the Madness film 'Take It Or Leave It', which Madness, Dave Robinson and the Stiff Organisation have seen fit to make, is a lengthy look at the state of modern life, its humour, grimness and inequality.

Suggs's lyrics have matured and he's playing for more than just laughs these days. The film, hopefully, will shed a little light on the events which have led up to these seven individuals becoming one of the best British bands, dealing at it does with the past of the magnificent seven.

Seven must be Madness's lucky number or something, judging by their interest. Even the seventh commandment is reproduced on the sleeve, along with seven of the great wonders of the world, days of the week.

Side one opens with a real heart stopper in the shape of 'Cardiac Arrest', neatly followed up by Mike Barson's powerful piano intro to 'Shut Up' which is far more immediate than 'Grey Day', the opener on side two.

'Sign Of The Times' is a showcase for Lee's wonderful sax playing and 'Mrs Hutchinson' is a wry look at a medical incompetence with a very slick intro into the bargain.

'Benny Bullfrog' is Madness at their silliest — straightforward fairground fun, taking the mickey out of themselves at the same time. Madness seem to say every five minutes: "We're famous, a success, but it hasn't gone to our heads." Superstar fairground barkers!

Enough of this twaddle. Madness don't suit examination. All you need to know is this is their new record, it's out and you should buy it. + + + + +

THE RESIDENTS 'Mark Of The Mole' (Ralph RZ 8152)
By Winston Smith

REVIEWING The Residents is always a draining task. For how can mere words possibly convey the sheer experience of listening to this mysteriously faceless group's music? How can you, the reader, come close to understanding just what it is that makes 'MOTM' album of the year, without actually hearing it?

'MOTM' tells the story of a hard working but primitive race, the Moles, who, when flooded out of their underground homes, migrate to a new land, where they come into conflict with a more advanced, weirder civilisation. Although less 'utopian', and nearer to classical music than anything they've made before, 'MOTM' still retains that intense, unearthly and dramatic quality that makes the Residents unique.

Yes dramatic! 'MOTM' drags the listener deep down into the workpits, amongst the choking dust, stifling heat, clammy humidity, imposing darkness and rumbling machinery. Amongst both the homeless Moles, and the scheming, whispering natives. The atmosphere is that powerful.

The Residents are back in town. Is anybody brave enough to face them? + + + + +

JOHN MARTYN: 'Glorious Fool' (WEA k99178)
By Mark Cooper

JOHN MARTYN'S twelfth album, his first with Warners and his first with a band. The glorious fool continues to go his own way with little or no regard to the dictates of fashion, business or anything else besides. Phil Collins produces and plays drums, the latter inventively and with authority, the former with a skill that tends towards 'Couldn't Love You More'.

Thanks to Collins and thanks to the band, 'Glorious Fool' bursts with a confidence sometimes lacking on previous albums. Martyn himself has never lacked the necessary but as a solo artist his albums have often sounded dressed from the outside — the backing here ain't backing,

it's integral, band music. Yet Martyn's personality and particular style dominates throughout as he rings his conventional changes round the love scale.

For a man committed to changes and the forward motion, Martyn has a tendency to divide his music into regular boxes, a ballad ('Hold On My Heart'), a dance number ('Perfect Hustler') and some groaning funk ('Amsterdam'). Yet for all those recognisable repetitions, it would be churlish to complain because this remains one of the most genuinely passionate records of the year. While most singer-songwriters are content to deal in wimpy and nostalgia, Martyn continues to attack emotion and sex head on; when he funks, he funks, pleading, groaning, begging or commanding, the emotion here is as naked as it gets. Full marks to John then for being John and following his muse, the old charmer. + + + + +

VARIOUS ARTISTES: 'Perspective And Distortion' (Cherry Red BRED 15)
By Chas de Whalley

THE ESOTERIC and eventual are Cherry Red's stock-in-trade. Of course, the runaway success of the label's US punk outfit the Dead Kennedys must have come as a tremendous shot-in-the-arm for what is essentially a small London independent. But if you were to take hoarse Oi vocals and screaming guitars as the Cherry Red wholesale sound you'd be very much mistaken.

'Perspectives And Distortion' is a sampler of 17 of the acts/groups/musical projects that can be found on Cherry Red and unless ears deceive about the only electric guitar to be heard is the one Robert Fripp plays on a characteristically enigmatic solo piece 'Remorse Of Conscience'. It could be too that former Mott The Hoopleite Morgan-Fisher uses one for his obviously Zappa induced instrumental 'Foreign Correspondent'. But for the rest it's echo boxes and synthesizers, in that order, ruling the day.

From the rhythmic shadows of Terry Riley cast by Kevin Harrison,

Thomas Leer and Eyeless In Giza to fragmented noise, poems of the Lemon Kittens, The Virgin Prunes and Two Daughters, this is all the stuff of dreams and nightmares, determinedly of a non-rockist, avant garde flavour.

That being said, Kevin Coyne's 'Hello Judas' and Matt Johnson's psychedelic pop 'What Stanley Saw' should not be overlooked simply because they are the most mainstream musical offerings here. Neither should ATV man Mark Perry's curiously piquant monologue 'Dear Dear', which closes side one. Nor, indeed, should Caire Thomas and Susan Vezev, Lol Coxhill, Ben Watt, Five or Six, A Tent and David Jackman all of whom help to make an album which is sometimes soothing and sometimes disturbing but always stimulating. + + + ½

ARETHA FRANKLIN: 'Love All The Hurt Away' (Arista SPART 1170)
By Paul Sexton

DOES IT strike you as a little odd that the Queen of Soul (as I believe she likes to be called) is the woman who we're told practically is the word, now comes along in 1981 and records beefed-up, bullworker versions of sixties' soul classics? mm!

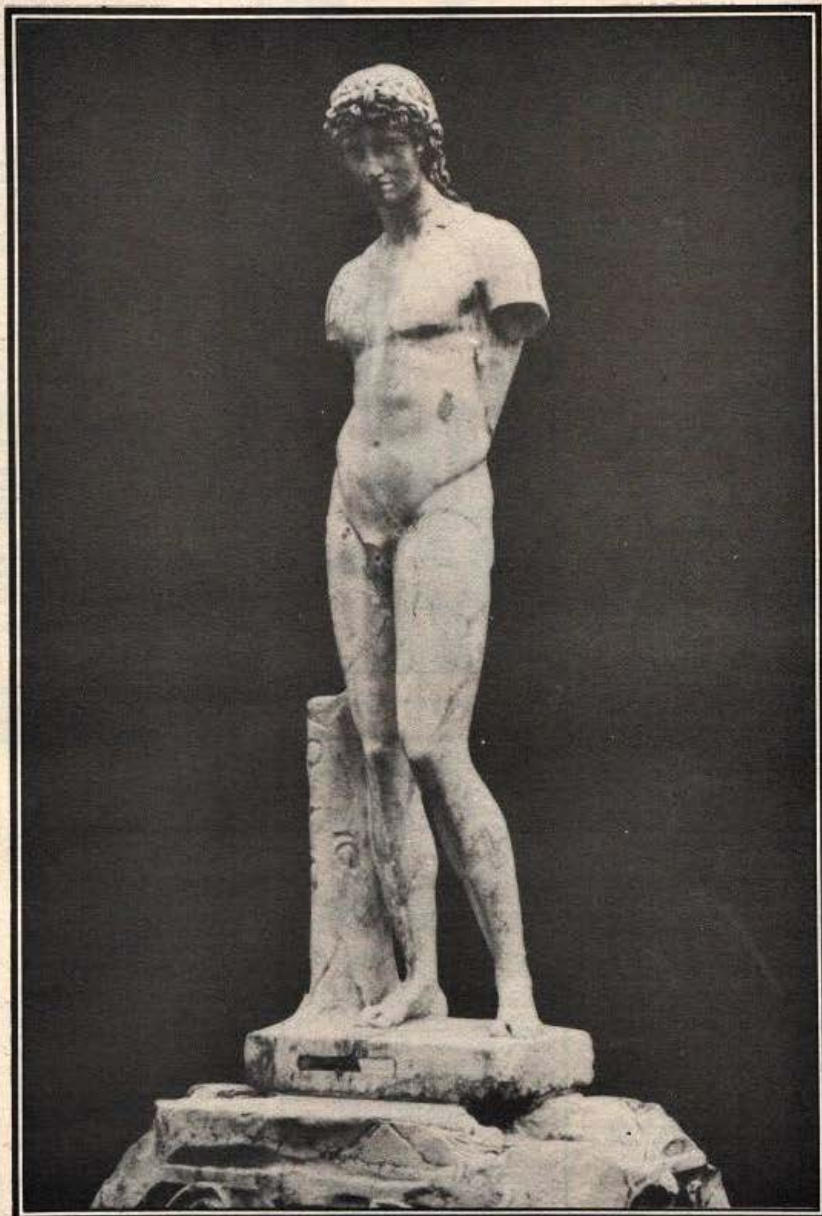
Me too, and I don't think I want to listen to many more of the hushed, reverential, fawning accolades that accompany her name and always have. This lady can sing, 'course she can, but when she doesn't sing, she wails, and when she wails, it is irksome.

The lively 'Living In The Streets' provides the sort of format at which she's always been best — songs with action in which there's no opportunity to ham it up, and God knows she does that ad nauseam on the ballads here.

Speed her up, though, and she'll go there's an interesting stab at the Stones' old 'You Can't Always Get What You Want' and a feeling that part of her, at least, doesn't want to slide into the cabaret-ballad circuit. It's not easy to say with any confidence that that part of her is winning. + + +

JOHN FOXX

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Thumb tied

I'M GAY. I know that for a fact, as I'm attracted to other men. When I was in my teens I used to go out with lots of girls and lost my virginity with a girl when I was 14 years old. But since then I've had relationships with blokes.

Nobody suspected anything when I was younger, because there was nothing to suspect, but now it's different I'm going to move to London fairly soon for the first time and would appreciate it if you could tell me how I can get to know other gay people there. Generally I find I get on better with men — I'm just all fingers and thumbs with women.

Phil, Shropshire.

● It's a fact that one in 20 people decide that they are gay, or homosexual, that is, emotionally and sexually attracted to other people of the same sex. Ultimately, you are the only person who can know how you feel inside, and, as a young adult, you have the choice of your own lifestyle. If you do plan to move to London, first get in touch with Gay Switchboard who operate a 24-hour telephone information and advisory service on 01-837 7324. They run a flat-share service, offer help, support and a chance to talk things over.

Many younger readers write to 'Help' on the subject of their sexuality and some tend to fall into the easy trap of clutching at a convenient label and sticking with it. Some people assume they must be gay simply because they find it difficult to relate to members of the opposite sex, or because one heterosexual relationship hasn't worked out. Later, after they've given themselves a chance to explore some more, many find they were jumping to conclusions after all.

Others who go through the motions of traditional dating, may eventually decide that the best feedback, emotional and otherwise, happens in the company of other boys or girls, men or women. Some leave their options open.

Adolescence is a time of exploring the fast-expanding world around you, testing and trying relationships with other people and above all, finding out about yourself and learning to be yourself. You don't have to conform to stereotypes, or feel obliged to do something just because your friends say you should. You're an individual — the choice is yours.

Teenagers who think you're gay and want to contact others on a penfriend basis, drop a line to Rose Robertson, Parents Enquiry, 16 Honley Road, Catford, London SE6. Parents too can contact the above address for advice and information.

Meanwhile, a new book, 'Waking The Silence' by Michael Burbridge and Jonathan Walters, which explores the attitudes and experiences of young gays has just been published by the Joint Council for Gay Teenagers. It's available from BM JCGT, London WC1N3, price £1.25, including postage. There are a growing number of mixed groups for gay teenagers based in most major cities throughout the UK, including London, Birmingham, Manchester and Glasgow. For details, write to the Joint Council For Gay Teenagers, BM GYM, London WC1N3.

Let the Chain Take the Strain

I AM writing on behalf of my friend who wants to know if an unmarried mother who stays at school can claim money from the State as well as relying on her parents income to support the child. If this is so, she hasn't been told anything about it.

Clare, Reading.

● It's true. Any single mother who is aged 16 or over, still living at home and continuing school or college education can claim supplementary benefit in her own right. She is entitled to claim £17.05p for herself, £7.30 for the baby and an additional £2.15 rent allowance. But child benefit and any maintenance money she receives



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

● As you're already on the National Health Service waiting list for this treatment, your best bet will be to wait for your turn to come up. Private cosmetic surgery is expensive, and anyone contemplating taking this route to a changed appearance still needs a letter of referral to a specialist from his or her own doctor. There's no short cut. Prospective plastic surgery patients have to see their own GP who has their medical file anyway.

While your impatience to see things through as quickly as possible is understandable, see your doctor and talk it over again.

Wax Museum

IS THERE a rock museum in London which keeps files of past articles on bands? I'm thinking of doing a rock project for 'CSE' and want to know where to find this kind of information.

John, Midlands.

● 30 years on, rock 'n roll has a fair amount of history and legend behind it, but no-one has started a museum celebrating modern music as yet in the UK. If you want to research fax from previously published features, reviews and news items on bands of your choice, contact the Editors of the individual music papers. They may be willing to send you copies of cuttings from the archives, or you could make an appointment to call for a session with the dusty tomes yourself, when next in London.

Stetson other fine mess

COULD YOU please publish an address I can contact to pick up some Reading rock merchandise. I'm especially interested in the black Stetsons that were available there.

Chris, Surrey.

● Looks like the Stetsons rode into the sunset, but for a list of any remaining festival memorabilia, write, enclosing a stamped addressed envelope to N.J.F. Marquee, 90, Wardour Street, London W1. There is still a selection of T-shirts, baseball hats and souvenir brochures on offer. N.J.F. will also handle individual enquiries on stalls which took space at the festival, and will try to put you in touch.

● **KONTACT KORNER:** Readers who want to link-up with others who like the same kind of music, with a view to gig-going let us know. The more response we have, the more people we can put in touch. Don't worry if you haven't heard already, as soon as we can match you up, we will. **Contact Korner is a free service, processed by human hand and brain, C/O 'Help', Record Mirror, 40, Long Acre, London WC2.**

from the father will be deducted from this amount. If she has a part-time job, she is allowed to earn up to £12.00 before any percentage of her earnings are deducted.

Full information on this relatively new and not over-publicised regulation, as well as other essential facts for the unmarried mother can be found in a useful 16-page booklet, 'Single And Pregnant', available from the National Council for One Parent Families, 255, Kentish Town Road, London NW5 2LX. (Tel: 01-267 1361). Price 40p.

The National Council offers expert advice, help and support to single parents everywhere by telephone, letter and face-to-face interview, in complete confidence.

Bald facts

I'M worried sick, as loads of my hair comes out every time I comb it. Does this mean I'm going bald? Every time I look in the mirror it seems to be getting thinner. Is there anything I can buy from the chemist to help my hair grow again? I'm 19.

Harry, Bristol.

● Like all other living tissue, hair grows, has a short life-span and then dies to make way for new growth. Some daily hair loss is natural. The average human scalp is graced with some 120,000 hair follicles, and around 100 of these hairs pass the point of no return every day. If you're healthy they're usually replaced. Are you losing an excessive amount of hair, or is it just imagination.

It's true that the male of the species often runs the risk of balding prematurely due to purely hereditary factors. If you're father and his father before him caught an early patch in the thatch, chances are the same will happen to you. But some other factors such as stress and illness or scalp infection can also lead to unusual hair loss.

To keep the hair in good condition, it's essential to maintain your overall physical fitness. Eat a balanced diet, including plenty of fresh fruit and vegetables and get plenty of exercise too. There's no product on the market which will instantly replace lost hair. For a free leaflet on hair care, contact the General Secretary, Institute of Trichologists, 226 Stockwell Road, Brixton, London SW9 9SU. And, if you feel there is a good reason to take specialist advice, ask for the name and address of your nearest registered hair and scalp specialist when you write.

Face-ache

I HAVE a phobia about my appearance, and, having been under psychiatric treatment, I was regarded as being suitable for plastic surgery under the National Health Service. But the NHS waiting list is so long and there's no telling when I may have it done. I'm tired of waiting and would like to contact a plastic surgeon direct.

P. Derbyshire.

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THE POLICE: PART TWO

A FRIEND IN DEED

Never mind the Police, what about the state of Britain today? **ANDY SUMMERS**, father figure, family man, guitarist and seasoned musician gives **ROBIN SMITH** an insight into the serious side of being Police's middle man.

ANDY'S THE cuddly one. While hunky Sting's off posing in tight swimming shorts and Copeland's roaring around on one of his fleet of powerful motorbikes, Andy maintains a lower profile.

Girls, while you might fantasise about a passionate night with Sting or Stewart, isn't Andy the one you'd feel safe taking home to Mum and Dad?

But does he feel overshadowed by the other members of the Police? After all, his wife and family haven't made it into the centre pages of 'Woman's Own' yet.

"God! Even after all this time I'm still being asked those kind of questions," he sighs. A resigned look crosses his face. "I do get fed up with the kind of questions that imply that there's some kind of fierce rivalry between us. I don't really consider them to be necessary.

"I think you should take the Police on face value and not worry about which one of us is appearing in what publication. All I can say is, I don't feel jealous of anybody."

doing interviews at his publicist's office in deepest Soho and as I came in he was being slobbered over by a lady from a French magazine.

"I hate it when journalists just feel

"If we all got on well all the time we'd just go into a studio once in a while and produce garbage"

Another question Andy doesn't like is speculation about the state of the Police's piggy bank, and he fixes me with an icy look.

"I don't really want to go into how much we're worth. It's probably not as much as you'd like to imagine. You should direct financial questions to our manager. When the press write about the amount we make they often get it wrong anyway."

Andy's spending the entire day

it's necessary to reel off a list of questions," he says, sinking back into an armchair again. "I'd much rather get involved in a conversation with somebody."

After the initial probing Andy is more ready to talk, and we discuss the new Police album 'Ghost In The Machine', which should be spinning around your turntables by the time you come to read this.

"The last album was a bit of a



rush," he admits. "This time we had six weeks of recording time in Montserrat. Although it's a very beautiful place to go there isn't a lot to do, so we were working up to 12 hours every day. It was quite a schedule."

"I would say that we've broadened stylistically and it's true to say that Sting's voice has a greater range. In the old days I think he used to sound something like Yes's Jon Anderson, but now he's got a lot more bottom to his voice."

"We're not the sort of band that feels obligated to record. We prefer to do things when we feel like them. For instance, if I particularly felt like playing guitar one day or Sting thought his voice felt good, then we'd go and do something."

"Obviously it's not possible to do that all the time. But at its best I think music should be created as spontaneously as your conditions allow."

to blows on occasions, but nobody has ever socked anybody else yet. Underneath it all we still have a sense of camaraderie."

The Police also appear to be showing a greater sense of political awareness on what must be their deepest album to date. On the new album you'll find satire and commentary on a variety of topics, from the National Front to Cruise Missiles. But isn't it hip and easy to pontificate about the state of the world from the comfort of your nice house? I mean take 'One World' with its cosy lyrics about equality.

"Regardless of whatever situation we live in I see no reason why the Police shouldn't get involved in what they truly believe in," Andy argues.

"We're human like everybody else and we have concern. I'll sit down and talk about them with anybody for hours."

"I'm concerned that we're sitting on a time bomb. I'm concerned that

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"I used to think that Sting sounded like Jon Anderson of Yes, but he's got a lot more bottom to his voice now"

Even the most ardent Police haters must have been taken by surprise by the sheer power of 'Invisible Sun', reflecting a change of style that could have so easily wound up being contrived.

"The Police cannot go on a comfortable niche of being three pretty boys who sing and play drums and guitar," he says. "You have to move on, otherwise you get bored and that becomes a dangerous situation."

"Ghost In The Machine' is a very punchy album. It's getting harder year by year to make the grade. As the years go by the spotlight gets bigger and it makes you sweat more."

Do you have sleepless nights about the future, then?

"All of us are worried about the quality of our records and performing. All of us are constantly critical about the things we do. You see it's not the similarities that make this band - it's the differences."

"By that I mean that if we all got on well all the time and agreed about everything, there would be no creative tension. We'd amble off into a recording studio from time to time and produce garbage."

"I'm sure that for any band to achieve longevity they must have creative tension."

"It's not all hunky dory you know. Being in the Police is more than being married. We have some pretty violent rows. It's even nearly come

sooner or later our planet is going to be blown up. Does anybody seriously believe that the average Russian has anything against the average person sitting in Britain?"

"Sitting cruise missiles in Britain was absolute folly. You can see that as easily as walking through a door."

So you don't believe that the balance of terror is necessary to maintain world peace?

"I disagree with that argument. The balance of terror is becoming uncontrollable. Sooner or later one side is going to crack and shoot something."

The single 'Invisible Sun' reflects all the pain of being young in Northern Ireland. While Top Of The Pops refused to show the Police's new video, which showed street scenes of burnt-out Belfast.

"I think the person who banned it over-reacted," Andy says. "We didn't want to be pro or anti anything. We just want to draw attention to the fact of what life is like over there. The video took no political stance... we were just making a statement."

"We wanted to make a change from our old videos. Usually they've been pretty innocent stuff with the three of us looking very happy and farting around in front of the camera, dressed up as teachers or whatever."

"I hope we get the new video on somewhere. What I think I find so depressing about the Irish situation



is that kids are indoctrinated into a certain way of thinking almost as soon as they can walk.

"I hate any form of indoctrination — of putting things down in black and white without adding a few touches of grey."

Andy appears to be pretty serious in everything he does. Despite the power and prestige of his life, he still cares about day to day life and he's able to cover a lot of topics at a fast rate.

For instance he's a bit upset about the state of the rest of Britain; especially some sections of the music press.

Police will be embarking on another marathon concert tour soon

including some British dates around Christmas. After their phenomenal success you might have thought that they'd start to take it easy — venturing out anywhere once every couple of years.

So why do you build up such a hectic schedule Andy?

"We do it because when you bring out an album touring completes the project," he says. "I suppose it's the final glory and celebration of your ideas. We want to try and stimulate people from the stage as well as from their stereo units."

"Regardless of how sophisticated communication systems get, you still can't beat the one to one basis of a concert hall, where you're virtually

naked and relying on your own talents. If anything goes wrong you can't say: Let's re-run the tape and do it again."

"Obviously we also keep touring because we don't want to rest on our laurels. Touring is the most obvious thing that keeps you in touch. I hope we feed off an audience and there's always new ground to break."

Even in a poor country like India where they haven't exactly got a chain of discount record shops, the Police have sold 46,000 records.

"I'd like to go back there and to do a bigger tour, but it's not easy organising such a thing. Last time we played there we had to fly the equipment in from Australia. We

didn't make any money out of it at all."

There's always new places to play. I'd like to concentrate on them, but it's all a question of time."

That and slick management I'd say, which brings us nicely around to the Police's manager and mentor Miles Copeland. Throughout their career the Police have been dogged by allegations that they're Miles' puppets and he controls the purse strings. The stories going around that he charges photographers to take pictures of the band, don't help matters.

"I disagree with anybody who says that the Police are manufactured," Andy says. "People don't like Miles because he's honest and he says what he thinks. Some people don't like straight talking. Miles is my

projects. He's working on an album with Robert Fripp and they'll be bringing out a new single together in the New Year (what about that for planning ahead?) featuring both of them playing guitars."

"I want to get myself into a satellite situation," he says. "That means that I can play with the Police but at the same time I can loan myself out to other bands for short periods of time. I don't feel confined within the limits of the Police but like anything you need a break."

Andy also wants to do a book on his passionate hobby photography but once again he's got to think about life on the road as another series of dates looms over the horizon.

"The problem with this life is that

"The trouble with this life, with being in Police, is that you're always walking an emotional tightrope"

friend and the best manager around today.

Andy is reluctant to put a time limit on the Police's career but says the line up will last until it goes stale.

"We'll be here for as long as the freshness remains. If that goes out of the window then I hope we'll be honest with each other and say that it's time to quit."

"Everybody knows that some groups stay together because of contractual obligations and a liking for fast limousines."

Despite the Police's seemingly never ending schedule Andy has managed to find some time for other

you're walking an emotional tightrope," he says. "You have to be a family man when you are thousands of miles away from home. Do you feel completely fulfilled or are there other places to run to?"

"There's always somewhere to go, isn't it ambition that keeps us going? In whatever situation you're in, there are always things to do — or at least there should be. I have lots of ideas but time is always against me."

I don't want anything to be too perfect. I never want to be completely content, there should always be something at the back of your mind to aim at."

Amen to that.

NEXT WEEK: The final part of the RECORD MIRROR Police special features the one and only Sting — in colour and in interview!

Sting

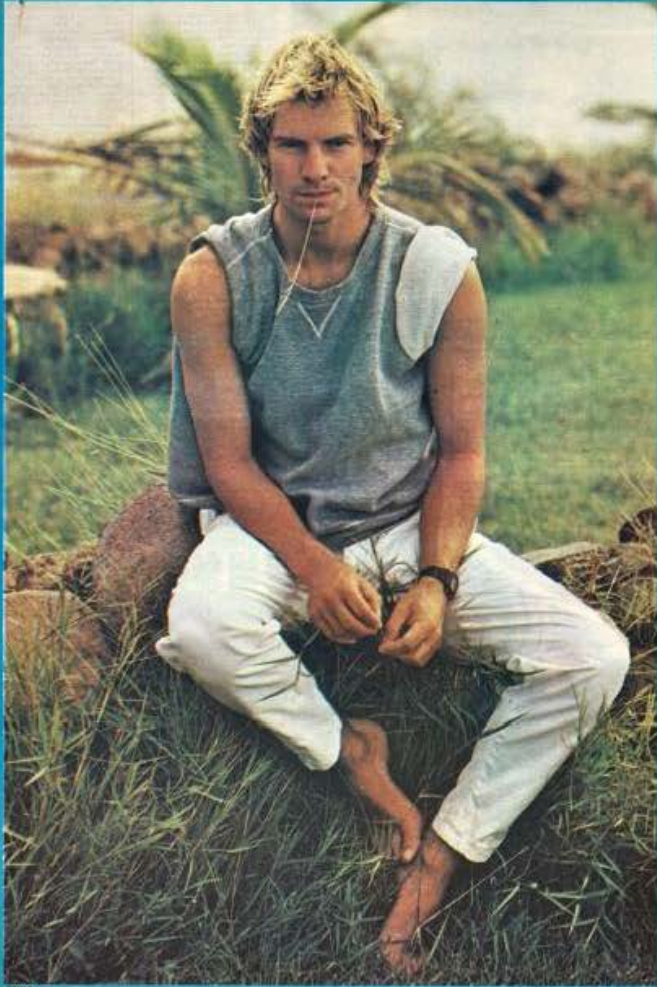
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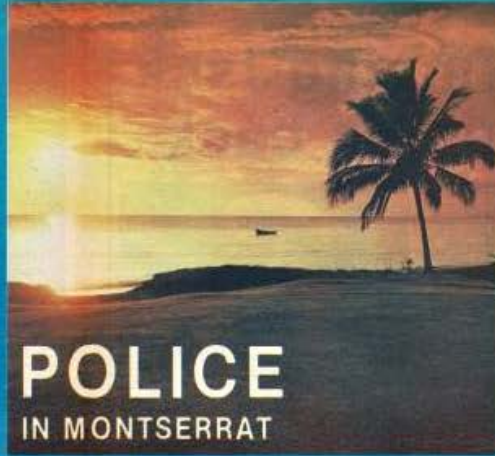
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PICS BY BRIAN ARD

Jumping Jack jumps back

THE ELECTRIC GUITARS The Embassy Club, London Chas de Whalley

PUNK FUNK may be the happening thing at the moment, but you wouldn't have thought it by the meagre support offered Bristol's Electric Guitars when they played London hitherto 'exclusive' Embassy Club. They stepped on stage shortly after midnight to be greeted by barely forty faces.

Those that stayed away will never know what they missed. The Electric Guitars launched into their loud and proud mix of modernist funk with real alacrity and aplomb and coaxed genuine applause from an essentially apathetic audience.

Their forthcoming single 'Work' (soon to be available on Bristol independent Recreational Records) presented itself as the high point of the quintet's set. But that was only because it successfully distilled the Electric Guitars' basic ingredients of exultant voices, ferocious backbeat and Devoesque atonality into a catchy melody with a great chant chorus.

If the rest of their material wasn't quite so perfectly formed, it was nevertheless highly entertaining without once stooping to the banal and, on this second showing, the Electric Guitars certainly possessed an exuberance and zest that hardly faded with familiarity.

In fact there was an underlying seriousness to their music which not only suggested the Stranglers in their early days, but seemed totally at variance with their wacky image — check the lounge lizard tuxedos, Worzel Gummidge straw hats, the drumkit made up largely of biscuit tins and the general on-stage acrobatics and idiocy.

But then the Electric Guitars succeed to date probably stems from a correct balance struck between the two. It could prove the key to bigger and better things.

AERIAL FX The Pits, London Simon Ludgate

THE LONDON Dungeon looks like the Hilton compared to this little cellar. Aerial FX did their best with the conditions which included a scanty audience of around 25 people.

In one form or another, Aerial FX have been glogging around London for two years from their base in

Bromley and this was the third time I've seen them. They've improved steadily and their brand of keyboard inspired rhythms mixed with a driving beat has its feet in the sixties and its head in the eighties.

It's satisfying to watch a young band's progress from shambolic to the beginnings of real professionalism with the less-successful material weeded out slowly but surely.

Fronted by the sinister Chris Hufford, the band worked their way through their set to the minimum of encouragement from the assembled punters, most of whom couldn't be bothered to put down their glasses to clap.

'Time', 'So Hard' and 'Hold On' are the choicest cuts in the selection and even provoked a bit of mild cheering from the somnambulist crowd.

LONDON APACHES The Kensington, London Chas de Whalley

THE LITTLE girls who came down from Watford to pose prettily in the New Nightclubs won't understand, of course, but Man's Music is still alive and well in the Metropolis and where ever the London Apaches play it is positively thriving.

At London's Kensington this six-piece combo strutted through the whole spectrum of Rhythm and Blues styles and distinguished themselves with soul, spirit and most definite savoir-faire.

Lead singer Richie Othen may have looked for all the world like Graham Bonnett but his gritty voice was immediately reminiscent of Southside Johnny Lyon. Beside and behind him the punchy rhythm section and the crisp interaction of the Apaches' piano, guitar and saxophone presented a keen reflection of the Asbury Jukes sound in miniature.

But it wasn't merely the swing, shuffle and soul beat that set the Kensington jumping. The London Apaches offered New Orleans rock in the oldie 'Willy and The Hand Jive', a touch of quizzical jazz in their own 'Electric Love' while those who have found a good Blues hard to find of late would have been more than satisfied by Ian Stroud's guitar solo on the classic 'Going Down Slow'.

Forget fashion and turn down trends. Music like the London Apaches played will outlive everything.

ROLLING STONES, Philadelphia, USA, Ira Mayer
90,000 FANS, the first clear skies in a week, streamers and balloons waving high over John F. Kennedy Stadium. TV helicopters circling overhead. What else could it be but the Rolling Stones officially kicking off a 40-city U.S. tour — their first since 1978.

The fans had admittedly been restless during the two-hour wait between the end of journey's set and the beginning of the Stones', but a few dozen protesting picketers outside (and an airplane with a banner reading 'black and blue hurts women') not withstanding, there was no question after the opening notes of under my thumb that the Stones were ready to give their all.

The question more to the point, of course, was whether the Stones had their all to give. There were ragged moments during the two and a quarter hour set — a dead halt after everyone set into let it bleed in different keys, a few forgotten melodies here and there, and some dropped lyrics.

But these were minor incidences of little import. What mattered was that when they were rolling they really got it on. This was a down-to-essentials band, with Keith Richard and Ron Wood alternating rhythm and lead guitars as though they were one person, Bill Wyman his usual rock-steady self, Charlie Watts ever the man of quiet fury and Ian Stewart and Ian McLagan on piano and organ for what few trills there were to be had.

On yes. There was jumping jack flash himself — Jagger the tireless cheerleader strutting the full 200 foot length of what was easily the most colorful rock and roll stage I've ever



seen (psychedelic-colored car and guitar standing 50 feet high on the left, speaker and flag on the right).

Indeed, midway into Jumping Jack Flash (the song), Jagger disappeared, only to jump out of the flag and onto a cherry picker that thrust him out over the crowd as he showered the fans with red and white carnations.

Sure it was a stunt. But if Jagger hadn't already proved that he is the consummate rock and roll singer it would merely have been a cheap trick. As it was he'd riddled Start Me

Up, Honky Tonk Woman and Brown Sugar full of venom.

No, it wasn't the greatest set the Rolling Stones have ever performed. Not even the best I've heard. But it was the kind of exciting rock and roll that reminds you why you ever started listening to rock and roll in the first place. And hell, most of the kids in this audience weren't even born when the stones first started playing.

Yesiree. Everything old is new again. Sometimes that's quite comforting.

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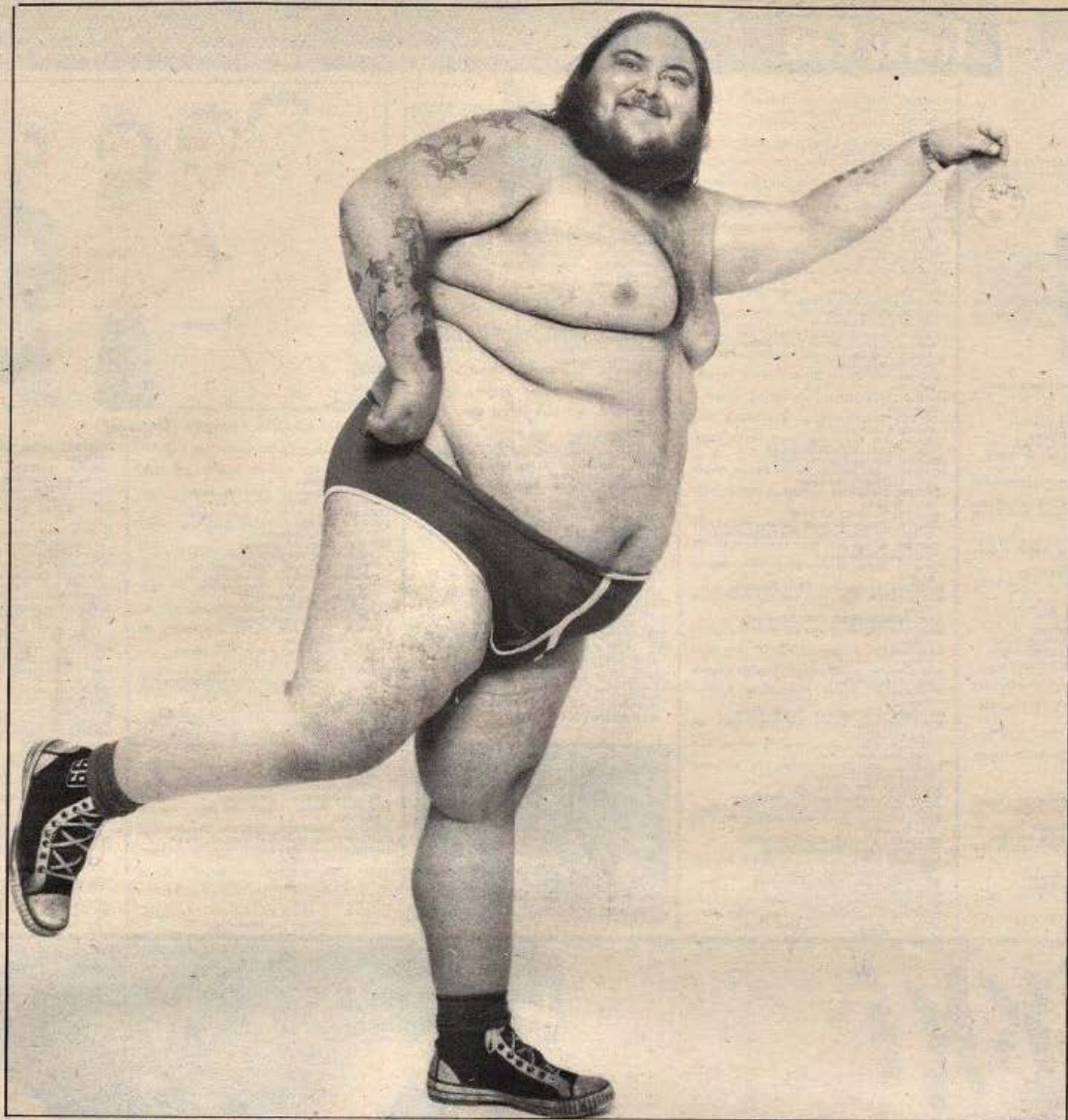
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 - 2861 ROD STEWART Let's have a quiet night in
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Turn On

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

THURS
1

ABERYSTWYTH, University (4242), Renaissance
BIRMINGHAM, Golden Eagle (843 5403), ROK Disco
BIRMINGHAM, Odeon (843 8101), Sad Cafe
BLACKPOOL, Jenks (293 203), Whips
BLETCHLEY, Compass Club, Killer Wales
BOLTON, Gaiety, Bradshawgate, A Pencil / Spytex Demented Disco
BRADFORD, 1 In 12 Club, The Metropole, Chronic / Friction Agitators
BRADFORD, St George's Hall (32513), John Miles
BRIGHTON, Xrenes, New Regent, West Street (27390), OK Jive
BRISTOL, Polytechnic, Students Union, Goldharbour Lane (56283), Carlene Carter / Slow Twitch Fibre
CAMBRIDGE, Caroca Club, Poison Girls
CAMBRIDGE, Sound Cellar (0223 69933), Whizz Kids / Microdols
CHADWELL HEATH, Electric Stadium (01 599 1533), Long Tall Shorty / Downbeats
CHIPPENHAM, Gooliglers, Matchbox
COLWYN BAY, Dixieland Showbar (2584), Stray Coventry, Dog And Trumpet, Speech Majors
COVENTRY, General Wolfe (88402), Passions
FELBRIDGE, Wire Mill, Paris
GLASGOW, Queen Margaret's University (339 8697), The RB's
GLASGOW, University (339 8697), Clint Eastwood And General Saint
GUILDFORD, Wooden Bridge (27205), Dolly Mixture / Gymnaps
HIGH WYCOMBE, Nag's Head (21758), Wreckless Eric
HULL, College (28845), Q-Tips
HULL, Oriental Hotel, Salem
LEAMINGTON, Crown Hotel (26421), Fallen Angels
LEES, Poster Bar, Perfect Strangers
LEEDS, Warehouse (468 287), Rip Rig And Panic
LIVERPOOL, Dale Inn, Wallasey (051 639 8647), The Chase
LIVERPOOL, Empire (709 1556), Ultravox
LIVERPOOL, Masonic, Stun The Guards
LIVERPOOL, Royal Court (051 708 7411), David Essex
LONDON, Angel, Lambeth Walk (01-735 4305), Red Beans And Rice

LONDON, Basement Bar, Clarendon, Hammersmith (01-748 1454), Speedos
LONDON, Cherry Tree, Deptford, London Apaches
LONDON, Collegiate Theatre, Gordon Street (01-387 3811), Cris Williamson
LONDON, Dingwalls, Camden Lock (01-267 4967), Frankie Miller
LONDON, Gossips, Gaz's Rockin' Blues, Dean Street, Biz And The Doormen
LONDON, Hammersmith Palais (01-748 2812), Enigma / Torso
LONDON, Hog's Grunt, Cricklewood Lane (01-450 1959), The Morris Band
LONDON, Hope And Anchor, Islington (01-359 4510), The Force
LONDON, Horse Shoe, Tottenham Court Road, 24 Hours
LONDON, King's Head, Fulham High Street, Putney Bridge, Dirty Strangers
LONDON, Marquee, Wardour Street (01-437 6603), Amazon / The Exciters
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7811), Stolen Pets / Uropa Lulu
LONDON, New Golden Lion, Fulham Road (01-385 3942), The Bumpers
LONDON, Old Cherry Tree, Dulwich, London Apaches
LONDON, 100 Club, 100 Oxford Street, Merger / Firestorm
LONDON, 101 Club, Clapham (01-223 8309), John Vincent's Lonely Hearts
LONDON, Pitts, Green Man, Euston Road (01-287 6977), Naked Lunch / Blancmange
LONDON, Railway, Hornsey, Fljaja
LONDON, Rock Garden, Covent Garden (01-240 3961), Dr Mix And The Remix
LONDON, South Bank Polytechnic, Wandsworth Road, AK Band
LONDON, Starl Road, AK Band
LONDON, Starlight Rooms, Railway, Hampstead (01-521 8011), The Singles / The Suggestions
LONDON, Sunset Jazz, West Kensington (01-803 7008), Electric Bluebirds
LONDON, Venue, Victoria (01-828 9441), Wasted Youth
MANCHESTER, Apollo (2731112), Hawkwind
MANCHESTER, Free Trade Hall (054 9543), Third World
MANCHESTER, Henry's Bar, Fireclown
MANCHESTER, Mayflower (223 1073), Dead Kennedy's
MANCHESTER, Polytechnic (061 273 1162), Gary Glitter
MANCHESTER, University (273 5111), The Distractions / The Members
NEWCASTLE, Newton Park, Hotel (862010), Prophet
NEWCASTLE, Polytechnic, Tom McEwen
NORTHAMPTON, Sports And Social Club, Ian Carr's Nucleus
NORWICH, East Anglia University (52968), U2 / Wall of Voodoo
OXFORD, Pennyfarthing, Westgate Shopping Centre (46007), Chinatown
SALISBURY, The Grange, Cross
SHEFFIELD, Penguin (383 897), Renegade
STOCKPORT, Smugglers, Manner / Sharp Edge
STROUD, Crown And Anchor, Stonehouse, Guilt For Graemeing
SWANSEA, University (25678), Poicats
TELFORD, Gemini, Abrasive Wheels
TYNE AND WEAR, Buddie Arts Centre, Wallsend (62476), Johnny Mars
WATFORD, Bailey's (39848), Odyssey
WESTFIELD, Cricketers, Blind Date
WILLENHALL, The Cavalcade, Dismal Jackets
WORTHING, Balmoral (38232), Flick Of The Wrist
YORK, City FC Social Club, The Dipshits

FRI
2

ABERDEEN, Venue, The Grip
ABERYSTWYTH, University (4242), Poicats
ASHFORD, (Ken), Castle Hotel, English Rogues
BIRMINGHAM, Aston University (359 8531), Innates
BIRMINGHAM, Fighting Cocks, Moseley (449 254), Black Symbol / Styles
BIRMINGHAM, Golden Eagle (043 5403), Carnassian
BIRMINGHAM, Imperial Cinema, Dead Kennedys
BIRMINGHAM, Odeon (843 8101), Third World
BISHOP'S STORTFORD, Railway Hotel (54010), Desolation Angels
BLACKBURN, Galleygreaves Hotel (670593), Fireclown
BOURNEMOUTH, Winter Gardens (26446), Donovan
BRENTFORD, Red Lion (01 560 6181), Chuck Fater
BRIGHTON, Northern Hotel (802 519), Meanstreak
BRIGHTON, Top Rank (28395), Misty In Roots
BRISTOL, Colston Hall (287368), Hazel O'Connor
BRISTOL, Trinity Hall (251 544), Slow Twitch Fibres / Scream And Dance
CAMBRIDGE, Great Northern Hotel (80340), The Amyl Dikes
CAMBRIDGE, Sound Cellar (0223 69933), Siam / Vampires
CANTERBURY, Technical College, Here And Now
CHADWELL HEATH, Electric Stadium (01 599 1533), Bumpers / Future Daze
CLEETHORPES, Pier Hotel (81435), Salem
COVENTRY, General, Wolfe (88402), Siris / Megaton
DUNDEE, Tayside Bar, Photographic Memories
DURHAM, New College, Nevilles Cross Centre, Fast Car
GRAVESEND, Red Lion (86127), Spider
KIDDERMINSTER, Boar's Head, Stronitum Dogs
KINGSTON, Polytechnic, Alberto Y Lost Thos
PARANOLAS / REVIEWS
LEEDS, Grant Theatre (450881), David Essex
LEEDS, Poster Bar, Radio ID
LEICESTER, De Montfort Hall (27632), Hawkwind
LIVERPOOL, Empire (709 1556), Sad Cafe
LIVERPOOL, Polytechnic (238 2481), Clint Eastwood And General Saint

Gig guide compiled by JANICE ISSITT
News Extra
Tours and Releases:
SIMON HILLS:
TV and Radio:
MIKE GARDNER
Films:
Jo Dietrich



Ultravox: Liverpool Empire (Thursday).

LIVERPOOL, Royal Court Theatre (051 708 7411), John Miles
LONDON, Angel, Lambeth Walk (01 735 4309), London Apaches
LONDON, Basement Bar, Clarendon, Hammersmith (01 748 1454), Mothers Ruin
LONDON, City Polytechnic, Apocypse
LONDON, Collegiate Theatre, Gordon Street (01 387 3811), Cris Williamson
LONDON, Dingwalls, Camden Lock (01 267 4967), Jane Aile And The Belvederes / Watts Boys
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), La Rox / The Whizz Kids
LONDON, Half Moon, Herne Hill (01 737 4580), Vanjamas / Mad Shadows
LONDON, Hog's Grunt, Cricklewood Lane (01 450 1959), Steve Pheasant Quintet
LONDON, Hope And Anchor, Islington (01 359 4510), Snake Snake
LONDON, Middlesex Polytechnic, Hendon, Lee Kossin Band / The Uprights
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7811), Burt / The Transmitters / UT
LONDON, New Golden Lion, Fulham Road (01 385 3942), Funk
LONDON, Newlands Tavern, Peckham, Mainland
LONDON, North London Polytechnic, Holloway Road, Nico / Nightingales / Maximum Joy
LONDON, Old Queen's Head, Stockwell Road, Dolly Mixture / Gymnaps
LONDON, Pitts, Green Man, Euston Road (01 287 6977), Famous Blueblasters
LONDON, Roundhouse, Wandsworth Common, Natural Scientists / The Colours
LONDON, Royal Albert, Deptford, Electric Bluebirds
LONDON, Ruskin Arms, East Ham, Deep Machine
LONDON, Ship, Plumstead Common, Praxis
LONDON, South Bank Polytechnic, Rotary Street, African Star / Last Detail
LONDON, Star And Garter, Putney Pier (01 788 0345), Cobras
LONDON, Starlight Rooms, Railway, Hampstead (01 521 8011), Cuddly Toys
LONDON, Thames Polytechnic, Calderwood Street, Woolwich, The Newmatics

LONDON, Venue, Victoria (01 828 9441), UK Players
LONDON, White Lion, Putney High Street (01 738 1540), Sam Mitchell Band
MAIDSTONE, Mid Kent College (56531), Budgie
MANCHESTER, Portland Bar, The Permanents
MANCHESTER, Ratters (236 9788), Rip Rig And Panic
MANCHESTER, University of Salford (273 5111), Weapon of Peace
NEWCASTLE, Mayfair Ballroom (23109), Q-Tips
NORTHAMPTON, Black Lion, Directors / Syndromes / White Rabbit
NOTTINGHAM, Rock City, Talbot Street (412544), U2 / Comsat Angels / Wall Of Voodoo
OXFORD, Caribbean Club (45139), The Tonix
OXFORD, Pennyfarthing, Westgate Shopping Centre (46007), Chinatown
PAISLEY, SU University, The RB's
PRESTON, Polytechnic, Students Union, Flyde Road (58382), Walter Mitty's Little White Lies
RAINHAM, Football Club, Delmare Rock Road-Show
REDDITCH, Valley Stadium, Section 5
RINGWOOD, Elm Tree, The Secret
ROCHDALE, Rawston Arms, Troyen
ROMSEY, New Forest Lodge, Night School
SALISBURY, Technical College (237111), Hambi And The Dance
SHEFFIELD, Margpis, (0742 25783), Artery
SHIFFALL, Star (46157), Katz
STAFFORD, North Staffs Polytechnic, Beconside (412416), The Passions
UCKHAVEN, Uckhaven Club (712483), The Imprints
WALSALL, West Midland College of Further Education (29141), Close Rivals
WATFORD, Bailey's (39848), Odyssey
WESTON SUPER MARE, Old Pier (0934 418029), The Noiz Boiz
WINDSOR, Jethro's, Blind Date
WOLVERTON, Victoria, Fool
WORCESTER, Golden Lion, Street Trader
WORTHING, Balmoral (38232), Flick Of The Wrist
WRITTLE, (nr Chelmsford), Agriculture College, We're Only Human

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'The Silent Hours'

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THE MIGHTY Ultravox machine rolls on this week with their tour taking in Liverpool Empire (Thursday), Birmingham Odeon (Sunday), Bristol Colston Hall (Monday and Tuesday) and Portsmouth Guildhall (Wednesday). And on the other side of the fence this week also sees the full first start of the Saxon tour at Brighton Centre (Wednesday) with plenty more to come.

Elsewhere you can bid a fond farewell to the inimitable Dead Kennedys who wind up short tour with gigs at Manchester Mayflower (Thursday), Birmingham Moseley Imperial Cinema (Friday) and the London Lyceum (Sunday), catch the return of Sad Cafe at Birmingham Odeon (Thursday), Nottingham Rock City (Saturday), Bristol Colston Hall (Sunday), Portsmouth Guildhall (Monday) and Cardiff Sophia Gardens (Wednesday), or ride the silver machine with Hawkwind at Manchester Apollo (Thursday), Leicester De Montfort Hall (Friday), Liverpool Empire (Sunday), Derby Assembly Rooms (Monday), Birmingham Odeon (Tuesday) and Sheffield City Hall (Wednesday).

For reggae fans there's a treat in store with the Third World tour taking in gigs at Manchester Free Trade Hall (Thursday), Birmingham Odeon (Friday), and London Hammersmith Odeon (Saturday) and some heavy travelling from those two bad DJs Clint Eastwood and General Saint at Glasgow University (Thursday), and Liverpool Polytechnic (Friday).

But we'll leave the best till last, which means if you're lucky enough to live in Scotland you've got the chance to see the very wonderful Sheena Easton at Inverness Eden Court Theatre (Sunday), Aberdeen Capitol (Monday), Glasgow Apollo (Tuesday) and Edinburgh Playhouse (Wednesday).

LONDON, Half Moon, Herne Hill (01 737 4588), Bumpers / This Colour
LONDON, Hog's Court, Cricklewood Lane (01 450 8989), Undefined Sounds
LONDON, Hope And Anchor, Islington (01 259 4510), The Event Group
LONDON, King's Head, Fulham High Street, Putney Bridge, Johnny G Band
LONDON, Lyceum, The Strand (01 836 3715), Dead Kennedys / Anti-Nuclear League
LONDON, Moonlight, Railway Hotel, West Hampstead, (01 624 7611), The Tonics / The Heartbeats
LONDON, New Golden Lion, Fulham Road (01 385 2942), Gene Washington
LONDON, Portman, Inter Continental Hotel, Brunch, Barney Sales Band
LONDON, Russian Arms, East Ham, LA Hooker
LONDON, Starlight, Railway Hotel, Hampstead (01 524 7611), Virtual Image / The Silence
NORWICH, University of East Anglia (52068), Q-Tips
PERTH, Granpian Hotel, The RB's
PONTEFRAC, Blackmoor, Sixis
REDHILL, Lakers Hotel (01643), The Pencils / Ex Lion Tamers
SLOUGH, Studio One, Here And Now
SOUTH PETHERTON, The Bell, Graham Larkbey
SUNDERLAND, Empire (73274), John Miles
WARWICK, University, Hambel And The Dance

LONDON, 101 Club, Clapham (01 223 8309), The Routine / Soomitz / Blow Up
LONDON, Pitts, Green Man, Euston Road (01 367 8977), Wreckless Eric
LONDON, Queen Mary's College, Mile End, Anonymous Sisters
LONDON, Royal Festival Hall (01 928 3191), Donovan
LONDON, Starlight, Railway Hotel, Hampstead (01 524 7611), New Band / West Side
LONDON, Venue, Victoria (01 828 8441), Steve Gibbons
MANCHESTER, Apollo (273 1112), The Clash
PORTSMOUTH, Guildhall (24255), Sad Cafe
PORTSMOUTH, Locomo (25491), The Annihilates / The Sea Crimes
SCARBOROUGH, Tiffany's, Weapon Of Peace
SLOUGH, Alexandra's Cappottan, Brian Knight Band
SWINDON, Brunel Rooms (31384), Wall Of Voodoo

MANCHESTER, Apollo (273 1112), The Clash
NORTHAMPTON, Nene Suite, Matrix / Stealer / Sixis
PLYMOUTH, Fiesta College, Matrix / Stealer / Sixis
PLYMOUTH, Polytechnic (2132), Clint Eastwood And General Saint
POOLE, Wessex Hall (85222), Sad Cafe
PORTSMOUTH, Locomo (25491), The Annihilates / The Sea Crimes
SCARBOROUGH, Tiffany's, Weapon Of Peace
SLOUGH, Alexandra's Cappottan, Brian Knight Band
SWINDON, Brunel Rooms (31384), Wall Of Voodoo

SAT
3

BICESTER, Nowhere Club (3641), Treason
BIRMINGHAM, Fighting Bobbies, Moseley (449 256), Judy Jungle / Dohdrams
BLACKPOOL, JR & Sealhorn, Fireclown
BRADFORD, Palm Cove, Weapon Of Peace
BRIGHTON, Althambra (37874), The Visual Display Unit
BRIGHTON, Polytechnic (861286), Alberto Y Los Tros Personals
BRISTOL, Polytechnic, Students Union Coldharbour Lane (26261), Neil Innes / Juan Fooks 'N' The Graves
BRISTOL, University (35035), The Passions
CAMBRIDGE, Sound Cellar (0223 89533), Future Tots / Happy Few
CARDIFF, University (36641), Polecats
CHADWELL HEATH, Electric Stadium (01 599 1531), Chris Thompson And The Islands
COLCHESTER, St Mary's, Troops For Tomorrow
COVENTRY, General Wolfe (88402), Reality / Channel
CROYDON, Carlton (01 688 4500), Drivers
CROYDON, Fairfield Halls (01 688 9291), David Essex
EDINBURGH, Ital Club, Playhouse Theatre (865 204), Tapper Zukie
FINCHLEY, Torrington, Lodge Lane, Red Beans And Rice
HATFIELD, Polytechnic (88343), Powerhouse Heavy Metal Roadshow
HILL, City Hall (20123), Lindafaire
HULL, College of Higher Education (28845), Fault Inverness, Eden Hall, Sheena Easton
LANCASTER, University (69021), Hazel O'Connor
LIVERPOOL, Empire (709 1555), Hawkwind / Mama's Boys
LONDON, The Angel, Lambeth Walk (01 735 4359), Camels
LONDON, Duke, Deptford, Electric Bluebirds

WORCESTER, College Of Higher Education (42131), The Set
WORTHING, The Anchor (38427), Traitor

SUN
4

ALTRINCHAM, The Unicorn Hotel, Body
BIRMINGHAM, City Centre (24111), Delta 5
BRIGHTON, Pavilion Theatre (0273 29801), Delta 5 / TV Screen
BRISTOL, Colston Hall (291788), Sad Cafe
BRISTOL, Dockland Settlement (49873), The Celebrators
BRISTOL, Hippodrome (296444), Donovan
BRISTOL, Showboat, Troyen
CHADWELL HEATH, Electric Stadium (01 599 1531), Spies
COLCHESTER, Embassy Club (3910), Black State
COVENTRY, General Wolfe (88402), Reality / Channel
CROYDON, Carlton (01 688 4500), Drivers
CROYDON, Fairfield Halls (01 688 9291), David Essex
EDINBURGH, Ital Club, Playhouse Theatre (865 204), Tapper Zukie
FINCHLEY, Torrington, Lodge Lane, Red Beans And Rice
HATFIELD, Polytechnic (88343), Powerhouse Heavy Metal Roadshow
HILL, City Hall (20123), Lindafaire
HULL, College of Higher Education (28845), Fault Inverness, Eden Hall, Sheena Easton
LANCASTER, University (69021), Hazel O'Connor
LIVERPOOL, Empire (709 1555), Hawkwind / Mama's Boys
LONDON, The Angel, Lambeth Walk (01 735 4359), Camels
LONDON, Duke, Deptford, Electric Bluebirds

MON
5

ABERDEEN, Capitol (23141), Sheena Easton
BATH, University (52228), Q-Tips
BIRMINGHAM, Railway, Carlton Street (358 3491), Street Trader / Born Loser
BLACKPOOL, Jenks (283 203), Whips
BRISTOL, Colston Hall (291788), Ultravox
BRISTOL, Granary (28272), Vice Squad
BRISTOL, Trinity Hall (551 544), Wall Of Voodoo
CANTEBURY, Odeon (83480), David Essex
CARDIFF, University (396 421), Hazel O'Connor
CHADWELL HEATH, Electric Stadium (01 599 1531), Jimmie / Victim
DERBY, Arden Rooms, The Enemy
DERBY, Assembly Rooms (31111), Hawkwind / Mama's Boys
EDINBURGH, Playhouse (865 204), Steve Hackett / KHOLEY, Founhouse Bar, M Tears
LUTON, Mad Hatter (22665), Cosmic Force / Plastic Symbols / Conscientious Objectors
LONDON, Clarendon Hotel, Basement, Hammersmith (01 748 1454), Virtual Image / Crown Agents
LONDON, Embassy, Bond Street (01 499 3974), Rio And The Robots
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 9298), DOA / Urban Dissidents
LONDON, Heaven, Charing Cross (01 839 3852), Shake Shake
LONDON, Hog's Court, Cricklewood Lane (01 450 8989), Frames
LONDON, Hope And Anchor, Islington (01 259 4510), Tom Toms W'Ecote
LONDON, Horse Shoe, Tottenham Court Road, The Helicopters
LONDON, King's Head, Fulham High Street, Putney Bridge, Johnny G Band / Jahney G
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Family Fodder / A Popular History Of Signs
LONDON, New Golden Lion, Fulham Road (01 385 2942), Bob Kerr's Whoopee Band
LONDON, Old Queen's Head, Stockwell, Manufactured Romance / Zeitung Do

TUES
6

BATH, Tiffany's (55342), The Passions
BIRMINGHAM, Odeon (643 6101), Hawkwind
BOLTON, Cotton Tree, Fireclown
BRISTOL, Colston Hall (291788), Ultravox
BRISTOL, Polytechnic, Students Union Coldharbour Lane (26261), Polecats
BRISTOL, Trinity Hall (551 544), Here And Now
CHADWELL HEATH, Electric Stadium (01 599 1531), Twelfth Night / Tangeant
CROYDON, Fairfield Halls (01 688 9291), John Miles
GLASGOW, Apollo (332 9221), Sheena Easton
LEEDS, University (39671), Whips
LEEDS, Warehouse (488 287), Thompson Twins
LEICESTER, University (29881), The Set
LUTON, Mad Hatters Club, Foot
LONDON, Butcher's Arms, York Way, Camden, The Helicopters
LONDON, Dingwalls, Camden Lock (01 267 4967), Rempids / Tymon
LONDON, Green Man, Stratford (01 534 1637), Mothers Ruin
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 9298), The Donkeys / Thirteen At Midnight
LONDON, Hammersmith Odeon (01 248 4681), David Essex
LONDON, Heaven, Charing Cross (01 839 3852), Killer Waves
LONDON, Hog's Court, Cricklewood Lane (01 450 8989), Inflation
LONDON, Hope And Anchor, Islington (01 259 4510), The Smart
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Scorch / Metropolis
LONDON, New Golden Lion, Fulham Road (01 385 2942), Speedies
LONDON, New Martin's Cave, Margery Street (01 537 2097), Virtual Image / The Switch
LONDON, Old Queen's Head, Stockwell Road, A Flock Of Seagulls / Recognition
LONDON, 100 Club, 100 Oxford Street, Chren - Gen / DUA
LONDON, Pegasus, Green Lanes (01 226 5300), Suttel Approach
LONDON, Pitts, Green Man, Euston Road (01 367 9015), The Chaps / Neon Blondes
LONDON, Starlight, Railway Hotel, Hampstead (01 524 7611), Bastroofs / Close - Ups
LONDON, Venue, Victoria (01 828 8441), The Lemons / Nightdoctor / The People
LONDON, Whisky A - Go - Go, Wardour Street, Le Mat / The Routine

WED
7

BOURNEMOUTH, Winter Gardens (2644), John Miles
BRISTON, Centre (202131), Saxon
CARDIFF, Sophia Gardens (20151), Sad Cafe
CHADWELL HEATH, Electric Stadium (01 599 1531), Neal Innes / Juan Fooks (85 2064), Sheena Easton
COLWYN BAY, Dovesland Showbar (2594), Siris
CORRY, Raffles, Energy
CROYDON, Fairfield Halls (01 688 9291), Donovan
EDINBURGH, University (56221), The Sea Crimes
EXETER, University (77911), Here And Now
GLASGOW, Technical College (322 7060), Hamd And The Dance
HULL, University (42431), Alberto Y Lost Tros Personals
LEEDS, Warehouse (48828), Q-Tips
LONDON, Dingwalls, Camden Lock (01 267 4967), Twinkie Brothers
LONDON, Gosage, Dean Street Mood Six
LONDON, Hammersmith Odeon (01 748 4681), David Essex
LONDON, Hog's Court, Cricklewood Lane (01 450 8989), New Orleans Ramblers
LONDON, Hope And Anchor, Islington (01 259 4510), Kid Cake's Master Plan
LONDON, The Morhose, Tottenham Court Road, Helzajer
LONDON, King's Head, Fulham High Street, Putney Bridge, Kaley Heath Band
LONDON, Marquee, Wardour Street (01 437 8602), Mothers Ruin
LONDON, Mouch Club, Whisky A - Go - Go, Wardour Street, Blue Orchids / SMUS
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Jane Aire And The Belvedere / L'Homme De Terre
LONDON, New Golden Lion, Fulham Road (01 385 2942), Cloaks
LONDON, Old Queen's Head, Stockwell, The Fix / Empty Vessels
LONDON, Pegasus, Green Lanes, Stoke Newington, Electric Bluebirds
LONDON, Pitts, Green Man, Euston (01 367 9015), The Variations
LONDON, Scott's, Friar Street (01 438 0747), Acaalypse
LONDON, Ship, Plumstead Common, Dirt / Hepatitis Risk
LONDON, Starlight, Railway Hotel, Hampstead (01 624 7611), Shell Shock / Decay Area
LONDON, Venue, Victoria (01 828 8441), Morrissey - Mullin
PORTSMOUTH, Guildhall (24255), Ultravox
SHEFFIELD, City Hall (22885), Hawkwind / Mama's Boys
SOUTHAMPTON, University (556291), Polecats

RADIO / TV

THE LATE, but very great Otis Redding is this week's star under the spotlight in Paul Gambaccini's excellent series of shows on Thursday nights at 7pm. Redding was the leader of the Memphis soul explosion of the late sixties and his most memorable success was 'Sitting On The Dock Of The Bay', before he died tragically in a plane crash. He left a fine legacy which was to be copied but never successfully imitated and strangely his son Dexter's career never fully took off despite inheriting his father's fine voice.
"As a live performer he was electrifying," Gambaccini tells us. "The excitement of his performances comes through on his records and what he could do to a song was unreal. He was not fading out as a singer when he died. There clearly would have been a lot more of value to come."

Meanwhile, with music in a totally different kitchen, Radio Trent will be featuring the life and times of posy band Landscape, in their Castle Rock show.

ON FRIDAY it's Sting's birthday and if you haven't already had enough of the fab threesome cropping on radio networks everywhere, then the chirpy Simon Bates will be paying tribute to the man and the Police's music in his morning show. Expect large chunks of the Police's new album 'Ghost In The Machine' and a selection of past hits from the lads. Up in the frozen north Castle Rock features Peter Baumann the former Tangerine Dream person who's just released his third solo album where he sings for the very first time. The mind boggles. On the box you can thrill to the half baked adventures of Spiderman on yet another incomprehensible tale of the Webb Wonder. Isn't it strange how comic book characters never make out when they're brought to life on television?

SATURDAY again features adults trying to be children while the kids lugged bored in Tiswas complete with the boob lashed Sally James. Radio Two of all channels sees the welcome return of Kenny Everett who was chucked out of the BBC some time ago for passing comment on the driving abilities of a famous person. As apparently has now been forgiven and Kenny's show will be a "scintillating blend of mirth and magic" says the blurb. He'll also be running



SHAKIN' STEVENS: Radio Two Saturday

competitions and playing music from the Beatles to Shakin' Stevens.
NOTHING of special interest on Saturday night with even the ubiquitous Trent remaining numb and Sunday is really only noteworthy for Tyne Tees Television's documentary on the perils of glue sniffing at 11pm. The film tells the desperate fight against addiction by 28 - year old Bryan Robson and it pulls no punches. Bryan is shown frothing at the mouth and staggering around the streets. If you thought that glue sniffing was a harmless prank then this will wipe the smile off your face in a few moments.
HO HUM, the rest of the weeks is pretty dim although Radio Trent feature Top Secret on Monday and they'll be having a one year anniversary special on Tuesday with special guests and a few surprises. If you're really in need of audio visual entertainment then you take a look at ITV's Get It Together with the aging Roy North and the even older Ollie Beak also on Tuesday at 4.00 pm.

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DISCO REPORT

CHART CHANGES

RIGHT, OK, I've gone and done it. With chart compiler Alan Jones away on holiday the whole compilation job was left to me this week, and in the process I've made a simple and long overdue adjustment. From the DJ returns we receive it is obvious how some tracks are in a situation where they play a more proportionate of strict pop music, while others specialize more in what we've come to think of as disco music. The division is so easy to see that I have compiled two different charts, each incorporating everything listed by the two respective types of jock in their returns, which means that there are crossover records now showing up at their correct level in each type of chart, unlike before when the pop-type records were separated out regardless of who had listed them and formed into an unrealistic DORG. Comparison between the two new charts should not only be very interesting but also hopefully of real value, as now the two respective markets have their own relevant yardsticks to show the popularity of the material being played in each. Neither is superior, for as long as the DJ is entertaining the audience it doesn't matter what type of music is being played, but because of the traditional area of interest in disco music the main UK Disco 80 printed at the back of the paper will concentrate on the more soulful end of the spectrum (as determined by the charts we receive), while here in abbreviated form is the very first POP - Pop Orientated Dance chart. Like I say, there are plenty of crossovers and some interesting discrepancies (Depeche Mode for example has more "disco" than "pop" jocks, while Frankie Smith just missed the POP despite being dead "disco" - wise now). One thing you will notice and probably approve of is the way in which the hot disco releases but also pop music more quickly than before when they were held back by the established hits which had then crossed over to the less experimental pop end of the spectrum. However, pop jocks, please don't take any of this as a criticism as it's far from it - merely long overdue recognition that two different types of market do indeed exist, each with their own standards and needs. Everyone, keep your charts coming, as they'll never have been put to such good use as now, I think you'll all agree. These then are the hits in pop - orientated dance venues: 1 Soft Cell, 2 Human League, 3 The Police, 4 Depeche Mode, 5 Anekas, 6 Rolling Stones, 7 Funkypunk, 8 Spandau Ballet, 9 New Order, 10 Twista, 11 ELO, 12 Tight Fit (Pt 1), 13 Ultravox, 14 Steve Wynn, 15 Duran Duran, 17 Adam & The Ants, 18 Tight Fit (Pt 2), 19 Beggar & Co, 20 Elnigma, 21 Gidea Park, 22 Seasons, 23 Postcard Sisters, 24 Liza, 24 Havana, 25 Gidea Park, 26 BBG, 26 Cliff Richard, 27 Phyllis Hyman, 28 Alvin Stardust, 29 Central Line, 30 Jacksons, 31 Wax, 32 Impagination, 33 Sun, 34 Usher, 34 Carl Carlton, 35 Level 42, 36 Third World, 37 Star Sound (Vol 3), 38 Ross J Ritchie, 39 Stewart & Ganley, 40 Boys In Blue, 41 Harlow, 42 The Quicks, 43 Ska-Down, 44 Flick Of A Feather, 45 Exile, 46 Randy Crawford, 47 Orchestral Manoeuvres, 48 Lobo, 49 Notans, 50 Depeche Mode "Enough".

BREAKERS

BUBBLING UNDER the UK Disco 80 (page 1) with increased support are Billy Ocean, 'Night Shift' (Feat Like Getting Down) (US Atlantic LP), 12, Star Sound 'Stars On 45 Volume 3' (CBS 12in), France Joli 'Gonna Get Over You' (US Prelude 12in), Herbie Hancock 'Magic Number' / 'Everybody's Broke' (US Columbia 12in), Ritz 'Workin' Out' (US Posse 12in), Thema Houston '96 Tears' (RCA 12in), Jerome 'You're Supposed To Be My Friend' (DJM 12in), Mike Mainieri 'Bullet Train' (US Warner Bros LP), Vaughn Mason 'Rockin' Big Guy' (US Brunswick 12in), Gil Scott-Heron 'Gun' (US Arista LP), Northend 'Tee's Happy / Happy Days' (US Emergency 12in), Sadeo Watsade 'Orange Express' / 'Straight To The Top' (US Columbia LP), Pointer Sisters 'Slow Hand' (Planet), UK Players 'Girl's / Jim's Jam' (A&M 12in), Mezzolero 'Danger High Voltage / Midnight Express' (Starline), Gwen McCrae 'Funky Sensation' (US Atlantic LP), Funk Fusion Band 'Can You Feel It' (US WMOT 12in), Brother To Brother 'Monster Jam' (US Sugarhill 12in), Cedric Myton & The Congos 'Can't Take It Away' (Go-Feet 12in), Brothers Johnson 'Dancin' Free' (A&M 12in), 'Boys In Blue' (US Atlantic LP), 'Take No More' (US Motown LP), Jean Knight & Premium 'You Got The Papers' (US Cotillion), Congos 'Give It To Me' (US Prelude 12in), Ranking Dread 'Fatty Bum Bum' (US Greensleeves 12in), Betty Wright 'Goodbye You Hello Him' (US Epic 12in), Jump Street Band 'The Groove' (US MCA LP).

DISCO DATES

FRIDAY (2) Frenzy / Morrissey - Muller / Inversions / Cayenne Jazz - Luna Lewisham Concert Hall in Cardiff, Ronnie Laws locks in on Graham Gold & James Hamilton at Mayfair Sullivan's, Robbie 'Mr Personality' Vincent Jazz-Luna Disco 70 Club, Dave 'TG' Brown jazz - lunks Dartford Flicks; SATURDAY (3) Rob Hartnett's go-go dancing with Jan goes topless at Stanleed's Stanleed Montichel Social Club, John DeSade souls Tunbridge Wells The Club fortnightly, Stuart Robinson lunks Leeds Dragonara Hotel; SUNDAY (4) Chris Hill ends his free admission 'Back To The Clubs' tour at Brighton Busby's with Paul Clark & Mick Fuller, Lunks (minus Pete Haigh) starts souling Charnock Richard's plush Bowling Green weekly, Black State play Colchester Embassy Club; TUESDAY (6) Greg Wilson plus guests celebrates his first anniversary lunkin' Wigan Pier; WEDNESDAY (7) Tricky Dicky's weekly gay night 'Tottenham Elton' has a first birthday Mardi Gras fancy dress party.

UK NEWSIES

THE STRIKERS: 'Inch By Inch' (Epic EPC A13-1623). Luckily last week's review didn't get printed as back then I thought the heavingly whispered news intro of the UK-only 12in remix totally dissipated the impact of this sparsely chugging 121bpm percussive bumper. I'm still unsure of the intro, but the actual mix dynamic as bubbins me discovered when using it in conjunction with the prelude LP version. Everyone else obviously agrees too, to judge from their chart leap. The slow starting instrumental flip is a bit lacklustre, though. I'm not sure how either side compares with a currently imported Rams Horn 12in from Holland.

JEROME: 'You're Supposed To Be My Friend' (DJM DUR 1818). Ladies and gentlemen, looks set to score good and proper this time with his superb Pete Wingfield-produced mellow wailing comes and goes 120bpm 12in jittery swayer, which combines a Benson / Wonder feel with strong lyrics and as is already apparent everyone else obviously agrees too, to judge from their chart leap.

CANDY BOWMAN: 'I Wanna Feel Your Love' (RCA RCAT 148). Chunky jittering little 115bpm 118-119bpm 12in Teena / Stacy-style smacker with repetitively wailed title line, rushed here surprisingly fast.

THE CHIL-LITES: 'Me And You' (20th Century-Fox TCD 132). Eugene Record-sung 113.56-114.15-115bpm 12in burbling traditional soul vocal jigger with snappily smacking modern attack and synth twiddles.

THE JONESSES: 'Summer Groove (Moving-On)' (Champagne FIZ 507). To continue, this cheerful enough jiggly slick 124-126-127-128-127bpm clipper has bursts of soul vocal group harmony, jolly synth tones, alitering strings and an insistent rhythm jitter all spiced by the odd stereo sound effect, on 3-track 12in with an instrumental version (same BPM) and 125-127-127-126bpm edit, good mixed with Wish.

THE WHISPERS: 'This Kind Of Lovin' (Solar SOT 22, v.a.c.a.). As it turns out, the best of a bunch of leftovers lumped together to make up a contractually obligated LP for RCA before fresh product appears via WEA. This thoroughly typical taping and smacking 114 bpm 12in chunderer practically creeps into life with a sense of going through the motions from memory.

REAL THING: 'Foot Tappin' (Calibre CABL 116). Carefully assembled though not tentily inspired subtly jittering jerkily sung slow 114bpm 12in smacker, much influenced by Heatwave, promoted on advance white label by Rush Release.

UK PLAYERS: 'Girl' (A&M A&MSP 8168). Finger-snapping moodily trickily intro'd MF5B-style bass pushed 121bpm 12in smooth thudder with brassily accented Michael Jackson-ish vocal, which with the help of tape loop duplicity appears to hold one note for 32 seconds while the jacking backing takes off in this impressive groove to make a much stronger last part, the instrumental 0-118-20pm 'Jim's Jam' flip being straight jazz.

MORRISSEY MULLEN: 'Stay Awake!' (Beggars Banquet BEG 537). Linda Taylor-sung relaxed lovely gentle jiggly 115bpm 12in swayer along the lines of (and good with) 'Inherit the Wind' and 'Love X Love' flipped by a live and largely unrecognisable 1-132-20bpm workout on Cannonball Adderley's 'Mercy Mercy Mercy', here titled 'Mercy Mercy 81'.

LINDA TAYLOR: 'You're In The Pocket' (Groove Production GP 1017). Spiraling synth notes and rumbing bass underpin a somewhat static 100-110-100bpm 12in funk bumper which doesn't do lovely Linda's voice full justice, though the Surface Noise-style 115bpm loping and lumbing 'Let Me into Your Heart' flip lets her stretch out more. Chris Palmer produced UK Players, Morrissey Mullen and this.

STYLE X: 'No Secret Affair' (Rygel EJSB 9784, via Pinapple). Recently mentioned as a white label, this very well played and arranged chiefly bounding brassy fast 137-139bpm 12in jazz instrumental has an infectious drive and good sense of dynamics, the flip's vocal version being rather raggedly sung though.

WAS (NOT WAS): 'Wheel Me Out' (ZEE IZWP 8718). Extremely inventive and ultra effective strange 126bpm fusion of futuristic funk and jazz elements, something of a classic since last year, finally and belatedly or UK (2F. If you haven't already, at least hear it).

HEAVEN 17: 'Play To Win' (DEF W5 433-12). OK, it's a chart hit, but in case you didn't realise the 120bpm 12in instrumental 'Play' B-side has great sparsely galloping snafu guitar as well as the dynamic synth and is truly a disco record in the traditional sense.

LEON CHARLES: 'Disco Carnival' (Rokel ROK 15). Akie Dean-produced unclassified single 121-119bpm 12in jitterer with some subdued steel drums and also feel, much punchier on the 121bpm instrumental flip which mixes nicely out of Kleeer's 'Get Touch' break.

THELMA HOUSTON: '86 Tears' (RCA RCAT 120). Well performed thudding 120bpm 12in treatment of T. T. Boyette's mystic garage funk as a classic, fine for nostalgic radio DJs but out of synch with 1983's disco beat.

THE BB & Q BAND: 'Starlette' (Capitol 12CL 229). On 'The Beat' - 'Part Two', except this empty 123bpm 12in jitterer isn't as good, the 125bpm '11 Out You Lose' alternative plugside being like a low energy 'Searching' (from the same producer).

RICK JAMES: 'Super Freak' (Motown TM2 1241). Extremely thin sounding 7in-only 2-part 132bpm racer with futuristic synth, a poor choice of UK follow-up despite its success in the States.

BROTHERS JOHNSON: 'Dancin' Free' (A&M AMSX 8161). Totally uninviting slick 131bpm snicker on 3-track 12in with the jerkily skittering 'Go In' / 'Go In' and older convoluted 98bpm 'I'll Be Good To You'.

STAR SOUND: 'Stars On 45 - The Album - Volume 2' LP (CBS 8518). So, this is where the Supremes medley turned up, Side A following the current 'intro' 12in with the non-Abba first part of their last 12in which then falls for this at 123bpm then substitutes the Supremes for the Abba segment at the end, leaving from 'Baby Love' to 'Symphony' at 128bpm. Side B then mainly comprising an extended 124bpm version of the Abba medley or its own. The soundtracks are incredibly accurate, as you know.

TIIGHT FIT: 'Back To The Streets (Part Two)' (Jive T-805). Minus Rosko but otherwise yet more of the 126bpm 12in same, to such an extent and with such originality of material that you'll probably think you've already got it!

LOBO: 'Caribbean Disco Show' LP (Polydor POL 1848). Poor value as an album, the 0-124bpm title track is padded out to fill one side with a long instrumental continuation, which fact might be of minor interest to some.

BILL SUMMERS & SUMMERS HEAT: 'Summer Fun' (MCA WCAT 738). Appallingly dull 118bpm 12in plodder, belatedly pulled from a rotten album which amazingly did quite well in America.

LARRY DRAHAM: 'Just Be My Lady' (Warner Bros K 1183). Tempo-lashed slow 7in music for standing still to, or which - as with the whole of his new album - Larry totally OD's on Brook Benton-style baritone croon.

CEDRIC MYTON & THE CONGOS: 'Can't Take It Away' (Go-Feet FEET 1878). Rather nice Marley-esque 82bpm 12in reggae plodder on a label not previously known for its rootsy appeal.

MERGER: 'Prisoner Of Your Love' (Emergency ERD 011). Similarly nice relaxed 66-137bpm 12in reggae jolter with good staccato vocal 'ba ba ba ba' emphasis points and an overall pleasant feel.

DON & OLL: 'Superman' (Cartridge CR-D-166). via Orblone, 01-855 832). Fast rattling 117bpm 12in afro calypso, by no means the best of its Disc 1 LP tracks coupled as three 12in double - siders is now available commercially for just £3.59, early buyers getting a T-shirt too.

BURT LYNCH & HAZEL: 'Mama Don't Let Me' (Sun Burel SB-D-42, v.a.Orblone). Throbbing ethnic 107-110bpm 12in calypso could be useful.

IMPORTS

SLAVE: 'Wait For Me' LP (Showtime US Cotillion SD 3271). Reminiscent at times of past successes but with a totally new sureness of touch and consistency especially in the rhythm and overall mix, the excellent set's a biggie should be this superb chunky motorvatin' 116bpm rolling chugger with lovely subtle jazzy touches and sinuous singing mixed well back into the unstoppable rhythm groove. 'Party Lites' being a similarly chunky rolling 9-114-111-112-113bpm thudder. 'Snap Shot' a part-up tensely textured stragg 113bpm lurcher. 'Steal Your Heart' a husky sung tripping 111-109bpm swayer. 'Funkton' a somewhat inconclusive 102-100bpm heavy funk fragment. 'Smokin' a steady 111bpm clonker full of funky background repartee and live atmosphere and 'Spice of Life' a Latin flavoured 122bpm mellow strutter.

NORTHEND featuring MICHELLE WALLACE: 'Happy Days' (US Emergency EMD5 858). ECHOING smacked bubbly 115bpm jitterer nicely wailed over the bassily busy backing, which breaks off into a cool riles solo, the killer though being the terrific stratter and sparser 'Too 9 Happy' instrumental flip which concentrates first on these vibes, then the beely bass synth, before the main part is taken up with some dynamic Benson-ish guitar (actually it's the sort you'd hear backing singers on Prelude), then to spend the weekend turning people on to this - try it varied down out of Donald Byrd, Trintance.

ALPHONSE MOUZZON: 'I'm Glad That You're Here' LP (Morning Sun US PAUSA 7107). 7 & 11. The mainly mellow and mostly vocal tracks will doubtless get some specialist attention, the outright dynamic dancer is this smoothly jittering cool, but intensifying 117bpm toger, occasionally croaked by Alphonse but largely covered by the Waters Sisters who build to a nagging disco climax over tooting Michael Brecker, the Seawind horns and Herbie Hancock (the 'Quest Artists' on other cuts include Freddie Hubbard, Hubert Laws, Lee Morgan). Somehow it varies up nicely out of the Strikers.

KOOL & THE GANG: 'Take My Heart' (US De-Lite DE 815). Nice conversational start to a really excellent Deadtop-produced lovely jazzy clonking 120bpm 7in roller with 'Too Hot' type feel and some great scintillating, jazzy and growing vocal interplay, this and the soon-come same as chunky 112bpm 'Get Down On It' both being more memorable than the bland 120bpm 'Steppin' Out' which unfortunately will be our first single.

EARTH WIND & FIRE: 'Let's Groove' (US ARC 18-02536). Gruff vocoder winds into a typically astringent 124-125bpm 7in roller with bass synth buzzing behind the squeaky vocal interplay, the flip carrying on instrumentally.

SHOWSTOPPER PROMOTIONS' latest offer in ten days in St Tropez at the end of May with jazz-funk nightly in the 1,400 capacity Stella Artois tent, accommodation in caravans and large communal sleeping tents, travelling by bus from Southgate Royalty, catering provided on site though not included, everything otherwise all included for just £109!

Castler in three weeks' time meanwhile is likely to be racing camels on the sands and a boxing kangaroo... I sadly won't be able to make Perran Sands this week or the Birmingham Faces convention on November 1st as I've got mobile gigs to do then - (drat the money's good) ... Light Of The World, minus Beggars & Co, is alive and well and signed to EMI.

John Luongo is responsible for two hot American disco hit remakes, Jacksons 'Walk Right Now' (US Epic 12in) with added sirens and an extra earlier break, and the Quick 'Zulu' (US Pavilion 12in) which is now much tighter... Discoet will soon have a UK outlet here... Ze's previously promo-only boxed set of the Mutant Disco LP tracks coupled as three 12in double - siders is now available commercially for just £3.59, early buyers getting a T-shirt too.

GWEN MCCRAE: 'Funky Sensation' LP (Gwen McCrae US Atlantic SD 19388). Starting quietly but always with a steady slow offbeat, this indeed occasionally little groo-grinding 88(81-81-85bpm) episodic jigger buds incredible tension through varying different soulful textures to end up at steam heat without actually increasing speed - slotting into the current Hi-Gloss, One Way, Bob James vibe perfectly - as do the rhythmically similar and equally strong 97-95-87 bpm 'Feel So Good' and wailing 103-104-103-104 1/2 bpm 'Poison'.

KAREN SILVER: 'Nobody Else' (Canadian Quality/RFC ORFC 084). Gino Socco-penned / produced starkly smacking strong lurching 112 bpm 12in disco thudder in his best tradition of keeping everything pared down to a simple minimum to make it all the more effective out on the floor - which indeed this is try Donald Byrd out of it).

MODERN ROMANCE: 'Can You Move' (US Atlantic DM 4819). Remixed and restructured by Richie Rivera, this is 'Salsa Rappody' stretched right out on 122-123bpm 12in with the rhythm and rap emphasized and all the previously prominent Salsa taken out!

PLAYERS ASSOCIATION: 'The Things You Get Me To Do' (US Vanguard DISCO SPV-49). Quite good typical intro then becomes a staccato clipped vocal 128bpm 12in fast jolting churmer, which should mix well with their last one, it's a bit underwhelming.

HERBIE HANCOCK: 'The Twilight Zone' LP (Magic Windows US Columbia FC 37387). Apart from both sides of his current heavy funk 12in, the only other utermost-hits track is a moodily chinking 'Shaft'-type intro 110-111-110bpm thudding monotonous throber with Brothers Johnson on rhythm and bass guitars backing Herbie on drum machine and assorted synths, a similar dull thud beat linking the various other slow tempo cut offerings too.

TELEFONO MUSIC: 'Fear Medley' (US stack-o-tracks plp 12-483). Now sort of commercially available, this in fact is the Disconet 'Hits of 1980' mixer which starts fast and zingy in the 130's BPM with gallopers like 'Underwater' and 'Que Sera Mi Vida' before dropping gradually ever downwards into the last section from 'Celebration' to 'Another One Bites The Dust' is very useable here, the 12in flip being another inconsistent and initially rather bad slower mixer, 'Heartbeat Rap', which then gets to some good double beating and stereo phasing, mainly below 110bpm.

PANACHE: 'Get Down! (To The Sweet Music)' (US Roche R 4802). Guys 'n' gals chanted last spring 12in burbler with good things going on instrumentally and the sort of inconsistent 128bpm rhythm that would have been big for funk-jock-a-white-back, the 122bpm 'Jam-On' flip speeding things up without any vocal, in a nice pictorial sleeve.

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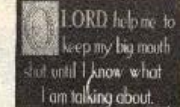


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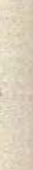
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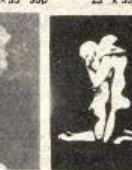
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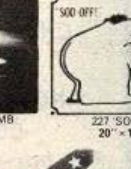
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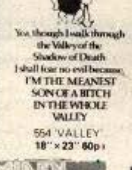
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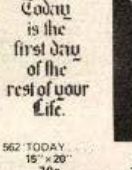
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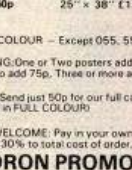
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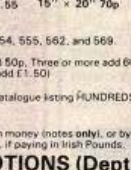
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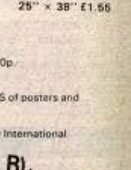
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- P274 WINGS
- P276 BRUCE SPRINGSTEEN
- P280 MIKE HALFWOOD
- P283 DEEP PURPLE
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- P296 WHITESNAKE
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UK SINGLES

THIS WEEK	LAST WEEK	WEEK IN CHART	Week ending 3/16/81
1	1	(4)	PRINCE CHARMING, Adam and the Ants, CBS
2	9	(2)	INVISIBLE SUN, Police, A&M
3	3	(7)	HANDS UP (GIVE ME YOUR HEART), Ottawan, Carerre
4	5	(3)	PRETEND, Alvin Stardust, Stiff
5	4	(8)	SOUVENIR, Orchestral Manoeuvres In The Dark, Dindisc
6	11	(4)	UNDER YOUR THUMB, Godley & Creme, Polydor
7	8	(6)	BIRDIE SONG, Tweets, PRT
8	2	(10)	TAINTED LOVE, Soft Cell, Bizzare
9	7	(4)	ENDLESS LOVE, Diana Ross/Lionel Richie, Motown
10	22	(2)	SHUT UP, Madness, Stiff
11	10	(7)	SLOW HAND, Pointer Sisters, War
12	24	(3)	JUST CAN'T GET ENOUGH, Depeche Mode, Mute
13	12	(9)	YOU'LL NEVER KNOW, Hi Gloss, EMI
14	6	(5)	WIRED FOR SOUND, Cliff Richard, EMI
15	18	(5)	SO THIS IS ROMANCE, Linx, Chrysalis
16	21	(3)	IN & OUT OF LOVE, Imagination, R&B
17	36	(2)	IT'S MY PARTY, Dave Stewart/Barbara Gaskin, Stiff
18	17	(2)	STARS ON 45 (VOL 3), Star Sound, CBS
19	19	(8)	HAND HELD IN BLACK & WHITE, Dollar, WEA
20	14	(10)	HOLD ON TIGHT, Electric Light Orchestra, Jet
21	13	(8)	JAPANESE BOY, Aneka, Hansa/Ariola
22	29	(3)	ORIGINAL BIRD DANCE, Electronics, Polydor
23	16	(2)	START ME UP, Rolling Stones, EMI
24	20	(8)	ONE OF THOSE NIGHTS, Bucks Fizz, RCA
25	27	(8)	PASSIONATE FRIEND, Teardrop Explodes, Zoo
26	39	(3)	QUIET LIFE, Japan, Hansa
27	23	(3)	EVERYBODY BALSAM, Modern Romance, WEA
28	30	(4)	SEASONS OF GOLD, Gides Park, Polo
29	15	(9)	LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin
30	66	(2)	WALKIN' IN THE SUNSHINE, Bad Manners, Magnet
31	45	(3)	LOCK UP YOUR DAUGHTERS, Slade, RCA
32	—	(3)	THUNDER IN MOUNTAINS, Toyah, Safari
33	26	(9)	ONE IN TEN, UB40, Dep Int
34	—	(2)	MAD EYED SCREAMER, Creatures, Polydor
35	46	(2)	LET'S HANG ON, Barry Manilow, Arista
36	31	(9)	RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Brothers
37	40	(4)	JUST ANOTHER BROKEN HEART, Sheena Easton, EMI
38	71	(2)	BACK TO THE SIXTIES PT. 2, Tight Fit, Jive
39	33	(7)	SHE'S GOT CLAWS, Gary Numan, Beggars Banquet
40	25	(7)	THE THIN WALL, Ultravox, Chrysalis
41	32	(6)	HOLIDAY, Hollies, EMI
42	26	(7)	ABACAB, Genesis, Charisma
43	37	(2)	MAIDEN IN JAPAN, Iron Maiden, EMI
44	37	(4)	MULE (CHANT NO. 2), Beggars & Co, RCA
45	61	(2)	LOVE HAS COME AROUND/LOVING YOU, Donald Byrd, Elektra
46	43	(3)	IT WILL BE ALRIGHT, Odyssey, RCA
47	—	(2)	GOOD YEAR FOR THE ROSES, Elvie Costello, F. Beat
48	63	(2)	HAPPY BIRTHDAY, Altered Images, Epic
49	52	(5)	PLAY TO WIN, Heaven 17, Virgin
50	65	(2)	IF YOU WANT MY LOVIN', Evelyn King, RCA
51	38	(7)	EVERLASTING LOVE, Rex Smith, CBS
52	35	(11)	CARIBBEAN DISCO, Lobo, Polydor
53	44	(11)	HOOKED ON CLASSICS, Louis Clark, RCA
54	34	(8)	CHEMISTRY, Nolans, Epic
55	87	(2)	WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Brothers
56	48	(4)	I'M LUCKY, Joan Armatrading, A&M
57	49	(3)	LOVE ALL THE HURT AWAY, Aretha Franklin, Arista
58	51	(3)	YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red
59	47	(11)	GREEN DOOR, Shekin' Stevens, Epic
60	42	(4)	CLASSICAL MUDDLE, Portsmouth Sinfonia, Springtime/Island
61	70	(2)	I'M STANDING HERE TODAY, Joe Cocker, MCA
62	72	(2)	I'M GONNA LOVE HER FOR BOTH OF US, Meatloaf, Epic
63	50	(8)	WALKIN' INTO SUNSHINE, Central Line, Mercury
64	—	(11)	PROCESSION/EVERYTHING GONE GREEN, New Order, Factory
65	41	(11)	GIRLS ON FILM, Duran Duran, EMI
66	—	(7)	EUROPA & THE PRINCE OF PEACE, Thomas Dolby, Parlophone
67	54	(7)	AS THE TIME GOES BY (VOCAL), Funkapollan, London
68	80	(4)	DON'T WANT TO WAIT ANYMORE, Tubes, Capitol
69	—	(4)	HANGING AROUND, Hazel O'Connor, Albion
70	53	(4)	DAY AFTER DAY, Pretenders, Real
71	—	(4)	KEEPING A RENDEZVOUS, Suggie, RCA
72	56	(11)	HAPPY BIRTHDAY, Stevie Wonder, Motown
73	57	(4)	HEART & SOUL, Exile, RAK
74	—	(4)	THE STROKE, Billy Squier, Capitol
75	64	(5)	MEMORIES, Mike Berry, Polydor

BUBBLING UNDER

AND I WISH, Doolays GTO GT 308
 AND THEN SHE KISSED ME, Gary Giltner, Bell, Bell 1497
 ANGELS ON SUNDAY, Matchbox, Magnet MAG 196
 ARTHUR'S THEME, (BEST THAT YOU CAN DO), Christopher Cross, Warner K17847
 CADILLAC RANCH, Bruce Springsteen, CBS A 15377
 DON'T DO THAT, Young & Waddy Band, Bronze BRO 130
 DO YOU KNOW, Secret Affair, Eye Spy, See 16
 GENIUS OF LOVE, Tom Tom Club, Island WIP 6735
 HE'S A LIAR, See Gees, RSO, RSO81
 HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red, Cherry 13
 I CAN'T TURN AWAY, Savanna, R&B, RBS 263
 IS THERE A REASON, The Mood, RCA, RCA 129
 JUKE BOX HERO, Foreigner, Atlantic, K 11876
 KIND OF LOVIN', The Whispers, Solar SO 22
 LIVING IN MY LIMOUSINE, Bill Nelson, Mercury, WILL 3
 MAMA USED TO SAY, Junior's, Mercury, MER 89
 MOTOWN MIX, RSO 83
 PLATINUM POP, This Years Blonde, Creole CR 19
 QUAK A SONG, Waders, KA QUAK 1
 READY TO ROCK, Michael Schenker Group, Chrysalis, CHS 2541
 REGGAE ON BROADWAY, Bob Marley, WEA K 79250
 STATUS ROCK, The Head Bangers, Magnet MAG 206
 TUNNEL OF LOVE, Dire Straits, Vertigo, MOVIE 3
 WE'VE GO THE FUNK, Hi-Tension, EMI 5225
 WHEN YOU WERE SWEET SIXTEEN, Fureys, RITZ, RITZ 003



A good year for Elvis at No. 47

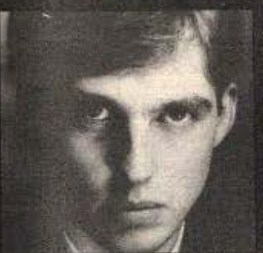
25 FAST MOVERS

- SINGLES**
 ♦ Platinum (one million sales)
 ♦ Gold (500,000 sales)
 ♦ Silver (250,000 sales)
- ALBUMS**
 ♦ Platinum (£1 million sales)
 ♦ Gold (£100,000 sales)
 ♦ Silver (£50,000 sales)

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Star Choice



PAUL HUMPHREYS OF ORCHESTRAL MANOEUVRES IN THE DARK

CLOSER — Joy Division. Both moving and uplifting. A very dear album to me. HERE COME THE WARM JETS — Eno. Experiments in music and sound enriched by very clever hooks and melody lines. TRANS EUROPE EXPRESS — Kraftwerk. Full of perfect, classic pop classics. By far the best of their pop albums. BEFORE AND AFTER SCIENCE — Eno. One of the many consecutively great albums from Eno. An album close to me for many reasons. FEAR OF MUSIC — Talking Heads. An album full of interesting ideas made with great tunes. A CERTAIN RATIO — A Certain Ratio. Great funk album. Slightly lacking in melodies but more than makes up for it in rhythm section.

UK ALBUMS

THIS WEEK	LAST WEEK	WEEK IN CHART	THIS WEEK	LAST WEEK	WEEK IN CHART
1	1	(2)	ABACAB, Genesis, Charisma		
2	5	(3)	SUPER HITS 1 & 2, Various, Ronco		
3	2	(4)	DEADRINGER, Meat Loaf, Epic		
4	6	(2)	WIRED FOR SOUND, Cliff Richard, EMI		
5	7	(2)	HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-Tel		
6	3	(4)	TATTOO YOU, Rolling Stones, Rolling Stones		
7	8	(3)	SHAKY, Shakin' Stevens, Epic		
8	4	(3)	RAGE IN EDEN, Ultravox, Chrysalis		
9	—	(4)	DENIM & LEATHER, Saxon, Carerre		
10	10	(4)	WALK UNDER LADDERS, Joan Armatrading, A&M		
11	—	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista			
12	9	(3)	CELEBRATION, Johnny Mathis, CBS		
13	23	(2)	BEAT THE CARROTT, Jasper Carrott, DJM		
14	20	(2)	PENTHOUSE & PAVEMENT, Heaven 17, Virgin		
15	11	(1)	TIME, Electric Light Orchestra, Jet		
16	13	(14)	LOVE SONGS, Cliff Richard, EMI		
17	12	(21)	SECRET COMBINATION, Randy Crawford, Warner Bros		
18	22	(3)	HITS RIGHT UP YOUR STREET, Shadows, Polydor		
19	14	(3)	MICHAEL SCHENKER GROUP, Michael Schenker Group, Chrysalis		
20	21	(14)	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland		
21	27	(5)	BLACK & WHITE, Pointer Sisters, Planet		
22	16	(18)	PRESENT ARMS, UB40, Dep International		
23	19	(15)	DURAN DURAN, Duran Duran, EMI		
24	78	(2)	NINE TONIGHT, Bob Seger Silver Bullet Band, Capitol		
25	35	(2)	GLORIOUS FOOL, John Martyn, Geffen		
26	18	(3)	STARS ON 45 VOL 2, Star Sound, CBS		
27	30	(2)	ANGELIC UPSTARTS, Angelic Upstarts, Zenophone		
28	15	(4)	DANCE, Gary Numan, Beggars Banquet		
29	17	(4)	SONS AND FASCINATION/SISTERS FEELING CALL, Simple Minds, Virgin		
30	38	(4)	MAKIN' MOVIES, Dire Straits, Vertigo		
31	29	(3)	DANCE DANCE DANCE, Various, K-Tel		
32	—	THE GARDEN, John Fox, Virgin			
33	24	(45)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS		
34	63	(5)	ASSEMBLAGE, Japan, K-Tel		
35	28	(5)	PRETENDERS II, Pretenders, Real		
36	—	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI			
37	54	(8)	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS		
38	77	(2)	BACK TO THE SIXTIES, Tight Fit, Jive		
39	41	(18)	ROCK CLASSICS, LSD/Royal Choral Society, K-Tel		
40	63	(5)	CALIFORNIA DREAMIN', Various, K-Tel		
41	—	VERY BEST OF ANNE MURRAY, Anne Murray, Capitol			
42	46	(2)	FACE VALUE, Phil Collins, Virgin		
43	36	(3)	HAPPY BIRTHDAY, Altered Images, Epic		
44	46	(2)	ASSAULT & BATTERY, Rose Tattoo, Carerre		
45	53	(4)	THE RIVER, Bruce Springsteen, CBS		
46	39	(47)	HOTTER THAN JULY, Stevie Wonder, Motown		
47	28	(8)	BUCKS FIZZ, Bucks Fizz, RCA		
48	43	(4)	EXIT, Tangerine Dream, Albion		
49	25	(8)	LEVEL 42, Level 42, Polydor		
50	100	(2)	NIGHT FADES AWAY, Nils Lofgren, Backstreet		
51	31	(21)	HI INFIDELITY, Roo Speedwagon, Epic		
52	90	(17)	YIENNA, Ultravox, Chrysalis		
53	32	(5)	SHOT OF LOVE, Bob Dylan, CBS		
54	59	(4)	ANTHEM, Toyah, CBS		
55	33	(3)	OFFICIAL BBC ALBUM OF ROYAL WEDDING, BBC		
56	42	(9)	BELLA DONNA, Stevie Nicks, WEA		
57	59	(5)	QUILTY, Barbra Streisand, CBS		
58	49	(33)	CHRISTOPHER CROSS, Christopher Cross, Warner Brothers		
59	61	(15)	NO SLEEP TILL HAMMERSMITH, Motorhead, Bronze		
60	79	(4)	BEST OF MICHAEL JACKSON, Michael Jackson, Motown		
61	37	(4)	T REX IN CONCERT, Marc Bolan, Marc		
62	67	(22)	BAD FOR GOOD, Jim Steinman, Epic/Cleveland		
63	34	(9)	BEATLE BALLADS, Beatles, Parlophone		
64	77	(4)	ALLIED FORCES, Triumph, RCA		
65	77	(2)	KILIMANJARO, Teardrop Explodes, Mercury		
66	56	(11)	20 GOLDEN GREATS, Beach Boys, Capitol		
67	68	(11)	FOUR, Foreigner, Atlantic		
68	69	(9)	TRAVELOQUE, Human League, Virgin		
69	75	(5)	SIGNING OFF, UB40, Graduate		
70	52	(9)	PIRATES, Rickie Lee Jones, Warner Bros		
71	47	(3)	STANDING TALL, Crusaders, MCA		
72	72	(19)	JU JU, Siouxsie & The Banshees, Polydor		
73	90	(5)	BREAKING AWAY, Al Jarreau, Warner Brothers		
74	36	(3)	TILT, Cozy Powell, Polydor		
75	82	(9)	JAZZ SINGER, Neil Diamond, Chrysalis		
76	85	(6)	DARK SIDE OF THE MOON, Pink Floyd, Harvest		
77	66	(7)	REPRODUCTION, Human League, Virgin		
78	86	(22)	DISCO DAZE & DISCO NITES, Various, Ronco		
79	45	(13)	RUNOURS, Fleetwood Mac, Rak		
80	81	(14)	JUMPIN' JIVE, Joe Jackson, A&M		
81	43	(4)	COVER PLUS, Hazel O'Connor, Albion		
82	74	(21)	STARS ON 45, Star Sound, CBS		
83	73	(5)	BOY, U2, Island		
84	51	(3)	SCISSORS CUT, Art Garfunkel, CBS		
85	71	(25)	THE DUDE, Quincy Jones, A&M		
86	—	NAZARETH LIVE, Nazareth, Nems			
87	85	(4)	BEST MOVES, Chris De Burgh, A&M		
88	83	(19)	MUSIC OF COSMOS, Various, RCA		
89	85	(5)	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC, Atlantic		
90	11	(15)	MISTAKEN IDENTITY, Kim Carnes, EMI-America		
91	—	THE PLATINUM ALBUM, Various, K-Tel			
92	—	THIRTY THOUSAND FEET OVER CHINA, The Passions, Polydor			
93	—	THE LAST CALL, Anti Pasti, Rondeliet			
94	46	(13)	KIM WILDE, Kim Wilde, Rak		
95	84	(8)	20 GOLDEN GREATS, Diana Ross, Motown		
96	89	(10)	CATS, Various, Polydor		
97	93	(3)	SLEEP NO MORE, Comsat Angels, Polydor		
98	82	(9)	4 SYMBOLS, Led Zeppelin, Atlantic		
99	—	ORGANISATION, Orchestral Manoeuvres in the Dark, Dindisc			
100	76	(25)	CHARIOTS OF FIRE, Vangelis, Polydor		



US ALBUMS

- 1 1 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 2 4 Foreigner, Atlantic
- 3 ESCAPE, Journey, Columbia
- 2 BELLA DONNA, Stevie Nicks, Modern Records
- 5 PIRATES, Rickie Lee Jones, Warner Bros
- 6 NINE TONIGHT, Bob Seger And The Silver Bullet Band, Capitol
- 7 20 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 8 6 PRECIOUS TIME, Pat Benatar, Chrysalis
- 9 ENDLESS LOVE, Soundtrack, Mercury
- 10 11 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 11 12 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 12 13 HEAVY METAL, Soundtrack, Full Moon/Asylum
- 13 8 STREET SONGS, Rick James, Gordy
- 14 7 DON'T SAY NO, Billy Squier, Capitol
- 15 10 PRETENDERS II, Pretenders, Sire
- 16 16 TIME, ELO, Jet
- 17 17 EL LOCO, ZZ Top, Warner Bros
- 22 GIVE THE PEOPLE WHAT THEY WANT, The Kinks, Arista
- 15 WORKING CLASS DOG, Rick Springfield, RCA
- 20 14 HI INFIDELITY, Rae Speedwagon, Epic
- 21 18 BLACK & WHITE, Pointer Sisters, Planet
- 22 — SONGS IN THE ATTIC, Billy Joel, Columbia
- 23 23 IN THE POCKET, The Commodores, Motown
- 24 27 STEP BY STEP, Eddie Rabbit, Elektra
- 25 28 JUICE, Juice Newton, Capitol
- 26 38 PRIVATE EYES, Daryl Hall and John Oates, RCA
- 27 24 FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, Columbia
- 28 21 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 29 29 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 30 36 BEAUTY AND THE BEAT, The Go Go's, I.R.S.
- 31 31 THE ONE THAT YOU LOVE, Air Supply, Arista
- 32 41 DEAD SET, Grateful Dead, Arista
- 33 33 SHOT OF LOVE, Bob Dylan, Columbia
- 34 35 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 35 42 THERE'S NO GETTING OVER ME, Ronnie Milsap, RCA
- 36 40 LOVE ALL THE HURT AWAY, Aretha Franklin, Arista
- 37 41 CARL CARLTON, Carl Carlton, 20th Century Fox
- 38 47 TIME EXPOSURE, Little River Band, Capitol
- 39 43 HIGH N'DRY, Del Lppard, Mercury
- 40 56 WILLIE NELSON'S GREATEST HITS AND SOME THAT WILL BE, Willie Nelson, Columbia
- 41 45 FREETIME, Spyro Gyra, MCA
- 42 25 KOOKOO, Debbie Harry, Chrysalis
- 43 54 ARTHUR THE ALBUM, Soundtrack, Warner Bros
- 44 59 NEVER TOO MUCH, Luther Vandross, Epic
- 45 28 FEELS SO RIGHT, Alabama, RCA
- 46 30 MECCA FOR MODERNS, Manhattan Transfer, Atlantic
- 47 34 PARADISE THEATRE, Styx, A&M
- 48 35 SOME DAYS ARE DIAMONDS, John Denver, RCA
- 49 — IT'S TIME FOR LOVE, Teddy Pendergrass, P.I.R.
- 50 37 FACE VALUE, Phil Collins, Atlantic
- 51 82 DEAD RINGER, Meat Loaf, Epic/Cleveland International
- 52 53 IT MUST BE MAGIC, Teena Marie, Gordy
- 53 48 NOW OR NEVER, John Schneider, Scotti Bros
- 54 39 HOY-HOY, Little Feat, Warner Bros
- 55 55 HARD PROMISES, Tom Petty and the Heartbreakers, Blackstreet
- 56 46 MOVING PICTURES, Rush, Mercury
- 57 85 ALLIED FORCES, Triumph, RCA
- 58 88 SIGN OF THE TIMES, Bob James, Columbia/Tappan Zoo
- 59 44 BROTHERS OF THE ROAD, The Allman Brothers Band, Arista
- 60 51 I'M IN LOVE, Evelyn King, RCA
- 61 71 TONIGHT, The Four Tops, Casablanca
- 62 63 SHORT BACK 'N' SIDES, Ian Hunter, Chrysalis
- 63 57 BLIZZARD OF OZZ, Ozzy Osbourne, Jet
- 64 65 DIRTY DEEDS DONE DIRT CHEAP, AC/DC, Atlantic
- 65 50 ZEBOP, Santana, Columbia
- 66 64 FANCY FREE, Oak Ridge Boys, MCA
- 67 52 EAST SIDE STORY, Squeeze, A&M
- 68 70 VOICES, Daryl Hall & John Oates, RCA
- 69 59 REFLECTOR, Pablo Cruise, A&M
- 70 91 MAGIC MAN, Herb Alpert, A&M
- 71 87 THE MAN WITH THE HORN, Miles Davis, Columbia
- 72 80 DIMPLES, Richard Dimples Fields, Boardwalk
- 73 73 ROCKHNROLL, Greg Kihn, Beserkley
- 74 74 GREATEST HITS, Kenny Rogers, Liberty
- 75 66 JUST BE MY LADY, Larry Graham, Warner Bros

US SINGLES

- 1 1 ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
- 2 7 ARTHUR'S THEME, Christopher Cross, Warner Bros
- 3 3 STOP DRAGGIN' MY HEART AROUND, Stevie Nicks w/Tom Petty & The Heartbreakers, Modern
- 4 5 WHO'S CRYING NOW, Journey, Columbia
- 5 5 NO GETTIN' OVER ME, Ronnie Milsap, RCA
- 6 2 QUEEN OF HEARTS, Julia Newton, Capitol
- 7 8 STEP BY STEP, Eddie Rabbit, Elektra
- 8 4 URGENT, Foreigner, Atlantic
- 9 10 START ME UP, The Rolling Stones, Rolling Stones Records
- 10 11 HOLD ON TIGHT, ELO, Jet
- 11 14 FOR YOUR EYES ONLY, Sheena Easton, Liberty
- 12 13 THE BEACH BOYS MEDLEY, The Beach Boys, Capitol
- 13 18 PRIVATE EYES, Daryl Hall & John Oates, RCA
- 14 17 THE NIGHT OWLS, Little River Band, Capitol
- 15 16 THE VOICE, The Moody Blues, Threshold
- 16 9 LADY YOU BRING ME UP, Commodores, Motown
- 17 19 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 18 24 HARD TO SAY, Dan Fogelberg, Full Moon/Epic
- 19 21 I COULD NEVER MISS YOU, Lulu, Alfa
- 20 20 IN YOUR LETTER, REO Speedwagon, Epic
- 21 23 SUPER FREAK, Rick James, Gordy
- 22 22 BREAKING AWAY, Balance, Portrait
- 23 28 I'VE DONE EVERYTHING FOR YOU, Rick Springfield, RCA
- 24 27 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 25 30 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 26 31 TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger, Capitol
- 27 12 SLOW HAND, Pointer Sisters, Planet
- 28 33 JUST ONCE, Quincy Jones Featuring James Ingram, A&M
- 29 35 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox
- 30 40 SAY GOODBYE TO HOLLYWOOD, Billy Joel, Columbia
- 31 15 JESSIE'S GIRL, Rick Springfield, RCA
- 32 25 THE THEME FROM THE "GREATEST AMERICAN HERO", Joey Scarbury, Elektra
- 33 34 GENERAL HOSPI-TALE, The Afternoon Delights, MCA
- 34 28 DRAW OF THE CARDS, Kim Carnes, EMI-America
- 35 29 COOL LOVE, Pablo Cruise, A&M
- 36 42 THE THEME FROM HILL STREET BLUES, Mike Post Featuring Larry Carlton, Elektra
- 37 54 HERE I AM, Air Supply, Arista
- 38 32 THE BREAKUP SONG, Greg Kihn Band, Beserkley
- 39 36 REALLY WANNA KNOW YOU, Gary Wright, Warner Bros
- 40 44 BURNIN' FOR YOU, Blue Oyster Cult, Columbia
- 41 37 FIRE AND ICE, Pat Benatar, Chrysalis
- 42 48 ALIEN, Atlanta Rhythm Section, Columbia
- 43 49 ATLANTA LADY, Marty Balin, EMI-America
- 44 65 EVERY LITTLE THING SHE DOES IS MAGIC, The Police, A&M
- 45 51 OUR LIPS ARE SEALED, The Go-Go's, A&M
- 46 45 LOVE ALL THE HURT AWAY, Aretha Franklin & George Benson, Arista
- 47 38 SOME DAYS ARE DIAMONDS, John Denver, RCA
- 48 52 HEAVY METAL, Don Felder, Asylum
- 49 63 HE'S A LIAR, Ree Gees, RSO
- 50 58 WORKING IN THE COAL MINE, Devo, Elektra
- 51 43 FEELS SO RIGHT, Alabama, RCA
- 52 82 SAUSALITO SUMMERNIGHT, Diesel, Regency
- 53 28 STRAIGHT FROM THE HEART, The Allman Brothers Band, Arista
- 54 84 YOU SAVED MY SOUL, Burton Cummings, Alfa
- 55 85 IN THE DARK, Billy Squier, Capitol
- 56 41 I'M IN LOVE, Evelyn King, RCA
- 57 47 BACKFIRED, Debbie Harry, Chrysalis
- 58 50 THAT OLD SONG, Ray Parker Jr & Raydio, Arista
- 59 45 YOU COULD TAKE MY HEART AWAY, Silver Condor, Columbia
- 60 48 CHLOE, Elton John, Geffen
- 61 71 OH NO, Commodores, Motown
- 62 53 SILLY, Deniece Williams, ARC/Columbia
- 63 57 SQUARE BIZ, Teena Marie, Gordy
- 64 70 STEAL THE NIGHT, Stevie Woods, Cotillion
- 65 55 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
- 66 — PHYSICAL, Olivia Newton-John, MCA
- 67 74 AIMING AT YOUR HEART, Temptations, Gordy
- 68 76 MORE STARS ON 45, Stars On 45, Radio Records
- 69 58 BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
- 70 81 MY GIRL, Chilliwack, Milestone
- 71 — PROMISES IN THE DARK, Pat Benatar, Chrysalis
- 72 82 TAKE ME NOW, David Gates, Arista
- 73 73 STAY AWAKE, Ronnie Laws, Liberty
- 74 75 NO TIME TO LOSE, The Tarney/Spencer Band, A&M
- 75 85 NO REPLY AT ALL, Genesis, Atlantic

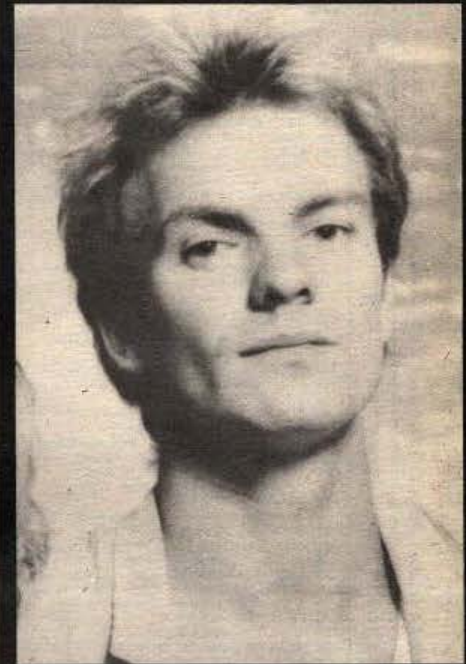
US SOUL

- 1 1 ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- 2 2 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
- 3 3 SUPER FREAK, Rick James, Gordy
- 4 4 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 5 7 NEVER TOO MUCH, Luther Vandross, Epic
- 6 6 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 7 8 LOVE ALL THE HURT AWAY, Aretha Franklin And George Benson, Arista
- 8 9 ON THE BEAT, The B.B. & Q. Band, Capitol
- 9 10 I'LL DO ANYTHING FOR YOU, Denroy Morgan, Beckett
- 10 11 SWEAT, Brick, Bang
- 11 5 JUST BE MY LADY, Larry Graham, Warner Bros
- 12 14 SILLY, Deniece Williams, ARC/Columbia
- 13 19 GET IT UP, The Time, Warner Bros
- 14 17 I CAN'T LIVE WITHOUT YOUR LOVE, Teddy Pendergrass, P.I.R.
- 15 20 I HEARD IT THROUGH THE GRAPEVINE, Roger, Warner Bros
- 16 15 DO IT NOW, The S.O.S. Band, Tabu
- 17 12 SLOW HAND, Pointer Sisters, Planet
- 18 16 SQUARE BIZ, Teena Marie, Gordy
- 19 13 LADY YOU BRING ME UP, Commodores, Motown
- 20 23 WIKKA WRAP, The Evlasons, Sam

US DISCO

- 1 3 ZULU, The O'Jays, Pavillion
- 2 2 DANCIN' THE NIGHT AWAY, Voggus, Atlantic
- 3 8 MENERGY/I WANNA TAKE YOU HOME, Patrick Cowley, Fusion
- 4 1 A LITTLE BIT OF JAZZ, Nick Straker, Prelude
- 5 5 WALK RIGHT NOW, The Jacksons, Epic
- 6 7 DO YOU LOVE ME, Patii Austin, Owea/Warner Bros
- 7 11 NEVER TOO MUCH, Luther Vandross, Epic
- 8 17 LOVE HAS COME AROUND, Donald Byrd & 125th Street, NYC, Elektra
- 9 14 YOU'RE THE ONE/DISCO KICKS, Boystown Gang, Moby Dick Records
- 10 6 BUSTING OUT, Material with Nona Hendryx, ZE/Island
- 11 9 GET ON UP AND DO IT AGAIN, Suzy Q, RFC/Atlantic
- 12 4 ON THE BEAT, B.B.O. Band, Capitol
- 13 12 SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE, Rick James, Gordy
- 14 10 I'M IN LOVE/IF YOU WANT MY LOVIN', Evelyn King, RCA
- 15 32 LET'S START II DANCE AGAIN, Bohannon Featuring Dr Perri Johnson, Phase II
- 16 16 YOU'RE MY MAGICIAN/YOUR LOVE, Lima, Prism
- 17 13 PRIME CUTS/THE DOUBLE DANCE ALBUM — All Cuts, Various Artists, Importe/12
- 18 28 NUMBERS/COMPUTER WORLD/COMPUTER LOVE, Kraftwerk, Warner
- 19 19 FIRST TRUE LOVE AFFAIR, Jimmy Ross, RFC/Quality
- 20 20 DON'T STOP THE TRAIN, Phyllis Nelson, Carrere

NEXT WEEK



Sting



Hazel

— and much more!

UK DISCO

- 1 4 LOVE HAS COME AROUND, Donald Byrd, Elektra 12in
- 2 1 WALKING INTO SUNSHINE, Central Line, Mercury 12in
- 3 7 SO THIS IS ROMANCE/THE RIO MIX, Lina, Chrysalis 12in
- 4 11 YOU GOT THE FLOOR, Arthur Adams, US Intercall 12in
- 5 2 AS THE TIME GOES BY/RAP, Funkapollitan, London 12in
- 6 10 EASY/WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros 12in
- 7 12 DO IT ANY WAY YOU WANNA, Mike "T" Joe Thomas, Blue Inc 12in
- 8 3 EVERYBODY SALSA — SALSA RAPPIDOO, Modern Romance, WEA
- 9 20 I CAN'T TURN AWAY, Savanna, RAB 12in
- 10 8 YOU'LL NEVER KNOW, Hi-Gloss, Epic 12in
- 11 6 IN AND OUT OF LOVE, Imagination, RAB 12in
- 12 45 INCH BY INCH, Strikers, Epic 12in remix/US Prelude LP
- 13 25 SIGN OF THE TIMES, Bob James, Tappan Zee 12in
- 14 23 YOU'RE THE BEST, Keni Burke, RCA 12in
- 15 34 IF YOU WANT MY LOVIN', Evelyn King, RCA 12in
- 16 32 R R EXPRESS, Rose Royce, US Whitfield LP
- 17 37 MULE (CHANT NO. 2), Beggars & Co, RCA 12in
- 18 19 I LIKE YOUR LOVIN', Richard "Dimples" Fields, Epic
- 19 47 I HEARD IT THROUGH THE GRAPEVINE/A CHUCK OF SUGAR/SO RUFF SO TURF/DO IT ROGER, Roger, US Warner Bros LP
- 20 50 LOVE FOR SALE/I FEEL LIKE LOVING YOU TODAY/I'LL ALWAYS LOVE YOU/LOVE YOUR LOVE/BUTTERFLY, Donald Byrd, Elektra LP
- 21 36 MYSTERY GIRL, Dukas, WEA 12in
- 22 13 TURN IT ON, Level 42, Polydor 12in
- 23 65 HAVIN' FUN WITH MR. T/TAMARCO/AFTER THE LOVE IS GONE/HERMANOS, Stanley Turrentine, US Elektra LP
- 24 29 SUMMER GROOVE (MOVING-ON), Joneses, Champagne 12in
- 25 24 ROOF GARDEN/CLOSER TO YOUR LOVE/TEACH ME TONIGHT, Al Jarreau, Warner Bros LP
- 26 83 HEAVY ON EASY/STAY AWAKE, Ronnie Laws, Liberty 12in
- 27 56 WARM WEATHER/BODY MAGIC/STEADY GLIDE, Pieces Of A Dream, US Elektra LP
- 28 81 SOMETHIN' THAT YOU DO TO ME, T. Lita, US Arista 12in
- 29 14 FUNTOWN USA/ALL THAT'S GOOD TO ME, Rafael Cameron, Salsoul 12in
- 30 26 GIVE IT UP (DON'T MAKE ME WAIT)/HERE IS MY LOVE, Sylvester, Fantasy 12in
- 31 5 LOVE ACTION/HARD TIMES, Human League, Virgin 12in
- 32 41 NO. 1, K.L.D., Record Shack 12in
- 33 57 LOVE IN THE FAST LANE, Dynasty, US Solar LP
- 34 26 YOU SURE LOOK GOOD TO ME/TONIGHT YOU AND ME, Phyllis Hyman, Arista 12in
- 35 16 LIFT YOUR VOICE AND SAY, Love Unlimited Orchestra, Unlimited Gold 12in
- 36 69 JOY AND PAIN, Maze/Frankie Beverly, Capitol 12in
- 37 44 LOVE ME TONIGHT, Trevor Walters, Ital 12in
- 38 29 BETCHA' WOULDN'T HURT ME, Quincy Jones, A&M 12in
- 39 49 SQUARE BIZ, Teena Marie, Motown 12in
- 40 34 "43"/HEATHROW/STARCHILD/ALMOST THERE, Level 42, Polydor LP
- 41 — TAINTED LOVE/WHERE DID OUR LOVE GO, Soft Cell, Some Bizzare 12in
- 42 77 FOOT TAPPIN', Real Thing, Calibre 12in white label
- 43 52 THE STEAMIN' FEELING/LOVE POWER, Bob James, US Tappan Zee LP
- 44 55 LOVE ALL THE HURT AWAY/HOLD ON I'M COMIN', Aretha Franklin, Arista 12in
- 45 22 SHAKE IT UP TONIGHT, Cheryl Lynn, CBS 12in
- 46 60 HEART HEART, Geraldine Hunt, US Prism 12in
- 47 78 DO YOU LOVE ME?, Patti Austin, Qwest 12in
- 48 66 VICTIM OF THE PLANETS, Big Dipper/Heavenly Bodies, Epic 12in
- 49 6 CHANT NO. 1, Spandau Ballet, Reformation 12in
- 50 85 I WANNA FEEL YOUR LOVE, Candy Bowman, RCA 12in
- 51 84 THE STICK/GET IT UP/COOL, The Time, US Warner Bros LP
- 52 27 CRUISING: THE STREETS/REMEMBER ME SUITE, Boys Town Gang, Moby Dick LP
- 53 63 ENDLESS LOVE, Diana Ross/Lionel Richie, Motown
- 54 — SUPER FREAK, Rick James, Motown
- 55 — THE GENIUS/LOVE ME TO DEATH, Patti Austin, Qwest LP
- 56 — STANDING TALL/I'M SO GLAD I'M STANDING HERE TODAY, Crusaders, MCA 12in
- 57 21 HANDS UP (GIVE ME YOUR HEART), Ottawan, Carrere 12in
- 58 — MAMA USED TO SAY, Junior Giscombe, Mercury 12in
- 59 78 SHAKE-N-SKATE, Dr. York, Groove Production 12in
- 60 — HOLD IT/PULL FANCY DANCER PULL/BURN IT, One Way, US MCA LP
- 61 59 COLOMBIA (IN THE JUNGLE)/THE MUSIC MAN, MSO, Mainstreet 12in
- 62 — YOU'RE GONNA LOSE ME/SISTER 'STINE, Freddie Hubbard, Fantasy 12in
- 63 42 PLAY TO WIN/PLAY, Heaven 17, DEF 12in
- 64 — BACK TO THE '80S (PART 2), Tight Fit, Jive 12in
- 65 33 NICE AND SOFT, Wish, US Perspective 12in/Excalibur 12in
- 66 — BORN TO HUSTLE/BEST LADY/SHADOWS IN THE STREET/SINISTER WAY, Shadow, US Elektra LP
- 67 — GOING BACK TO MY ROOTS, Fania All Stars, US Fania LP
- 68 31 FREAKY DANCIN'/DON'T BE SO COOL/THE SOUND TABLE, Cameo, Casablanca 12in pack
- 69 84 STARLETTE/I'LL CUT YOU LOOSE, BBAQ Band, Capitol 12in
- 70 — WHEEL ME OUT/WHERE DID YOUR HEART GO?, Was (Not Was), Ze 12in
- 71 71 (WE ARE HERE TO) GEEK YOU UP, Michael Henderson, US Buddha LP
- 72 62 SWEAT (TIL YOU GET WET)/SEASIDE VIBES, Brick, US Bang 12in
- 73 86 WORK TO LIVE DON'T LIVE TO WORK, Multivision, Situation 2 12in
- 74 — GET TOUGH, Jose De Jesus & 157th St. Band, US Park Place 12in
- 75 75 SHE'S GOT PAPERS ON ME, Richard "Dimples" Fields, US Boardwalk LP
- 76 82 HOT SUMMER NIGHT/HOT VERSION, Vicki Sue Robinson, US Prelude 12in
- 77 — STREET MUSIC (INSTRUMENTAL), Bang Gang, US Sugarscoop 12in
- 78 — TAKE IT LIGHT, Jumbo, US Atlantic 12in
- 79 80 WE GOT THE FUNK, Hi-Tension, EMI 12in
- 80 — FIRST TRUE LOVE AFFAIR, Jimmy Ross, Mogafunk 12in
- 81 48 AIN'T NO MOUNTAIN HIGH ENOUGH (EDIT), Boys Town Gang, Moby Dick 12in
- 82 — I'M GLAD THAT YOU'RE HERE, Alphonse Mouzon, US PAUSA LP
- 83 — WAIT FOR ME/PARTY LITES, Slave, US Cotillion LP
- 84 — PUSH, One Way, MCA 12in
- 85 — STATION BRAKE/(INNERMISSION), Captain Sky, US WNOT 12in
- 86 72 GIVE IT TO ME BAKY/INSTRUMENTAL, Rick James, US Motown 12in
- 87 — TAKE OFF/MARGARITA, Harlow/Massara, Champagne 12in
- 88 — JUST CAN'T GET ENOUGH, Depeche Mode, Mute 12in
- 89 57 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 90 — WELCOME ABOARD, Love Unlimited Orchestra, US Unlimited Gold

INDEPENDENT

SINGLES

- 1 (1) JUST CAN'T GET ENOUGH, Depeche Mode, Mute MUTE 016
- 2 (10) REALITY, Chron Gen, Step Forward SF 19
- 3 (—) THUNDER IN THE MOUNTAINS, Toyah, Safari
- 4 (4) YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red CHERRY 23
- 5 (3) ALL-OUT ATTACK (EP), Blits, No Future Bl 1
- 6 (2) ONE IN TEN, UB 40, DEP International 7 DEP 2
- 7 (8) INCONVENIENCE, Au Pairs, Human HUM 8 (T)
- 8 (9) I DON'T WANT TO LIVE WITH MONKEYS, Higsons, Romans in Britain HIG 2
- 9 (7) PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y 10
- 10 (11) LEATHER, BRISTLES, STUDS & ACNE, GBH, Clay PLATE 3
- 11 (15) HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red (12) CHERRY 13
- 12 (5) RELEASE THE BATS/BLAST OFF, Birthday Party, 4AD AD 111
- 13 (9) PUPPETS OF WAR (EP), Chron Gen, Fresh FRESH 26
- 14 (26) LET THEM FREE (EP), Anti-Pasti, Rondelet ROUND 5
- 15 (17) NEU SMELL (EP), Flux Of Pink Ink, Crass 321984/2
- 16 (23) LAST ROCKERS, Vice Squad, Riot City RIOT 1
- 17 (19) FOUR SORE POINTS (EP), Anti-Pasti, Rondelet Round 2
- 18 (14) GRASS/TRADE UNIONS, Robert Wyatt/Dishart, Rough Trade RT 001
- 19 (12) ONE LAW FOR THEM, 4-Skins, Clockwork Fun CF 161
- 20 (22) MATTRESS OF WIRE, Aztec Camera, Postcard 81-4
- 21 (18) KITCHEN PERSON, Associates, Situation 2 SIT (T)
- 22 (15) NAGASAKI NIGHTMARE, Crass, Crass 421884/2
- 23 (13) NEW LIFE, Depeche Mode, Mute (T12) MUTE 014
- 24 (27) DREAMING OF ME, Depeche Mode, Mute MUTE 012
- 25 (29) SHE'S IN LOVE WITH A MONSTER MAN, Revillos, Superville SV 1001
- 26 (21) NERO, Theatre Of Hate, Burning Rome BBR 1931
- 27 (47) FEEDING OF THE 5,000 (SECOND SITTING), Crass, Crass 521984
- 28 (24) WARDANCE/PSYCHE, Killing Joke, Malicious Damage MD 540
- 29 (51) WHEN I WAS DEAF, Ruff, Jamming CRPATE 1
- 30 (40) MOTORHEAD, Newkidd, Filchillie FLS (EP) 205
- 31 (22) REALITY ASYLUM, Crass, Crass 1984/4
- 32 (30) LOVE WILL TEAR US APART, Joy Division, Factory FAC 12(12)
- 33 (27) EXPLOITED BARMY ARMY, Exploited, Secret SHH 113
- 34 (26) CEREMONY, New Order, Factory FAC 23(12)
- 35 (28) KINGS CROSS, Charge, Test Pressing TP3
- 36 (24) ANOTHER ONE BITES THE DUST, General Saint/Clint Eastwood, Greenleaves OINK 1/GRED 38
- 37 (36) ARMY LIFE, Exploited, Secret SHH 112
- 38 (25) THE RESURRECTION (EP), Vice Squad, Riot City RIOT 2
- 39 (33) TOO DRUNK, Dead Kennedys, Cherry Red CHERRY 24
- 40 (44) ATMOSPHERE, Joy Division, Factory Factory FAC 2 UK
- 41 (43) WHY, Discharge, Clay PLATE 2
- 42 (45) DOGS OF WAR, Exploited, Secret SHH 110

- 43 (—) HANGIN' AROUND, Hazel O'Connor, Albion IDN 1822
- 44 (44) CALIFORNIA USER ALLES, Dead Kennedys, Fast Products FAST 12
- 45 (—) WORK TO LIVE, Multivision, Situation 2 SIT 8
- 46 (35) YOU, Au Pairs, 821 OYO 2
- 47 (48) APE MAN, Erazorhead, Test Pressing TP4
- 48 (38) TRANSMISSION, Joy Division, Factory FAC 12(12)
- 49 (41) BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass 421884/5
- 50 (42) REALITIES OF WAR (EP), Discharge, Clay CLAY

ALBUMS

- 1 (2) PRESENT ARMS, UB40, DEP International LP DEP 1
- 2 (1) RED MECCA, Cabaret Voltaire, Rough Trade, ROUGH 27
- 3 (4) WISE AND FOOLISH, Misty In Roots, People Unite PU 101 ALB
- 4 (8) COVER PLUS, Hazel O'Connor, Albion ALB 106
- 5 (3) THE LAST CALL, Anti-Pasti, Rondelet ABOUT 5
- 6 (12) 77 — EARLY YEARS — 75, Fall, Step Forward SFLP 8
- 7 (7) PENIS ENVY, Crass, Crass 321984/1
- 8 (5) SIGNING OFF, UB40, Graduate GRAD LP 2
- 9 (9) ANTHEM, Toyah, Safari VOO 1
- 10 (11) PLAYING WITH A DIFFERENT SEX, Au Pairs, Human HUMAN 1
- 11 (6) T REX IN CONCERT, Marc Bolan, Marc BOLAN 1
- 12 (13) CLOSER, Joy Division, Factory FACT 25
- 13 (—) ALWAYS NOW, Section 25, Factory FACT 45
- 14 (21) THE GOD LIKE GENIUS THAT IS SCOTT WALKER, Scott Walker, Zoo ZOO 2
- 15 (28) ODYSHAPE, Raincoats, Rough Trade ROUGH 13
- 16 (56) UNKNOWN PLEASURES, Joy Division, Factory FACT 10
- 17 (55) STATIONS OF THE CRASS, Crass, Crass 521984
- 18 (14) PRAYERS ON FIRE, Birthday Party, 4AD CAD 104
- 19 (16) PUNKS NOT DEAD, Exploited, Secret SEC 1
- 20 (29) FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red 8 RED 10
- 21 (59) THE ONLY FUN IN TOWN, Josef K, Postcard 81-7
- 22 (18) IN THE FLAT FIELD, Bauhaus, 4AD CAD 104
- 23 (27) DIRK WEARS WHITE SOX, Adam & The Ants, Do It Ride 3
- 24 (17) DOCUMENT AND EYEWITNESS, Wire, Rough Trade ROUGH 29
- 25 (—) LIVE AT THE LYCEUM, Cabaret Voltaire, Rough Tapes COPY 001
- 26 (—) LUBRICATE YOUR LIVING ROOM, Fire Engines, Acoustic ACC 801
- 27 (23) INFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade ROUGH 1
- 28 (—) THE BLUE MEANING, Toyah, Safari IEYA 606
- 29 (29) SHEEP FARMING IN BARNET, Toyah, Safari ICO 54
- 30 (20) DRAMA OF EXILE, Nico, Aura AUL 715

Independent charts compiled by RB Research

Songwords

POLICE Invisible Sun On A&M Records



I don't wanna spend the rest of my life
Looking at the barrel of an Armalite
I don't wanna spend the rest of my days
Keeping out of trouble like the soldiers say
I don't wanna spend my time in hell
Looking at the walls of a prison cell
I don't ever wanna play the part
Of a statistic on a government chart

CHORUS
There has to be an Invisible Sun
It gives its love to everyone
There has to be an Invisible Sun
That gives us hope when the whole day's done
It's dark all day and it glows all night
Factory smoke and acetylene light
I face the day with my head caved in
Looking like something that the cat brought in

CHORUS
And they're only gonna change this place
By killing everybody in the human race
And they would kill me for a cigarette
But I don't even wanna die just yet
CHORUS
Words and music by Sting
c. 1981 Virgin Music (Publishers) Ltd.

Profile

ROBIN MORTIMORE of PORTSMOUTH SINFONIA

FULL NAME: Robin Mortimore
DATE OF BIRTH: 9/5/49
FIRST LOVE: Music
FIRST DISAPPOINTMENT: Portsmouth Sinfonia
FIRST PUBLIC PERFORMANCE: Purcell Room September 1971
MUSICAL INFLUENCES: None
HERO: Beethoven
VICES: Good classical music
HOBBIES: Making lists
MOST FRIGHTENING EXPERIENCE: To play to a proper, sensible audience.

FUNNIEST EXPERIENCE: Meeting Alan Freeman
WORST EXPERIENCE: Haven't had it yet.
IDEAL HOME: Century Plaza Hotel LA.
IDEAL CAR: Hate them.
IDEAL HOLIDAY: Sitting on a beach in Portsmouth.
FAVOURITE FOOD: English breakfast.
FAVOURITE DRINK: Shepherd Neame Beer.
FAVOURITE CLOTHES: Evening dress suit.
WORST CHORE: Getting violin out of its case.
AMBITION: To hear a cover version of "Classical Muddly".



NEW SINGLE

JAHLOVE / WESTPARK **SAFE 39**
from the forthcoming album
at the end of October.

Buy October's Flexipop and hear the
special Weapon of Peace Flexi-disc.



ON TOUR NOW

- 2nd OCTOBER
SALFORD UNIVERSITY
- 3rd OCTOBER
BRADFORD, PALM COVE CLUB
- 4th OCTOBER
UNIVERSITY OF EAST ANGLIA
- 5th OCTOBER
SCUNTHORPE, TIFFANIES
- 6th OCTOBER
SCARBOROUGH, TIFFANIES
- 7th OCTOBER
SHEFFIELD POLYTECHNIC
- 8th OCTOBER
COVENTRY POLYTECHNIC
- 9th OCTOBER
LOUGHBOROUGH UNIVERSITY
- 10th OCTOBER
GOLDSMITHS COLLEGE
(NEW CROSS, LONDON)
- 13th OCTOBER
UNIVERSITY OF KENT
- 14th OCTOBER
IMPERIAL COLLEGE (LONDON)
- 16th OCTOBER
READING UNIVERSITY, BRIDGES HALL
- 20th OCTOBER
PORTSMOUTH POLYTECHNIC
- 22nd OCTOBER
GLASGOW, CINDERS
- 23rd OCTOBER
NEWCASTLE POLYTECHNIC
- 24th OCTOBER
SUNDERLAND POLYTECHNIC
- 26th OCTOBER
EAST KILBRIDE, QUEENSWAY
- 28th OCTOBER
HUDDERSFIELD POLYTECHNIC
- 29th OCTOBER
CITY OF LONDON POLYTECHNIC

TAKE ANY NOTICE OF RECORD
MIRROR.....?
DO I LOOK STUPID?



Steve Strange: see 'Greta Gripe' and 'Amazed' letters.

Master plan

I THINK Record Mirror is great but lacks a certain edge on some of its competitors. Therefore I have devised a 14 point plan to help you with your promotions.

1. The editor should stand completely naked in Trafalgar Square with a rolled up issue inserted in every bodily orifice and the copies should then be set on fire.
2. Give away a free bag of fish and chips with every copy so the hungry can get next week's fish and chip paper a little early.
3. Walk up to people on the street who are reading NME and punch them on the nose.
4. Increase the cover price to £30 and ban all advertising.
5. Sack all the staff and introduce a system of computers which run on alcohol so the image can be maintained.
6. Run lengthy features on unknown acts like Jah Looney, the rasta king of East Grinstead.
7. Print front cover pictures of John Shearlaw in the bath.
8. Print a picture of Gary Numan's bum every time the words 'Scots Porridge Oats' are used.
9. Never use the words 'Scots Porridge Oats'.
10. Donate all your salary to mental health.
11. Always look both ways before crossing the road.
12. Shave Mark Cooper's head and smear his pate with organic honey and muesli.
13. Glue his hyacinthine curls to Robin Smith's knees.
14. Get Knotted.

I hope these suggestions are of some help to you. Doris Proudfoot, Cleethorpes.

• How on earth did you manage to write this in a straight jacket? But some of the ideas could work.

Greta's great

COME THURSDAY and the arrival of Record Mirror, I just can't wait to read Greta Snipe's new 'Claws' patch. She really has given this mag a boost. I find it difficult to control my evil tittering as our pop heroes' egos are ripped to shreds by the hilariously bitchy pen of Miss (or is it Mrs. — somehow I don't think so) Snipe. I especially applaud any slapping off or general abuse of Messrs Numan and Rowlands. Keep up the good work. Eric Sponge, Ipswich, Norfolk.

• Congratulations on being the first person in the country to admit liking Greta. Most of them say . . .

Greta gripe

IT HAS come to my notice that you have a raving idiot working on your staff (only one?). Yes I'm talking about the notorious Greta Snipe. She stretches her ignorance to the limit when she calls Steve Strange 'the Pansy Potter of pop'. Is she so hideous and grotesque that a photograph of her for us to draw on cannot be printed. If so, she's hardly in a position to criticise Mr Strange's nose. However 'little' Adam Ant's feet may be, I'm sure they are big enough to kick her dentures out. Selma Malik, Osterley, Middlesex.

• Or . . .

Amazed

AFTER READING 'Claws' for the first time, I was surprised and even amazed at what she

wrote. Surely Record Mirror could print more worthwhile material than the crap she writes.

When all is said and done, Gary Numan may be a "daff wimp" and Hazel O'Connor a "great blabbermouth" (you said it pal), but a lot of people don't want to read it. Taking the piss out of Steve Strange was unfair to say the least. He must have had a lot of guts to want to appear on an album cover in a dress, so why the ridicule? (do you seriously want an answer to that one?)

Perhaps Greta would feel better if everyone acted and dressed in the same way, but wouldn't the world be a boring place. Tim Bartley, Chertsey, Surrey.

• The world would be a boring place indeed if everyone was like you and took everything too seriously.

Pervy

I AM pissed off with people making pervy comments about Kate Bush. Anna Braithwaite, Dundee.

• Well try this one for size then . . .

One Kate Bush is worth two in the hand. Trevor Noake, Stanmore, Middlesex.

Late Lanka

I'M SURE you will get a big surprise to receive a letter from this corner of the earth, Sri Lanka in fact. I have been a great supporter of Record Mirror and possess almost all the copies since 1974.

Unfortunately in Sri Lanka we get it six months late so I'm rather behind in the ever changing music world.

Therefore I hope you can find me a pen pal, preferably a female of any age. I'm a 20-year-old Sri Lankan boy and I go in a big way for Adam and the Ants, The Jam, Police, The Clash, the Boomtown Rats and Madness. My favourite singers are Gary Numan and Kate Bush. Harin Perera, 57, Ward Place, Colombo 7, Sri Lanka.

• You can get the current editions of Record Mirror earlier by writing to The Subscriptions Department, Morgan Gramplan Ltd, Morgan Gramplan House, 30 Calderwood Street, London SE16 6QH.

Another who the hell . . .

WHO THE hell is Sunie? And who the hell does she think she is to slag off Police's new single 'Invisible Sun'?

Perhaps she should invest in new batteries for her hearing aid or book an appointment with the shrink. Fancy comparing such a class group with someone like Adam and the Ants. Angela Harkwood, Hornchurch, Essex.

• Sunie is a very talented young lady and if you could write as well as she does the singles, then this letter might not be so dreary.

Dreamer

MY DREAM. Standing on a mist corner where only the Beautiful Blessed are allowed to stand proud. Then comes a clod hopping idiot hung with a sign. 'I am a stone deaf moron — Simon Ludgate.' He stares around wildly, lapping at my

feet for mercy as forward come my wonderful compadres Ultravox with eyes of glazed intent, brandishing live synthesizers with which to eliminate the twittering dash of ignorant scum. And with a God like 'Rage In Eden' we pounce, playing the squirming quib across the ground, proceeding to frazzle the lump of crass humanity to a wisp of putrid ashes. Then as the twilight winds pollute the air with Crudgate's dusty remains I take the masterwork, 'Rage In Eden', in one hand, grab Midge Ure with the other and limp off into the moonlight for hours of intimate, hedonistic pleasures . . . after which I awake knackered and happy. Blimey, if only this dream could fracture the annoyance of reality . . . ha, ha, ha, . . . Lydia Limping, Bolton, Lancs.

• Don't worry dear, the van's on its way.

And another who the hell

WHO THE hell is John Shearlaw, anyway? Kathy Roe, Alton, Hants.

• John Shearlaw is a 41 year old man who is totally bald and lives in a fantasy world where he is Deputy Editor of Record Mirror. He is often sighted in the nearest four ale bar from where he returns so refreshed some afternoons that he literally falls off his own chair cackling at his own jokes. A cheerful, breezy character, he has a kind word for everyone and his many merry quips make him an office favourite at party times. (Surely some mistake here — J Shearlaw — Dep Ed).

MATCHBOX.



FLYING COLOURS.

ONLY 4.49.

HMV

WITH A ZE.



HMV are with Ze all the way, which is why we've reduced prices on the entire Ze catalogue.

And we're not stopping there. There's also a box set of three 12" singles, not otherwise available, plus a free Ze t-shirt, all for just £3.99.

Unfortunately, we haven't got many of these. So it would be a good idea to buy yours as soon as you can, because this offer (unique to the HMV shop) only lasts until October 10th.

So now's the time to get your Ze from HMV.



SELLING FAST, GET IN QUICK.

All offers subject to availability.

ONLY AVAILABLE AT HMV. JUST 3.99.

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