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ADAM ON TOUR AGAIN



ADAM and the boys

DETAILS AND DATES

ADAM ANT is hitting the road again... and this Christmas will see his biggest tour yet.

The superstar singer - who smashed into the charts with his 'Prince Charming' single last month - plays a string of seven nights in London before going round the country.

Kicking off at the St Austell Coliseum, Adam & The Ants go on to play Brighton, Manchester, Newcastle, Glasgow, Leeds, Birmingham and Deeside.

But there's still a question mark over the stage scenery for his outrageous shows.

Last week a lorry loaded with £75,000's worth of props and paraphernalia was stolen including a royal ballroom set which is featured on his album cover.

He is hoping to get them returned before the tour, but a team is still working round the clock to get the set finished for the dates.

The tour kicks off at the St Austell Cornwall Coliseum on December 14 and 15. Then, London Theatre Royal, 17, 18 and 19, London Dominion Theatre 21, 22, 23 and 24, Brighton Centre 28 and 29, Manchester Apollo January 3, 4 and 5, Newcastle City Hall 8 and 9, Glasgow Apollo 11 and 12, Leeds Queens Hall 15, Birmingham Odeon 18, 19 and 20 and Deeside Leisure Centre 22.

His live dates supplement a performance at the Royal Variety Performance in front of the Queen. And they will give fans a chance to see his new haircut, done especially for the royal occasion.

• HOW TO BOOK: London tickets for both the Dominion and Theatre Royal shows are available by post from Keith Prowse Ticket Post, PO Box 265, London WC1E 7DW.

Postal orders only should be sent along with the SAE and a 25p booking fee per ticket, which are priced at £5, £4 and £3 for Drury Lane and £5 and £4 for the Dominion.

Tickets for Glasgow, Manchester, Brighton are available by personal application to the Box Offices and are all priced at £4.50 and £3.50.

St Austell tickets are also available by personal application only and all cost £4.50.

Newcastle tickets are available by post only from the City Hall Box Office and cost £4.50 and £3.50.

Tickets for the Leeds gig are available by personal applications to the Box Office as well as Bradford St George's Hall box office and Sheffield Virgin Records.

Birmingham tickets are available by post from Adam & The Ants Box Office, PO Box 106, Birmingham B4 8BE.

Deeside tickets can be bought from the Box Office and Mike Lloyd record shops in Liverpool and Chester as well as Liverpool Penny Lane Records.

Soft Cell first album

SOFT CELL have their first album out later this month... and it predictably covers the seedy side of life.

It is called 'Non-stop Erotic Cabaret' and comes out on November 27. And includes hit singles 'Tainted Love' and 'Bedsitter'.

Other numbers include 'Sex Dwarf' and another titled 'Seedy Films.'

The first one is about "turing disco doilies to a life of spice," and the other talks of "steazy city and sleazy films."

But there is little chance of the group taking a show on the road for some time, with the group doing promotional tours instead.

Numan single Dramatis

GARY NUMAN has joined up with his old band Tubeway Army again... but only for one single.

The young singer - currently attempting to fly round the world - sings the lead vocals on a single by the group, who are now called Dramatis, entitled 'Love Needs No Disguise'.

It is written by Dramatis and is about the times they spent touring with Numan. The single comes out on November 27 and a special 12 - inch version also includes a previously unreleased Gary Numan track entitled 'Face To Face'.

Numan decided to sing on the single when he was visiting his old band in the studios where they were recording their first album.

'Love Needs No Disguise' will be featured on the LP, which is due out next month.

Beat single and book

THE BEAT are back with their first single since 'Doors Of Your Heart' came out in June.

It is called 'Hit It' and comes out this week, along with a 12-inch version with a Rankin Roger toast on the B side.

The group have also just had a book published and play two nights at the

Birmingham Bingley Hall on November 24 and 25 as well as a Rock For Jobs benefit at the London Rainbow on November 25.

On top of that, The Beat have fixed up a date at the Hanley Victoria Halls on December 11 which is a re-arranged date from their last tour.

Manilow's old songs

BARRY MANILOW has a new single out this week.

It's called 'The Old Songs' and comes from the superstar singer's recent album 'If I Should Love Again'. The B side is a new song 'Just Another New Year's Eve'.



Pic by CHRIS WALTER

JULIAN COPE

Sabbath major British tour

BLACK SABBATH, whose new album 'Mob Rules' came straight into the charts at number 12, begin a major tour

in late December. The dates will be there first British concerts in a year and more than make up for them cancelling their date at Port Vale back in the summer. For the gigs, the band will be bringing over their full American stage show plus a few surprises which they don't want to reveal at the moment.

Dates are: London Hammersmith Odeon December 31, January 1, 2, 3, Newcastle City Hall January 5, 6, Ingleston Royal Highland Agricultural Exhibition Hall January 8, Stafford New Bingley Hall January 9, Leeds Queens Hall 12, Cornwall Coliseum January 14.

•HOW TO BOOK: All shows start at 7.30pm with the exception of the New Year's Eve shows which start at 7pm, and the Cornwall Coliseum show which starts at 8pm. Tickets are available both from box offices and a number of local record shops and ticket agencies, all at £5 except London where they're £5.50, £5 and £4.50, and Newcastle where they're £5 and £4.50.

TEARDROPS TAKE ZOO ON TOUR

THE TEARDROP Explodes burst into action this week when they go on tour... and take a whole club on the road as well.

The band have opened Club Zoo in their native Liverpool, and after a whole string of nights there, they are taking it to Dublin and London.

Julian Cope and his new line-up — revealed exclusively in Record Mirror last month — will play two sets a night.

In addition, the group will be supported by a 'variety of

other performances and entertainments' rather than conventional rock bands. But some name brands will be playing with the band.

Club Zoo will last for only a year, and the group will also take it across Europe as well as other British towns. Membership for the travelling club is £1 and it will also offer newsletters and travel arrangements for members who want to go to the club anywhere in the world.

Dates here kick off at the Liverpool Pyramid Club on November 18, 19, 24, 25, 26 and December 1, 2 and 3.

After that it is based at Dublin McGonagles on December 7, 8 and 9. Then Liverpool Pyramid again on December 14, 15, 16, 21, 22 and 23, and London Hammersmith Palais January 3, 4 and 5.

Entrance fee is £2.50 and £2 for members of the club.

The new five-piece band also release a new album this week entitled 'Wildier' which features the new line-up Julian Cope, Gary Dwyer, Troy Tate, David Balfe and new bass player Ron Francois.

Membership for the club is available now by sending a cheque or postal order for £1 to Club Zoo Membership, 18 Leamington Road Villas, London W11. Cheques should be made payable to Club Zoo and sent with a SAE.

Siouxsie compiled

SIOUXSIE AND the Banshees have their best singles released on a compilation album next month.

The album is called 'Once Upon A Time 'The Singles'' and come out on December 4.

It contains 10 songs: 'Hong Kong Garden', 'Mirage', 'The Staircase (Mystery)', 'Playgroup Twist', 'Love In A Void', 'Happy House', 'Christine', 'Israel', 'Spellbound' and 'Arabian Knights'.

The group come back from American shortly and are lining up some British dates.

QUO SINGLE

STATUS QUO have a new single out this week — and if it charts it will be their twenty-third Top 30 hit.

The track is called 'Rock 'n' Roll' and is an edited version of the number on their 'Just Supposing' album. On the B side the group feature two live numbers — 'Hold You Back' and 'Backwater' — which last for 12 minutes along with the A side.

Quo are also due to release a special box set of four albums before

Christmas as well as a calendar!

It goes on sale at the beginning of next month and features 12 colour pictures of the band on stage as well as a discography of the band.

The calendar is available by post from Bravado Merchandising Services Ltd, 45-53 Sinclair Road, London W14. It costs £2.99 plus 50p for postage and packing and cheques or postal orders should be made payable to Bravado Merchandising Services Ltd.

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Pic by ANGIE COQUERAN

LET THE plane take the strain as RECORD MIRROR jet off for a night in gay Paree (snigger, snigger) with the wonderful duo known as SOFT CELL. SIMON TEBBUTT scours the Pigalle with Marc Almond and David Ball and ends up with... find out on page 4.

PLUS!

YOU PAYS your money and you takes your choice... and you carry it down the street with the volume turned up to full! RECORD MIRROR surveys the baffling array of portable stereo radio cassettes in a two-page special on page 12/13.

PLUS!

ONE OF the many faces of DAVID BOWIE — IN COLOUR — on page 20.

PLUS!

THE FIRST 10 years of QUEEN. All the facts, all the stories, and IN COLOUR as well! Page 21/22.

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Bowie single

DAVID BOWIE has a new single out this week — but it is not a new song.

The singer is releasing a remixed version of 'Wild Is The Wind' — a track from his 'Station To Station' album — as a long 12-inch version.

It is taken from his second best-of album 'Changes On Bowie 11', which is also out this week. But with his acting commitments, he has no plans to tour.

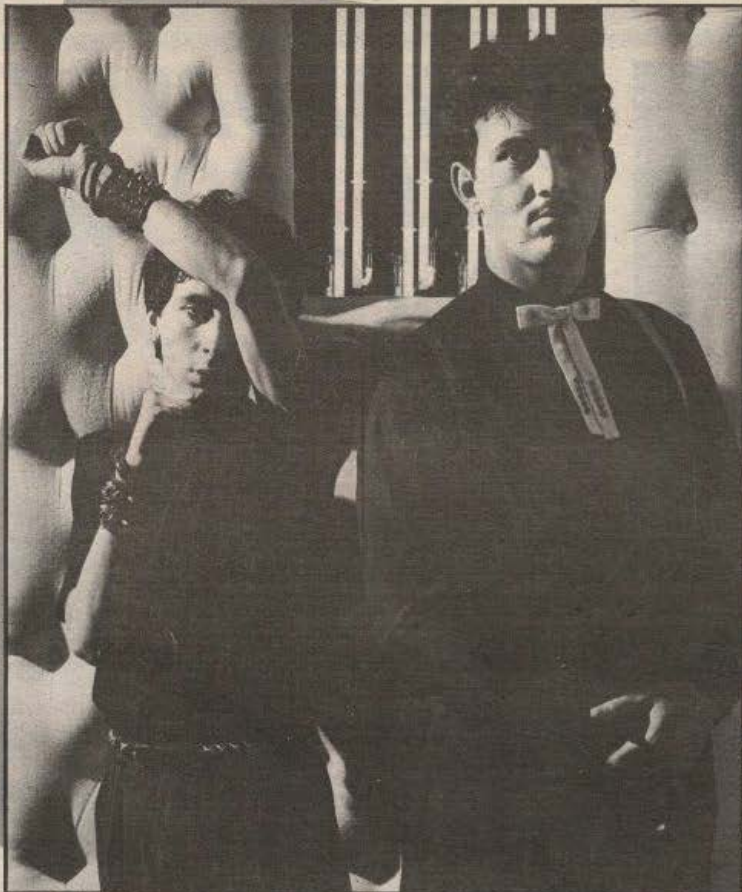
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SOFT CELL: well padded

Pic by PETER ASHWORTH

BONJOUR MATELOT

A DAY IN PARIS WITH SOFT CELL

By SIMON "Our man on the bone shaker with the beret, striped jersey and string of onions" TEBBUTT

SACRE BLEU! A small dark figure approaches me on the corner of the Rue Balzac. The song 'Bedsitter' blasts from a ground floor window. In the time it takes a flash of lightning to strike a postillion, I recognise the figure as Marc Almond, singer with that sleazy duo Soft Cell. La plume de ma tante, as they say here in France.

Soft Cell are in Paris on a short European promotional tour owing to the huge success of 'Tainted Love', which is still riding high in most continental charts. Today it's a press interview followed by a TV recording this afternoon and a radio show in the evening. I'm here because their singles followed up, 'Bedsitter', has just been released in this country and promises to be a big hit, perhaps as big as the summertime No 1 seller. Besides which, Soft Cell are good fun.

"Hello, I saw you walking past. We're in here doing an interview," Marc explains cheerfully, leading me to a small office where I find his tall, synthesiser playing partner, David Ball and a trio of informed, if slightly serious, journalists from a French teen magazine.

Marc casts me a conspiratorial glance and raises his eyebrows before continuing the interview. Now those of you who are au fait with La Almond will remember that he is a fast talker. Very fast. David might be a bit clearer but it's Marc who does most of the talking. And when you add the jokes, the giggles, the Leeds accent and the expressive motions it's a wonder the French ever make any sense of the supersonics screaming from his lips.

Anyway, the interview carries on, with the boys explaining about their early Northern club days, their anti rock 'n' roll and pro cabaret performances ("it's not like Genesis, you know") and why one No 1 hit doesn't make you feel like a star. There are a couple of humorous moments as when discussing their debut album, 'Non Stop Erotic Cabaret', which was recently recorded in New York City with producer Mike Thorne.

"Dave was there for a month," explains Marc, "but I had to go to Munich to do TV appearances... with a false Dave... ha, ha, ha."

"A what?" Strong French accent.

"A stand in. A dummy Dave."

"Yeah, no one noticed," adds the sombre Mr Ball, dryly.

There's a pause before the next question which is asked in deadly seriousness. "And I would like to know if there is still that kind of comic mixed with eroticism, emotion, experimental and sixties sound in your music?"

"Well, our motto is mix 'n' match and right over the top," answers Marc, dissolving into laughter, "a few of those elements and you can't go wrong."

After the interview we all troop next door for lunch where we are accompanied by Soft Cell's maverick manager and sometime DJ, Steve, his French partner Jean Philippe, a rep from Phonogram and a couple of French aides whose precise function I can't quite work out. A few hours, and a lengthy business argument later, it's time for the inevitable photo session at the Eiffel Tower.

While Marc and David are being

captured on film for the French public, and Marc is shooting everything in sight with the cine camera that accompanies him everywhere, I start chatting to Steve. A sussed and streetwise character if ever there was one, he is witty and direct in all his dealings and graces me with a brief history. "I left school when I was 16 with no qualifications," he says bluntly. "I taught myself to read and write and I'm 18 now." In the meantime he's become a character in the pop world in his own right and Soft Cell owe much of their present success to his entrepreneurial wizardry.

Naturally, we arrive at the TV studio late but this doesn't matter because, being France, no one knows what they're doing anyway. The man at the door isn't too sure about Steve because he's looking a little more down to earth than your normal run of the mill television type, but eventually we get in and hang about in the dressing room while Marc films it all for posterity. "One day I'm going to edit all this together and blackmail 'people', he smirks, before trotting off for a rather unnecessary make-up session.

Down on the studio floor it takes ages, and about 10 separate takes, to shoot the three minute sequence of Soft Cell miming to 'Tainted Love'. Crowds of uninterested technicians mill around and no one really makes any attempt to talk to the band. Television is a tedious affair at the best of times but Soft Cell are professional enough not to let the boredom show and they give a performance that's full of feeling despite all the pretence. And everyone's happy with the end result. "Oooh, I just love the

tacky sixties psychedelic cutout behind us," walls Marc, "but was the performance alright?"

The news comes through that, due to another feat of French organisation, the radio interview has been booked for this time next week so there's nothing to do tonight. We decide to hit the town and Steve in particular is very keen that I visit a place called The Woods but doesn't tell me why. I later find out it's where all the Paris transvestites hang out. Literally the only problem is what to do about money (no not for the transvestites, you perverts) as none of us have any and the man from the record company seems to have disappeared. But it's all solved when the band are paid right there and then for the TV appearance. Neat!

It's getting on for early evening now and we all head back to the hotel to clean up and then down to the office to listen to tapes of the album. Jean Philippe comes in exclaiming, "there is a very exclusive party tonight and I have managed to get you invited." Groans all round. "No," he protests, "everyone who is anyone will be there... you must be seen... it's just I'm not sure of the numbers." He glances at me as I get the distinct feeling that my untrendy presence is not required at this bash. Thank God.

Steve very nobly asserts that if I can't go he won't either and Marc silently mouths across the room, "I don't want to go." But to cut a long story short we all end up attending this ridiculous affair - mainly because the band and their manager wouldn't leave me - and it finally transpires that the only reason there was any problem was that, if the snotty nosed partygoers found out there was a British journalist present they'd be nervous lest I wrote anything about them. I try explaining that they're all far too insignificant, but what's the point.

Anyway, before we leave, there's time

for Marc, David and myself to settle down for a meal and the first decent chat of the day. After some unrepeatably bitching about the pompous likes of Adam Ant and Queen, we get onto another old bitch. Record Mirror's notorious Greta Snipe. A short item in her column a few weeks ago sparked off a spate of letters in the Mailman page speculating on Marc's sexuality. Unfortunately the adverse publicity led to people spitting at him in the streets of his hometown Leeds, threats of violence in clubs and to top it all, his mother was very upset.

"Well, things like that start out as really amusing, but it got out of proportion," says Marc reasonably. "I mean, I can't help not being the butchiest person in the world. I'm just not very good at being macho (giggles all round). Theatrical campiness is one thing but doing a Tom Robinson is another. And that's just crap with us really. Utter crap. And it scales into bigger things, 'cause when you're living in Leeds and you go out to clubs, you get wallies coming up to you and saying 'Oy, I read in Record Mirror that you're a poof' and spitting beer in your face and generally picking on you."

Soft Cell aren't a serious or a straight laced band by any means, and they're usually the first to laugh at themselves, as Marc explains. "We always laugh at ourselves and our shortcomings. I think laughing at things that are said about your appearance or arrogance or vanity is amusing and necessary, especially in pop where there's so much vanity and self importance."

It's just that some people so don't realise it's all fun and take things a little too literally. "Well, other things, especially when they're not true, upset a few people and they get carried away by it really. Especially when the dailies pick up on it and write incredible things like



Pic by FIN COSTELLO

Dave Ball is a transvestite." We all fall about with helpless laughter at the thought of David, well over six foot, dressed up as a woman. "I don't know what he'd do with his moustache," snorts Marc.

On that ridiculous note we drop the subject and start discussing the debut Soft Cell album, 'Non Stop Erotic Cabaret' which is due out towards the end of this month. From my reading of the lunchtime discussion, there was some hassle with their record company.

David starts to explain. "Record companies only understand business . . ." " . . . they like to tie up your lives involving you in things you should never get dragged into", Marc butts in, carrying on the tale, "and suddenly they say, right where's the next single, and you say, we haven't had a chance to do a single, and they say, it's got to be out in three weeks. It's all now, now, and more, more, more."

So did that pressure and the fact they were struck in New York City with little money affect the album adversely?

"I feel it could have affected the album," answers David deliberately, "I think it's good to work under certain pressure but not the sort of pressure where there's people constantly phoning you up."

"I was getting into the state where I wanted to burst into tears over the whole thing and get the first flight home," continues Marc, "I saw the whole thing collapsing like a deck of cards and I lost my whole inspiration. So I just walked out and spent the whole afternoon walking around Time Square and 42nd Street, looking around at all the things there and going to some heavy places and that shocked me, and after that I was dying to get back into the studio. Suddenly it all sort of clicked and we ended up having the most fantastic time. And if anyone said what a shit album I'd stand up for it 100 per cent. It's an album that we feel proud of."

Now Soft Cell, you may recall, started

off just two years ago as an experimental musician and a performance artiste messing about with noises and ambiances, and mixing their influences from Tamia and soul to the avant garde. Despite their musical development, they still veer towards the intimacy and entertainment of theatrical cabaret and reject the pomp and pose of traditional rock 'n' roll. Live performances are more important for their atmosphere than their sound quality and even on recordings the band never do more than three vocal takes in order to capture the spontaneity. So what kind of a first album is 'Non Stop Erotic Cabaret'?

"Well," ponders Marc, "there's many sorts of different moods and directions, it's gutsy and loose edgy, there's atmosphere, a dirty atmosphere . . ."

"Dirty," echoes David, "it's a rude album."

"Yeah, it's sleazy, dirty. It's the whole nightclub scene. Sort of smokey and sort of souly. The jazz and the wet streets. I think there's a lot of sex feelings in the things we do, not in a blatant way but in feeling, a sort of humour, tongue in cheek. I mean it's not Benny Hill and tis 'n' bums 'n' willies, but all the same our night clubs aren't the high tech discos of the Human League. No ours is more backstreet . . . the neon light outside . . . the smokey jazz cellar."

At this point in our deliberations Jean Philippe approaches with some high powered PR of sorts who is to accompany us to the party tonight. "Dave, Gregoire," he introduces, "Marc, Gregoire . . . and," pause of lowering of tone of voice, "Simon."

The minute Marc and David enter the Gucci and gold paradise they are introduced to a woman who is allegedly the most important person in something or other. She loves the cover of the new single - that's the one where they are staring out into space and pensive Marc looks as if he is thinking, "Now where did I leave that packet of tea?" - but she doesn't mention the record inside. The place is very push and very expensive, free champagne and caviar, a flashy nightclub with three floors and neon lights welcoming the celebrities. Soft Cell, incorrectly spelt, is one of the hallowed names along with such mega stars as Plastic Bertrand.

Stevie is distinctly and hilariously out of order introducing himself to expensive tarts who look at him as if he were something that cat just brought in. In fact David tells him to behave, which is a new angle on the manager / artist relationship. Marc hails a passing poseur with, "How's yer belly for spots, chuck," which we find "tres amusant".

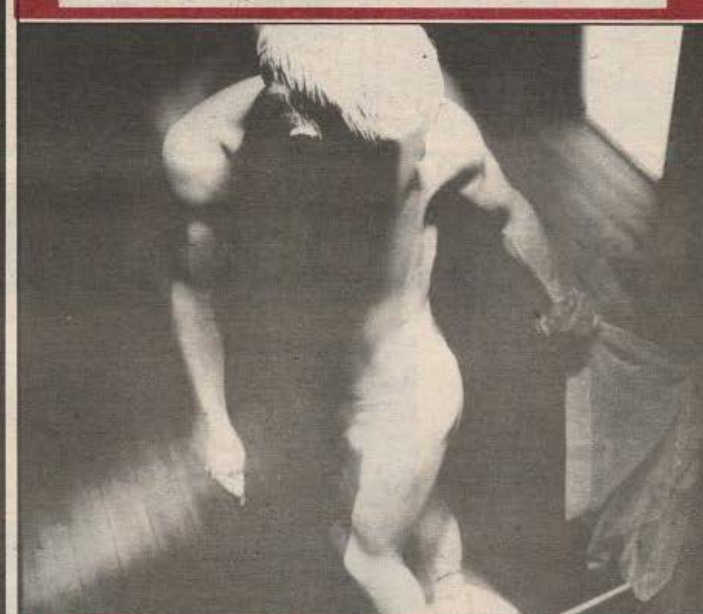
It all ends when dear Gregoire grabs Marc's arm to prevent him sidling away from a photograph with old Plastic Bertrand and that's how we came to find ourselves in a hired car cruising around the woods past the transvestites, and swigging champagne, officer. This is quite an experience for all of us, especially Marc, who gasps 'Oh, my God' at regular two minute intervals. The driver arranges a gratis two o'clock tryst for all of us with one of the beauties, but of course, we don't turn up. Honest.

We leave the "man people" as the driver elegantly describes them, flaunting what's real and what is not to prospective customers and committing an act that sounds like an Italian film director in their cars, and head for the Palace Club, where Soft Cell are thinking of playing this January. At least, they were thinking of playing there. The middle aged indifferent at the door, who obviously doesn't recognise a good pop star when he sees one, refuses to allow us in unless we each pay the outrageous 80 Franc admission fee. With all the arrogant stupidity that only the French can muster he blows out the chance of filling the club with a top name act presumably loses his job, and we shoot back to the hotel for some serious drinking.

By the time we've all finished tearing everybody to pieces and putting the world to rights it's getting on for four in the morning. I think we've been discussing Soft Cell and the plans for the future but if we haven't it's a jolly good way to end an interview and so Marc says, "People say to me that things only last about two years. I say not for me they bloody well don't, I'm going to make my presence felt one way or another. Soft Cell could end in two years but Dave and I don't. It could go anywhere from here."

Soft Cell have come quite a way already. Their success so far has been one in the eye for the critics who dismissed them so savagely a few short months ago and are now trying desperately to jump on the bandwagon. There's no Numanesque master plan for the future, but I reckon they'll outlive the fripperies of Adam Ant et al (as their new video proves) and show us that they're more than one hit wonders. Watch this space for further developments.

AFRAID OF MICE



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AT Retford Porterhouse NOTTINGHAM
November 21st
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ONE LINERS ...

NOW THIS is hardly going to be a One Liner in the technical sense, but we simply had to share with you a little tale that reached our ears this week from romantic Paris - in - the - fall (that's autumn to you, Eengieeah). Seems that the lovely Hazel O'Connor, spending her time between gigs doing interviews with the press (er - is that the right way round?), was given a bit of a rough time by some Froggy scribe. Retiring to her hotel room with her nerve ends hanging out and steam puffing out of her ears, the beautiful Hazel was horrified when a man in a mac leapt out from under her bed with a camera and flash and started snapping away. This was too much! And



HAZELO'CONNOR: flashed and dashed

things got worse when Hazel, screaming for her bodyguard and smelling salts, saw the snooper unmask himself, to stand revealed as ... Midge Ure, no less. (There is no less - Greta Snipe) "Just a wee joke, Haze," mumbled the hapless Scotchie, but by now our heroine was in inconsolable hysterics, and emphatically declined to be amused - ooh well, the course of true love and a' that ... after the "Annabella Lwin is really 20 years old" rumour, we'd like to welcome the "Malcolm McLaren dumps Bow Wow Wow" rumour into the fold ... Spandau

Ballet are being frightfully secretive about their new LP: not even the title is being revealed, as Gary Kemp jots off to New York to cut the thing, but 'Paint Me Down' and 'Get Me Plastered' are both heavily in the running ... Heaven 17 played Studio 54 last week; coming up in the world from all those latty Mecca dance halls eh boys? ... look out all you Edinburgh bohor, August Darnell is about to visit your city - snap on your braces and don't forget to genuflect when you find yourself in the great man's presence ... chaos at the Granary, a small club in Bristol, last week, when the Stranglers played a special gig for TV filming; the place was packed with sweaty bodies at a rate of about four to the square foot, and the touts had a field day ... the Comic Street team, who regularly perform their seminal 'Pop Up Toasters' number (by Alexei's Midnight Runners) in their show, did so in Newcastle recently and were introduced by none other than Kev 'Tiny' Rowland. Watch it Kev, people might start suspecting you of harbouring a sense of humour ... telly talk now, folks: we anticipate a new ITV series called 'Jangles', featuring the delightful H + + + O' C + + + r with other posters such as The Fun Boy Three popping up, too ... anyone sees his sublime majesty Madam Ant on the gruesome chat show 'Friday Night, Saturday Morning' (the first's when you start watching, the second's when you wake up)? Our Stu looked divine, natch - those boots! that forehead! - and talked a smooth load of the usual routine stichart, pausing only to state his solemn anti-drugs, anti-smoking, anti-drinking views. Gee Ad, you must be a hell of a lot fun to have around ... and an ATV documentary on forgotten poet John Cooper Clarke is in the offing, as is yet another new series, with himself as compere - but soft! write not the man off too soon, for he's competing - er, performing, that is, in the forthcoming poetry Olympics, of which more news another time ... over and out, kiddiewinks

JUST WHEN it looked as though British jazz-funk was losing its fashionability, Beggars Banquet Records have come up with an idea which they hope will breathe new life into the movement. It's called the 'British Jazz-Funk Fortnight', a comprehensive attempt to publicise the British jazz-funk movement via activities in record shops, on the radio and on stage in the various Club and gig outlets throughout the country.

The fortnight runs from November 9 to 22 and comes to its climax with live gigs by Cayenne, Hipnosis and the Inversions at the Venue on November 20, by Incognito at the Venue and Morrissey Mullen at LSE on the 21st and Level 42 with Morrissey Mullen at the Hammersmith Palais and Incognito at Caesar's Palace, Luton on the 22nd.

To tie in with this veritable feast of entertainment, Beggars Banquet have scheduled a special compilation double album entitled 'Slipstream - The Best Of British Jazz-Funk' due for release on November 13.

The full track listing runs as follows: Light of the World 'London Town', UK Players 'Girl', Shakatak 'Feels Like the Right Time', Central Line 'You Know You Can Do It', Morrissey Mullen 'Slipstream', Hipnosis 'Shaping Up', Freeez 'Southern Freeez', Level 42 'Turn It On', The Inversions 'Work to Live Don't Live to Work', Cayenne 'Roberto Who?', and Incognito

FIGHT FOR THE FUNK

'Incognito', all complete in their extended dance floor versions.

Beggars Banquet should be congratulated on embarking on such an original venture to promote our jazz-funk bands and bring them to a wider audience. Let's hope it works. ALAN COULTHARD

All in all, it's an exciting package, and one which augurs well for the coming Fortnight of Celebration.



RECORDS CAN now be played wherever you like without the aid of a record player ... as long as perfect sound isn't needed.

The machine that can do it comes in the shape of a Dinky toy - type Volkswagen van called the Record Runner.

It works by simply placing the thing on the record. Flick the super-sensitive aerial and the van runs round the grooves playing the record back through a speaker in the roof.

Underneath the toy is a needle which sits on the record and three rubber wheels which guide it round your album. Inside is a tiny amplifier which chucks out a rather tinny sound as the van goes on its journey.

Called a Record Runner, the Volkswagen runs on a little battery which slots into the back, and will play on any album anywhere as long as it's placed on a flat surface.

The only off-putting thing is the price - £14.50 is the going rate for this little gimmick.

It is available from The Video Palace, 62-64

Kensington High Street, London W8. If you want to order it by post then you should include an extra £1 for postage and also send in a self-addressed label. Only postal orders are accepted and you should allow six weeks for delivery. POs should be made payable to The Video Palace. SIMON HILLS

LPs and tapes at LPs.



Adam & the Ants: Prince Charming £3.99 Record £4.49 Cassette



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Pink Floyd: A Collection of Great Dance Songs £4.79 Record £4.29 Cassette released soon



Soft Cell: Non Stop Erotic Cabaret £4.29 Record £4.49 Cassette



Queen: Greatest Hits £4.29 Record £4.99 Cassette



Blondie: Best Of £4.49 Record £4.49 Cassette



Rod Stewart: Tonight I'm Yours £4.49 Cassette



Elvis Costello: Almost Blue £4.29 Record £4.49 Cassette

Human League: Dare	4.49	4.49
Ian Dury: The Story So Far	3.99	3.99
Police: Ghost in the Machine	3.99	4.49
Genesis: Abacab	4.49	4.99
Rainbow: Best Of	5.49	5.99
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Stranglers: La Folie	4.49	4.49
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SQUEEZE

IT'S ALL HAPPENING

NOVEMBER

Saturday 28 **NORWICH** University Of East Anglia
Sunday 29 **READING** Top Rank

DECEMBER

Tuesday 1 **MANCHESTER** Apollo
Wednesday 2 **BIRMINGHAM** Odeon
Thursday 3 **LEICESTER** De Montfort Hall
Saturday 5 **LIVERPOOL** Royal Court Theatre
Sunday 6 **LEEDS** Tiffanys
Monday 7 **EDINBURGH** Odeon
Tuesday 8 **GLASGOW** Tiffanys
Thursday 10 **LONDON** Hammersmith Odeon
Friday 11 **NOTTINGHAM** Rock City
Saturday 12 **SHEFFIELD** Lyceum
Monday 14 **SWANSEA** Top Rank
Tuesday 15 **BRISTOL** Locarno
Wednesday 16 **SOUTHAMPTON** Top Rank

THE ALBUM & CASSETTE



features 'Labelled With Love'



MONDAY

ANOTHER BLIGHT on the London landscape. This time it's a tasteless 'live' sized bronze statue of Elvis 'Beefburger' Presley that's going to be cluttering up the scenery around the already hideous Capital Radio Tower. When will this madness end?

The shapeless lump of metal which, at four hundredweight, weighs slightly less than the gorged old blubberer at the time of his demise, was built by some horrible, geriatric from North London whose time would clearly be better spent basket weaving. Trouble is, the old bluffer belongs to one of those crackpot Presley memorial organisations who encourage these poor demented fools to squander their vastly inflated pensions on such lavish ventures.

In the meantime, the good news is that the Capital site is only a temporary measure while a permanent place is sought for the metal monster. I have suggested the middle of the North Sea but I don't think anyone was listening. So let us pray that pigeons defecate all over it, dogs urinate on its base and vandals daub it with indelible obscenities.

TUESDAY

WHERE IS poor Adam Ant's stolen stage scenery? The idiot boy whines on the end of my phone that he can't possibly do his next tour without the £75,000 of assorted junk to prop his flagging talents.

"If anyone spots it they



CLAWS

by Greta Snipe

would be doing me a personal favour if they told the police," he moans pathetically. Anyone who does spot the pile of rotting timbers would be doing me a great personal if they'd just set fire to the whole damn lot. And to this end, I offer a night of unbridled passion and lust to the first young man (under 25 if possible) who offers up the ashes to my divine presence.

Anyway, I'm sure the stuff must have been insured and the old boy can't be short of a bob or two these days in spite of the fact that a friend in a major record store tells me their enormous stockpile of Ant discs is rapidly gathering dust and shows no signs of selling.

He tells me that the best thing about having money is that he can have his clothes professionally cleaned and doesn't have to tramp round to the laundrette. How thoughtless. As I've pointed out before the boy's dear Mummy was last spotted working in a North London laundrette.

He clearly doesn't give her

any of his vast fortunes and now he's taking work away from her too. Come on Adam, don't be so stingy, show the poor old girl some heart. After all it's nearly Christmas.

WEDNESDAY

A YOUNG friend, recently returned from gay Paree, tickles me with a story about the coarse corporation loudmouth Rusty Egan. Apparently, he is still the source of much humour in the seaside parts of the city for the time he made a flashy show of renting what he thought was a young lady for a quick mouth organ blast.

Unfortunately, the poor dope is so untoured in the ways of the world, that he didn't realise the young 'lady' was clearly AC/DC with a puff of North Sea Gas thrown in for good measure, and is very shamefaced when he is later told the truth by his giggling compatriots. But it must have affected him in some way. Is there any truth in the rumour that he would rather watch a parade of guards than the Miss World contest, I ask myself.

Bad news for 1982. Those incredibly aged and incontinent rockists, Status Quo are publishing a special picture calendar to celebrate their 85th year as an Ovaltine substitute. I can see the photos of the decrepit wrecks now, the stringy sparse hair hanging down on the satin tour jackets, the acres of grey flesh squeezed into the too tight jeans, the vile leers across the Clapham Junction of their evil countenances . . . the . . . oh my God . . . pass the sick bag Alfred.

THURSDAY

OFF TO a high class nosh and sherbet emporium to celebrate the Royal Philharmonic's rash decision to play a concert of Queen's greatest hit(s) in aid of leukaemia sufferers. A ghastly woman claiming to be the Princess of Wales' mother is there trying to flog me cheap rolls of embossed wallpaper. Naturally I cut the old bag dead for stepping on my bunion at the Royal Wedding.

But what really puzzles me is why they should choose Queen's 'music' for such an occasion. Surely listening to the horrible act can only lead to further serious illness. Most people I see reeling away from their terrible concerts are green in the face with nausea and have great difficulty keeping down the sweaty hot dogs they so hastily consumed in the interval. During later stages of the disease, their skin turns green and scaly and their teeth protrude horribly. This is followed only by total insanity and is all very sad.

I see the Clash are off to New York and Moseattat to record their new album for gullible ears. What's wrong with the Basing Street studios, I ask innocently? They were good enough in the past. Could it be for tax reasons, perhaps? Yes, there's a nuffink like supporting the working class, I say. Let 'em eat cake. Mate.

FRIDAY

HOW TIRESOME all these functions and luncheons can get. Today it's a bash for those



A MAGNETIC Elvis Presley attaches himself to an old man's flies in the centre of London (see MONDAY).

stiff jointed perverts Hot Gossip. Unfortunately the whole affair ends up more like a drunken rugby scrum with the gaunt, emaciated dancers all scrambling and scratching to grab the last of the slimy little sausages on display. It really is about time these savages and heathens were deported. I shall write to my MP at once. Please do the same.

More perversions, but this time of a more illegal nature. Effete poseur Willy de Ville from the band of a similar silly name tells me that he doesn't trust anyone who doesn't take drugs. You take drugs surely, he demands of me. What a silly suggestion. I see those copyists K-Tel Records have started printing a ridiculous and self-interested slogan on the back of their tacky album sleeves. I wish it all the success of the anti-smoking slogans on the side of cigarette packets. I shall

continue to tape all my music from other people's records and the radio and hope the rest of the population does the same.

SATURDAY

MORE NEWS on the flatulence front.

Following a misprint in last week's wonderful RECORD MIRROR feature on Blue Rhodo Ala Snurk which suggested the band's manager, Gerry McGrotty, 'ouffarted' Perry Haines, we receive an outraged call from the old windbag himself telling that the phrase should have read 'out talked' Perry Haines.

Anyway, they now plan to hold a contest to see who can really 'out rap' the other but I personally couldn't care less because as far as I'm concerned they all talk out of their backside anyway.

FOUR MORE FROM TOY II



NEW E.P.

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URBAN TRIBESMEN

IN THE FAIRGROUND

THE FURIOUS FUTURES

TOY 2

First 100,000 with free flexi-disc.

SAFARI

RETURN OF THE HERO (that's Nils to you)



NILS LOFGREN: haggard hero

NILS LOFGREN sits on a sofa in the corner of his hotel room, feet up on the polished glass table sipping an Irish coffee. God he looks haggard. The previous evenings sell-out gig at Hammersmith still ringing in my ears. I sit down to meet the man who has almost as many idolisers as fans. So how come you ain't played here for two years?

"There's been a lot of technical details to work out. See I left A&M to join up with Backstreet and I haven't recorded for a while, so I thought it was a bit pointless coming over without a new album or even new songs to play. In fact the Hammersmith Odeon concert was the first I've played in over two years, apart from a warm-up in Washington a couple of weeks ago."

The latest album 'Night Fades Away' is a return to the rock 'n' roll pastures of Lofgren's debut solo, a progression on 'Nils', his final album for A&M, but with a new found edge.

Whereas 'Nils' was a collaboration with Lou Reed (who provided three sets of lyrics) and Dick Wagner, 'Night Fades Away' is essentially a collection of Nils Lofgren compositions. The depth of his lyric writing shows a stronger awareness of his surroundings; gone are the coy love songs, the emphasis is on destructive relationships, and in some cases, corruption.

"I like to write about what happens around me, writing words is very difficult for me, I find music is simple but putting the right words takes a lot of thought. I usually come up with a title, then build from that," he says.

"I base a lot of songs on personal experience, not just events, but on emotions."

Despite the sold out notices being common-place

at Lofgren's European gigs, he strangely hasn't yet achieved the security of mainstream success. A hit single is the obvious channel but the man doesn't really care about singles.

"Singles? I never bother about singles, I don't even know what's out at the moment over here (nothing in fact). In the States we've got 'Night Fades Away', I think it was put out as a representative cut to introduce the album. But I don't really care one way or the other about having a hit single."

Surely a hit single would help to gain recognition for a lot of hard work in making

albums? "I know, but I don't really think of myself as a major artist. In the States I have a good cult following, but it's very hard to gain recognition over there, I would prefer for my albums to establish the music."

That final comment seems to sum up Lofgren's attitude to the backstabbing business of rock 'n' roll. In fact he put it quite eloquently into verse on the opening track of 'Nils'.

"No Mercy" is based on human ruthlessness. I've always thought that the human being is a vicious animal, you have to climb over the other guy to get anywhere." NICK KEMP

AND PAUL WELLER WRITES . . .

Dear Sunie,
Just a quick personal (?) letter — your remark about me being comfortable wasn't particularly "glib" but just ****ing stupid. Weller (sic) you like the Jam or not I don't think you know enough about us / me to actually comment on my feelings.
I am not comfortable (there's too much competition for a start!) and I am always, constantly re-evaluating my and the Jam's work. Honestly.
Anyway, I just thought I'd let you know.
All the best,
Paul Weller.
*Cheers, Paul. Same to you, love Sunie.

TYGERS OF PAN TANG CRAZY NIGHTS



*'...Tight, brilliant
and full of power'*
SOUNDS

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TOUCHING TALES

SINGLE OF THE WEEK
EDDIE MAELOV & SUNSHINE PATTESON: 'Another Teardrop' (Human). Short on stunners this week, we turn to Eddie and Sunshine for something that's bound to be high on quality, idiosyncrasy and *politeness*. Needless to say, we

are not disappointed. A solitary cymbal apart, the instruments stand back and allow the duo's voices to do the work as they sketch out a touching tale of separation. You know neither of them will sob, because such a vulgar exhibition of emotion isn't their style, but the whole thing is extremely

affecting, in a very English, 'Brief Encounter' way.

CASH-INS OF THE WEEK
WIZZARD: 'I Wish It Could Be Christmas Every Day' (Harvest). **JOHN LENNON AND YOKO ONO:** 'Happy

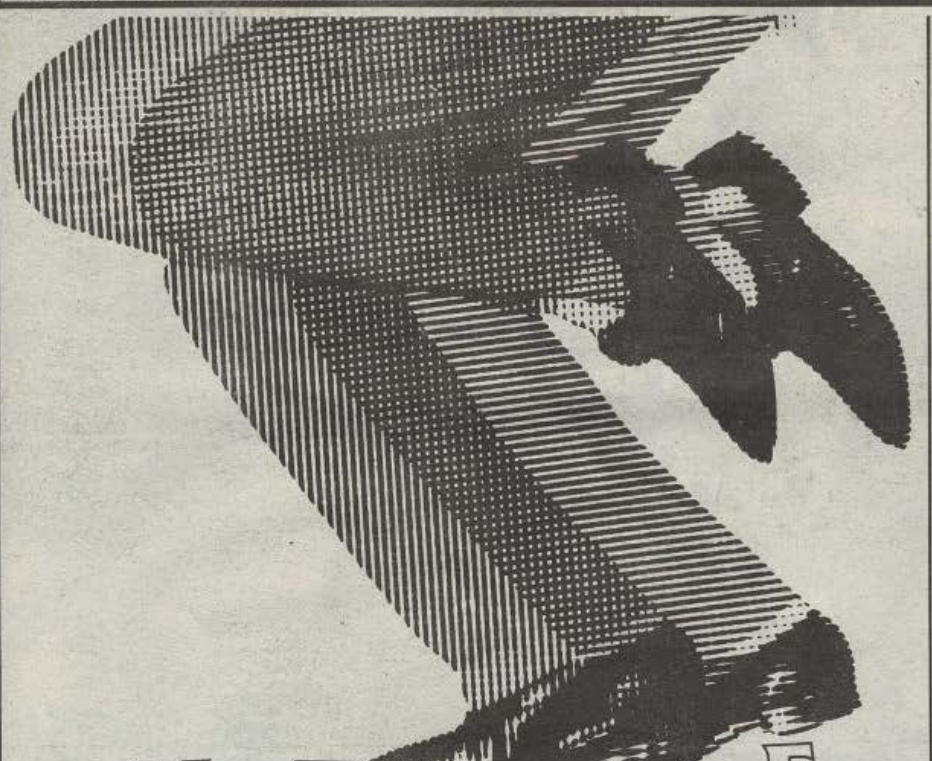
Xmas (War is Over)' (Apple). Inevitably, I suppose, the Wizzard record isn't as magical as my memory of it, but it's a jolly, Spectoresque outing nonetheless. The Lennon / Ono re-release is expected, familiar and a bit toothless, like watching 'White Christmas' on the

telly every year. At the risk of sounding a Bah - Humbug merchant, one should point out that war is not over, though the idea is a very pretty one.

FOREIGNERS OF THE WEEK
TAXI GIRL: 'Cherchez Le Garçon' (Virgin). I've heard this lot compared with the

about selling personalities, not just music, and Toyah herself is presumably bright enough to acknowledge the fact. The packaging here, plus the title of the first track, 'Good Morning Universe', are all too easy targets for accusations of Hippiedom, while 'Urban Tribesmen' is simply puerile. The other two tracks are seventies' style rock again, and for people who like Toyah, this is doubtless what they like. Free flexi, too.

DURAN DURAN: 'My Own Way' (EMI). Competent white funk-pop, second division stuff and utterly derivative,



METHODS OF DANCE

A DESIGN FOR THE MOVEMENT OF BODY AND FEET

Methods of Dance album, bigger grooves for extra danceability

- THE HUMAN LEAGUE** (unreleased track otherwise unavailable)
B.E.F. DEVO D.A.F. FINGERPRINTZ HEAVEN 17
SIMPLE MINDS MAGAZINE JAPAN

Methods of Dance cassette, includes 5 extra tracks for longer playability featuring

- JOHN FOXX RICHARD STRANGE SNAKEFINGER**
COWBOYS INTERNATIONAL CAN

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Strangers, not unnaturally perhaps since Jean Jacques Burnel has lately become their producer, but on this showing they have a lighter touch than their patrons. They're busy but fluid-sounding, with definite overtones of Gallic film music: not earth-shattering, but very attractive.

DUETSCH AMERIKENISCHE FREUNDSCHAFT: 'Goldenes Spielzeug' (Virgin). The tinkling melody is very close to Grace Jones's 'Art Groupie', over an hypnotically repetitive disco beat. Disco? Well, it depends how you dance, as a wise old man once told me. Talking of Grace, shouldn't someone throw this lot's brilliant 'Der Mussolini' in her direction? Oh, go on.

AND THE REST...
DOLLY MIXTURE: 'Been Teen' (Respond). Sweet voice and unexpected vigorous playing (less surprising when you check the production credits and find two of the Damned lurking there) distinguish this just - when you'd forgotten - about - 'em release, but the thinness of the song and its theme (the end of the teenage years and the trauma of a 20th birthday) render the whole thing disposable.

TOYAH: 'Four More From Toyah' (Safari). I've been chided quite enough for making "personal" remarks about Ms Willcox - "just review the record" they admonish, disregarding the crucial fact that this caper is

but energetic enough to be a hit once they've done TOTP. Duran Duran are so utterly provincial that it's hard to be really nasty about them. If they'd stop that cloddish pouting and allow themselves a grin or two, they'd be rather lovable.

THE BOOMTOWN RATS: 'Never In A Million Years' (Mercury). Perhaps if Mr Geldof had never let on that he was a bit of a smart lad... The trouble is, however much he hams it up, his histrionics remain totally unconvincing. The mock-wistful tones of 'I Don't Like Mondays', the Rats' undoubted peak, were much more nastily believable than all his impassioned rants of attempts at sincerity. This is another shot at an epic, as well-crafted and devoid of true passion as ever.

SHEENA EASTON: 'You Could Have Been With Me' (EMI). Ghastly showbiz ballad by the splendidly null Easton. As stylised and blank as her cover photo, which at least is probably truer than her saccharine-playing - tigers look as displayed on the LP sleeve.

TYGERS OF PAN TANG: 'Love Don't Stay' (MCA). A genuinely innovative, cliché-free, refreshing piece of... Actually, no. Got you going there for a minute though, eh? The Tygers are no better or worse than the bulk of their contemporaries, and certainly far more wholesome than their unsavoury cousins, the Oi brigade. Their lack of originality, however, finally becomes as distressing as their grammar.

BLUE ZOO: 'Love Moves In Strange Ways' (Magnet). About time I caught up with this, a pretty tune whose presentation is just a little too *ordinaire* for it to be a marvel. Blue Zoo were once called Modern

Somethingorother, I believe, so their re-naming and this single may be taken as a step in a far better direction.
BAD MANNERS: 'Special R'n'B Party Four EP' (Magnet). You either go for Bad Manners' fat, vulgar, sea-side postcard appeal or you find them gross and very nearly offensive: I'm in the latter camp. Bearing that in mind, I can perceive that this is the worst record they've made.



Reviewed by SUNIE

LIVE AND HEAVY

FEATURING LIVE!

DEEP PURPLE

Smoke On The Water

NAZARETH

Razamanaz

MOTORHEAD

White Line Fever

DEF LEPPARD

Rocks Off

RAINBOW

All Night Long

STATUS QUO

Roll Over Lay Down

WHITESNAKE

Ain't No Love

In The Heart Of The City

UFO

Lights Out In London

GILLAN

Unchain Your Brain

BLACK SABBATH

Paranoid



**NEW ALBUM
OUT
NOW!**

CASH AND CARRY

SURVEY OF PORTABLE STEREO RADIO CASSETTES

HIP-FI IS here to stay, while the market for unit hi-fi (without tons of spaghetti hanging out the back!) is bigger than ever. But what about the equipment that comes in between - the portable stereo radio cassette?

Judging by the staggering array of models that fall into this category the manufacturers clearly believe that "every home should have one". And why not? A portable stereo radio cassette fulfills all the functions that other machines miss out on. Less anti-social than a hip-fi and headphones, more versatile than a beloved tranny, and - in some cases - nearly as good as a "proper" hi-fi unit, you can carry the machines from room to room, take them away on holiday, or even risk getting arrested by walking down

the street with the sound turned up to full volume!

They're all powered either by batteries, or direct from the mains (or even a car battery), and depending on how much money you want to spend you can collect a model that'll do everything but boil eggs for you. While, at the cheaper end of the market, just to be able to have a tape deck and a radio in the same place (whichever place you want it, too!) is a breakthrough you won't want to go back from ever again.

But which model do you choose? Prices range from £50 (or even less) right up to the Rolls Royce - type models which can cost over £300. Design varies from the sleek modern look to the ugly, solid look of the practical machine. And power output, special extras

and other gimmicks are just some of the other factors that make choosing the machine that suits you (and your budget) the best a very confusing one.

In this special survey RECORD MIRROR has reviewed portable stereo radio cassette machines from every angle to help you to make up your mind which one to buy, or to start saving up for (and in plenty of time for Christmas as well).

There are 19 machines in all, from the smallest to the biggest, from the cheapest to the most expensive, and we've even got Glenn Gregory of Heaven 17 to act as your pictorial guide to the range of goodies on offer at your local shop. So start reading. It's as easy as... CASH AND CARRY!

A INGERSOLL XK808 Price: £59

THIS IS one of the lightest machines you're ever likely to own. It comes in matt metal trim and despite its compactness there's plenty of good clean power in there.

Slip in a tape and there's no distortion, although the little beast does seem to be a little heavy on batteries, eating up five HP 11's for breakfast at an alarming rate. Neat selection switches for radio and tape playback along the top, although on my model the cassette ejection system was a bit stiff in operation. A pretty good basic buy. RS.

B SANYO M 7900L Price: £149

"MINI AND Slim" it may be but it's certainly no lightweight. Then again, it must be packed with a fair amount of hardware since it's quite a powerful beast. Loud ain't the word for this machine, its volume able to overcome the most boisterous of parties whilst also accommodating headphones. Boasting woofers and tweeters, the M 7900L has a mixing volume control to

service the twin condenser mikes and thrives on metal as well as normal tape. The main selling point, however, is its Automatic Music Select System whereby a particular song can be selected via programming the machine to find sections of blank tape and thus avoid up to three tracks at a time. Then there's a timer enabling one to listen to a radio show / tape prior to going to sleep, an automatic stop activating at 15/30/45 minute intervals. As for the radio, apart from being AM / FM / SW / MW / LW, it appears able to pick up any station in Europe. MN

NOTE: All prices are those based on manufacturer's recommended retail prices. Some of this equipment may be available cheaper at certain hi-fi, electrical or department stores. So shop around first!

C TELETON SCR 810 Price: £70

SOLID AS houses, the Teleton is portable but you have to be feeling strong. The Teleton ain't tinny and nor is its sound which is LOUD and clear. In fact the Teleton is ideal for pulling behind you on a trolley when rollerskating. Seriously though folks, as your consumer guide, this machine comes recommended. With more controls than John Shearlaw has got hairs on his head, don't you know, you can do most of what you want with the little beauty, pause when you want, switch the radio onto its sleep control, put in headphones or run the whole

chooodle through a larger system. Which is what I've been doing and finding that you get a fine sound with the slight distraction of a hiss. That's probably because there's no Dolby arrangement but then this is a portable and not a tank. The radio has a tall aerial and you can tune in round the world, once you've succeeded in discovering the key to the tuning codes on the front. They ain't English but never mind, this can only stand you in good stead when you're on your next European camping holiday. All in all, one of the best of the middle range of these little beauties, a portable pleasure that does away with tape decks, tuners and makes you dread at the controls of your own compact world. MC

D SONY CFS-45L Price: £85

LIGHT AND economical with the minimum of functions yet with all the essentials. Shortwave as well as LW / MW / AM / FM, the radio is particularly impressive, loud and clear with a sensitive tone (as opposed to bass and treble) control. Other

functions include twin built-in condenser mikes and the mains lead attaching to the side rather than the back of the machine. Above it the on / off button is more like a light switch than the usual clockwise knob. This facilitates the Sony as a piece of bed-side apparatus, a quick stab being an easier manoeuvre than groping around in the dark whilst lying in a comatose state. MN

E IVC PC-5L Price: £350

THIS JOB won't boil eggs, iron your shirts or do the washing up. But it will do most other things. Built on flash and quality, the unit breaks down into all its components so you can use it as a whole, plug it in to the mains, use separate bits in your hi-fi, chuck it into the car AND use the tape deck by itself to go out and record whatever you desire. Not only that, you can buy a whole load of goodies like special car speakers, a turntable to turn it into a complete system and standard headphones and microphones. All in all, it adds up to A1 swag, but the facilities make a bit of mockery of the thing being portable. Sure, it has a handle, but carrying it back on a rush-hour tube made people stare not only at its hi-tech look but the sweet

pouring off its wheezing possessor. That is really a small beef, though. It is portable, and wacks out a massive 15 watts per channel to boot. The tape deck has a device so you can search for the track you want to hear. Dolby to reduce noise controls that you simply touch rather than strain the index finger pushing down a play button and adds up to a sound that is as good as a record. Radio - wise, there's medium, short, long wave - and FM of course, again giving perfect sound - as long as the ungainly aerials are up, perhaps they could have made them a bit more in keeping with the chic of the whole system. Even if it is heavy, once you start fiddling with the multitude of buttons you'll probably fall in love with the thing - and might even consider a weightlifting course to keep it. All that glitters isn't gold, but for under 300 quid it could "answer all your hi-fi needs", and you won't need an advert to be convinced. SH

F TOSHIBA RT-9510S Price: £290

I'VE CERTAINLY got no complaints about this brute of a machine, only the fact that you have to be the Incredible Hulk if you want to carry it for periods of time and you need a degree in computers or a very long time to work out what all the buttons, switches and sockets are for. The manual for this machine isn't that instructive, so the workings of it were by

trial and error. But once you've done that this is the Concorde of the 'Quariz Lock Digital Synthesiser Stereo Cassette Recorder' (what a mouthful). It's got 44 buttons or holes on the front and seems to do everything except wash the dishes. The sound is as good as my own stereo at home and extremely elegant. It wakes you up, puts you to sleep and the clock, auto tuning and timer are all extremely accurate. For me, if I could afford it, I wouldn't look anywhere else for a radio / recorder. This is the best. AM

I JVC RC-M60LB Price: £230

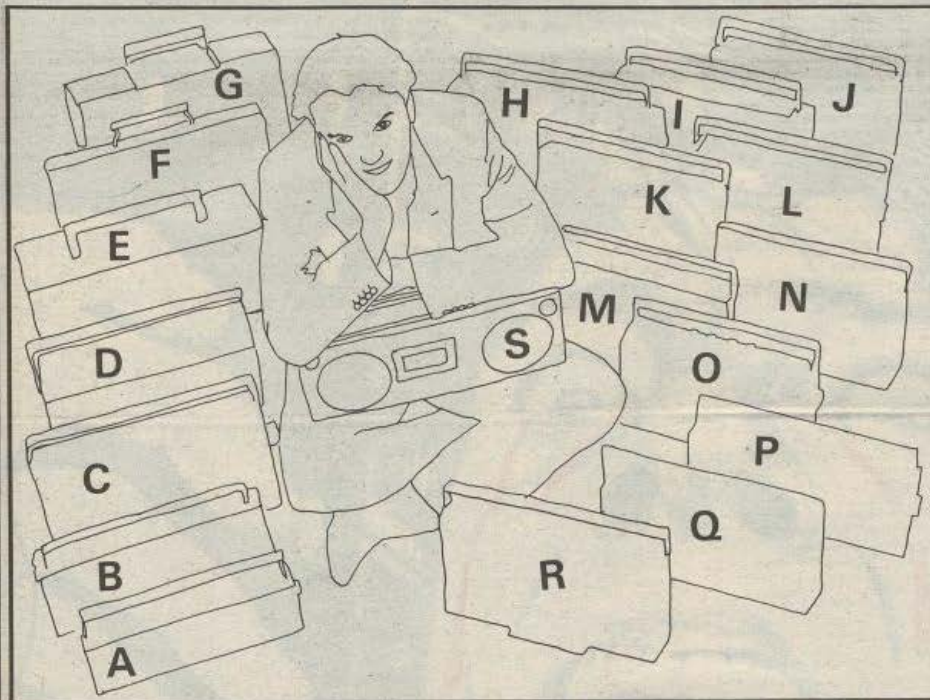
THEY DON'T come much bigger and better than this top range JVC, which looks like a giant toaster, belts out nearly as much power as most "ordinary" (ie, under £200) hi-fis and can still be comfortably carried from room to room, if not down to the local park. You're paying the price of course, but this is

the Volvo of the selection; ugly, solid and 100 per cent reliable. A five-wave band radio with special fine tuning, facilities for all tapes, excellent record facility, condenser mikes and leather touch switches that are a joy to operate, all add up to a model that is an investment for those who want the best. Even though you'll see more beauty looking at a gas fire. So forget the looks, turn up the incredible biphonic "wide stereo" and wait for the thumping on the walls. JS

J HITACHI TRK 7800 E Price: £105

SMALLER AND simpler than its big brother, the 7800E is a pretty straightforward four band radio cassette. It doesn't have the built-in clock and all the facilities

that offers, but there is a tape counter and a socket for earphones. And there's the same sensitivity and high quality sound. The only real problem is the layout for batteries (you can run this model from the mains or a car battery) but unless you're going to stagger round all day with it on your shoulder, the cost isn't over the top. ST



G HITACHI TRK-9140E Price: £180

WHEN YOU get to "portable" stereo radio cassettes of this price and quality you're talking about viable alternatives to hi-fi. Belting out a ludicrous 10 watts per channel from speakers only seven inches high the Hitachi manages to be both brilliantly compact and as heavy as a full toolbox. Finished in matt green, and looking industrially hi-tech,

this machine is perfect for use as a tape deck and tuner for your ordinary hi-fi amp (just take the speakers off) or as a hi-fi in its own right. The speakers can either be attached to the body of the machine or used as "wide stereo" using the special extension leads which are supplied. The tuning, recording and playback can't be faulted, nor can the sound quality - wall breaking volume with the controls full up produces no distortion whatsoever. Little niggles don't affect my love affair with this machine at all. JS

H CROWN CSC960L Price: £85

SILVER, BUT not exactly solid, the Crown is a worthy and competitive model in the mid-range of portable stereo cassettes. Somewhat cheaper than its immediate rivals it offers four-band radio, a good undistorted four watts of power per channel and all the usual record / playback facilities. Equally at home as a bedroom /

kitchen toy it's also light enough (and flash enough) for true portable showing off, although battery use (no less than eight HP2's are needed) when the volume is cranked up is obviously pretty heavy. No Dolby (what do you expect for under a 100 quid?) but the tape mechanism is perfectly adequate, however you choose to record and playback. There's none of the flash of digital clocks, tape screening and fingerlight operation but that's not its function. A good reliable buy from the bargain basement. JS



GLENN GREGORY of HEAVEN 17 surrounded by the dazzling array of portable stereo radio cassette machines on the market. Penthouse or pavement, Glenn, you can take them anywhere!

K
TOSHIBA RT 200S
Price: £129

IN COMPARISON to the other machines on test, the RT 200 must provide the best value for money. It is attractively designed and the controls

are simple to operate without any confusing gimmick technology to cloud the issue. The machine's major selling point is its continuous play facility which, when engaged, will play both sides of a cassette without attention. There are tone and volume controls with a loudness booster integrated

L
HITACHI TRK 8300E
Price: £150

I THOUGHT I was going to have to take a degree in computer sciences when I first saw this silver monster. Either that or a weight lifting course. But it's both simpler and lighter than it looks and once you've mastered the switches and dials and buttons you're in for some good listening. Like most of its competitors the 8300E incorporates so many features that a few short years ago would have filled a fair sized room with hardware. There's a four band radio, a liquid crystal / quartz digital clock, a cassette with a Dolby noise reduction system, a three step tape selector so you can use the new metal tape and

the choice of battery, car battery or the AC power supply. But it's the sophistication of the system and what you can do with it that makes this machine stand out from the sort of radio cassette I'm used to. You can reduce the amount of interference on the radio, record from a radio programme or from the built in microphone, you can even plug in an external microphone and mix in outside sounds to your tape. But best of all, the built in clock - which runs on its own tiny batteries lasting about a year - means that the radio can wake you in the morning, you can go to sleep with it on and it'll switch itself off at a set time and, just like a video, you can set the recording device to come on at a predetermined time and tape your favourite programme. ST

M
TOSHIBA RT S502D
Price: £84

FAIRLY STRAIGHT forward radio cassette recorder, manual tuning, socket for headphones and the usual cassette, radio switches (built in mike etc), but no tape

counter) and on this one you don't have to press play and record to tape something. There's a 'one touch' switch that records straight away. Nice sound but a bit buzzy and the machine vibrates when turned up loud. You don't need huge muscles to carry it but then again it is more for the home than posing on street corners. AM

N
PYE TR 3820
Price: £69

WELL, THE foreigners worry about their machines and not about their manuals. Pys, old hands at the game, at least make sure you know how to work the thing. The manual is excellent and so is this cassette recorder even though it's got a nasty sticker

on it saying 'Made in Singapore'. Nice black finish, quite heavy for its size but a good, clear sound even when turned up loud. And if you want to play a tape when going to bed it automatically switches the machine off with a sleep switch. One other attraction is that it can also be used as a PA system but I didn't have a mike to see if I could walk around the streets frightening the neighbours. AM

into the volume, a mono / stereo / stereo wide selector which gives a bright, full sound when the latter is engaged and the usual waveband things for the radio. Sensitivity to the airwaves is about average for a modern receiver but it does have a fine tuner for people who are so deaf they can't tell the difference between a radio signal and Simon Bates. Overall, it's light enough to be used as a true portable, unlike other models I've seen that would require a small winch to move them, and the six-inch dual cone speakers with separate tweeters provide plenty of noise. SL

O
AKAI AJ-420
Price: £70

THIS THREE band stereo radio cassette recorder gives off a mere two watts of power and isn't for those who like to let the neighbours know the quality of their taste. But it's a sturdy attractive package that has long wave, medium wave and FM bands and an automatic frequency control to ensure stable reception. The sound doesn't win any awards for clarity appearing 'soft' with no real edge or 'meatiness'. While status seekers won't go near this those who just want a functional piece of equipment will be satisfied as it does the job. MG

P
JVC RC363L
Price: £78

I DROPPED this downstairs but nothing was broken, which says a lot for the standard of quality currently being produced by those nice JVC people. Mildly priced and unelaborate by JVC's often gimmicky standards, the beast performs with clarity. The switches are fumble free and the layout is simple and attractive. Overall, a neatly balanced and economical machine. RS

REVIEWS BY Alf Martin, Simon Tebbutt, Mark Cooper, Robin Smith, Mike Gardner, Simon Ludgate, Simon Hills, Graham Stevens, John Shearlaw and Mike Nicholls.

Q
PYE TR 2820
Price: £59

THIS IS a simple, rather austere package that houses three band radio with long, medium and FM wavebands and a cassette recorder. The controls are functional with no concessions to gimmicks or multicoloured displays. There are the usual volume, balance and limited tone controls and the now standard hydraulic eject on the recorder. The other

standard operational controls do give the overall impression of a flimsy construction. The only real luxury is the 'expanded stereo' control which really seems to add an airy treble quality to the mushy sound. Two condenser mikes work adequately for recordings but the lack of noise limiters like a Dolby don't make it an essential feature. Overall it's a basic machine for those who live in caves and wear hairshirts but for those who want a bit more sparkle then I advise a look elsewhere. MG

R
TOSHIBA RT100S
Price: £60

THIS MODEL fills the lower price slot of the Toshiba stereo radio cassette range, or at least that is its intention. Sadly I felt that the particular machine presented for review fell short of that aspiration. On the minus side the play head repeatedly clogged whatever tape used and the resultant noise was painfully muddy. On cleaning the problem disappeared temporarily and the sound at that point was adequate. Hopefully this annoying tendency is

peculiar to this machine only. Other gripes are the average styling and lack of a separate on off switch (confusing that!). Pluswise, I liked the sound of the radio which was as clear as the tape was not, suggesting that the amplifier was not responsible for the cassette muddiness. Also, I liked the fine tuning lights on the radio which glowed brighter as the correct tuning position was found. Altogether not inspiring but if you're looking for a model in this price range have a close listen to the cassette player before purchase and decide on the merits of that machine... not this one. GS

S
SANYO M-X315L
Price: £109

A SLIM little rectangle of sound, silver and black with flashing red lights running up and down to signify the record and sound levels, this Sanyo comes nifty on the visuals. And then again this is one of the lightest of these toys, as light as it looks, good enough for a bedside toy or for taking for walks in the park. The Sanyo has all the standard features of the

breed, notably a Dolby system, always a stand out on these bags of tricks. On the negative side, the sound of this beastie is as lightweight as it looks. The volume's there, but there's a distinct tendency to distort at those volumes demanded by serious headbanging musics and the sound quality itself leaves a metallic taste like Coke out of a can. A trifle tiny then, operating best in confined spaces. I've been keeping this one in my kitchen. So if you can afford one for every room, go ahead. But can you? MC

DOLLY MIXTURE



NEW SINGLE

BEEN-TEEN

Produced by Captain Sensible & Paul Grey



respond Records

A LIFE IN THE DAY OF Paul Weller



ALTHOUGH THE guitarist and main singer / songwriter with one of Britain's most successful bands, there's more to Paul Weller's life than The Jam. He is also involved with Jamming Records, a label he finances on behalf of the fanzine of the same name, and Respond Records, his own label. Currently working on The Jam's sixth album, Paul, 23, lives with his girlfriend, Jill, in Central London.

66 I USUALLY wake up at 8.30; that's when I set me alarm for anyway. I find it extremely difficult getting up, mainly because I'm a lazy bastard. But we take it in turns to make the tea so I do try. Once I am awake I like to get

out of the house as quick as possible. I love the mornings, it's when I feel the most energetic and positive (unless I've been out on the piss though — I'm trying to knock that on the head at the moment). I also like working in the mornings, because by 1.00 or 2.00 I'm already in a dreaming

trance, a bad mood and depressed.

I either get a bus or the tube up to the studios, sometimes a cab, depends on how I feel and the time.

Once I get to the studios I make all my calls (I write a list of things to do the previous night — otherwise I forget). I ring the Jamming Records office to find out the news on the new release is going (it's by Zeigstein, it's a version of the Temptations song 'Ball Of Confusion', and it's brilliant!). Then I ring Dennis at Polydor to make sure everything's set for the Dolly Mixture release (on Respond) which comes out on the 20th November called 'Been Teen' (Plug's over!).

We start work at 11.0 (ish), that is recording like. We've been in two weeks and we've already finished five tracks and started work on two more, which is bloody good for us lot! This is for the new LP of ours in February. I can't really detail all that I do in a day at the studio, a) because time just vanishes and, b) it would send you to sleep.

Recording completely consumes me. I mean I can't concentrate on anything else properly during that period we are in the studios, especially this time. I wanna channel everything I got into this LP (so anyone who has written to me recently and hasn't got a reply, you know why).

I think me bottle went a bit prior to these new recording sessions, as regards confidence in song writing. I think because of all the stuff that has been written about my lyrics and I felt I had to live up to this ridiculous standard I'd set. Which meant every set of lyrics I wrote I would screw up and throw away 'til it got to the stage where it got frightening writing anything — I don't think that makes sense. I hope so.

Anyway I've definitely got over it, I think so anyway.

People who compare our new stuff to older work are wasting their time, and we're not prepared to go on trying to re-write 'Down In The Tube Station . . . ' I don't want to anyway.

The new stuff generally is very soul / R&B tinged. I think, in some ways closer to the style of our first LP (in some ways). This LP is the one. It's gonna have soul, remember that! This is gonna be the real thing.

There has been some good records out lately but mostly they're so disposable and I need things / outlets / music — whatever you call it — with substance which is why we have lasted and will continue to do so until we decide we have no more to offer.

Anyway, we finish between 6.00 to 8.00 at the studio, though of course it depends how much there is to do. And that, at the moment, is my day.

I rarely go out, maybe a couple of times a week, for a month or so I was doing a bit of clubbing but that gets on me tits now — I go over the top when I go out. It's more productive staying in anyhow . . . I get more writing done for a start.

At the moment my girlfriend makes tea for me because I'm getting in late-ish. But normally we both cook. I love cooking actually and I think I'm fairly good at it seeing as how I taught myself.

After tea I sit in the kitchen with a cassette recorder / walkabout thing and a huge piece of paper and work on new songs for a couple of hours. Then I make a cup of tea and finish the rest of the evening watching telly. There's usually a right load of crap on but it's all nice

tranquillising stuff isn't it? Lately I've been going to bed around 1.00 to 2.00. I try and read in bed but I soon fall asleep."

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AND B and C, it's the new commodity, designed to appeal to the market of their choice, a conspiracy with feet in mind and hand on heart. ABC... my God, I'm talking like them already after a mere two hours in their company and then with only two out of five and one of them a largely silent partner, Mr Mark White. It's leading man, Martin Fry, visionary entrepreneur and all-round gangly human being who's giving me the rap, filling me up with epigrams, bon mots, and his own peculiar pop wisdom.

ABC are catching and designed to catch as well. Martin Fry has launched a total project, a pop vision in which music, style of socks and style of speech, marketing campaign and venue of appearance, all spell ABC, a united abracadabra whose first algebra sum, 'Tears Are Not Enough', has justified its purveyor's prophecies and begun to perform the chart dance. In pop, if the rap's strong enough and the swindle is self-confident and sure, then prophecy's enough.

The thing to know about ABC is that they've got their tongue-in-chic, that parody and irony are as much a part of their game as the passion that pokes out of parts of 'Tears Are Not Enough'. ABC have designed a career and a campaign in order to enjoy the same while remarking upon it. They're making it up as they go along, two steps ahead of the game.

Isn't this a trifle calculating, Mr Fry? Even a little presumptuous? "When I put the bass down, the job isn't finished. Promoting, marketing are all part of what we do and bands that ignore this fact are just being lazy. The medium is the message and it's there to be used. We have an attitude and it's our job to express it. Our manifestos are a blend of fact and fiction and we enjoy parodying sales talk. ABC indicates that you can plan your own destiny. The point of

Martin Fry spells out the ABC manifesto to MARK COOPER

the manifestos is that they are a way of organising ideas plus a way of giving yourself something to live up to. But they're also tongue-in-chic, a way of being intelligent and stupid at the same time."

So ABC come out of their Sheffield corner spicing ten-to-the-dozen and most of their footlapper patter is wise enough and witty enough to win. They come out talking so hard that for a moment you'd be forgiven for thinking that it was them at was being pompous, contrary to their claims. "Pop isn't precious," claims Mr Fry. "It's not classicism. Pop should be seen as the same as other commodities, from talcum powder to spaghetti soup, the best thing since sliced bread. It's already sold on jukeboxes in pubs, now I think they should sell records in supermarkets alongside other products. We wanted to have an offer of a frozen pizza as the B-side of our last single but we discovered they would go off too quickly."

Martin Fry gets carried away quickly, the decadent gangly. Because pop is a relatively disposable product, quickly made and soon forgotten, his trash aesthetic has placed it on a level with pizzas. Martin knows that pop's impermanent: "If you sell 100,000 records one month, someone else will do it the next. There's no point in spending the whole of your life coming down to earth because you had a hit record. You've got to keep on the move."

After all this talk, 'Tears Are Not Enough' came (almost) as an anti-climax. Martin himself jokingly admits that the group wanted to release the first thousand copies with sleeves alone!

There's a fine balance between

remembering the packaging and forgetting the rest: "After supermarkets, there'll be hypermarkets. Everything in this business is a commodity and is to be sold as such, you can't pretend otherwise. Even now, someone is selling Elvis Presley's corpse." So half amused and half disgusted by the business world, ABC set out to parody the same and get themselves sold in the process. Unfortunately, irony doesn't protect you from the consequences as Blondie and the Pistols found out in different ways.

Comment all you like, Martin is saying, you're still a commodity and you might as well be a witty and a fine one. Accepting the stakes, ABC get on with the job. "There has to be a glint in your eye, a smile and a frown. Boisterous bravado is the name of the game." James Brown and Co. learnt Fry how to talk but the proof's in ABC's musical soup, promotion is not enough. "ABC aren't going to be chocolate boxes without the chocolates. In the end it all comes back to the music, you can have the best intentions, but if it isn't palatable, you haven't done your job. The music is the basic lasting message."

ABC, projected passion, ABC, wait and see, they're right on course and not rushing. "When things get too London and too trendy, we can always withdraw at strategic moments. Right now, we're on a surveillance trip." Quite right too, Martin, a life lived walking and talking is better than life lived on the dole in Sheffield. "Why not exaggerate away from your immediate surroundings, is that escaping?" I don't know, but it's close to the end of the alphabet.

TONGUE IN CHIC



MARTIN FRY: intelligent and stupid at the same time



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TOTALLY NEW SINGLE

HOT IT

STRANGLERS: *La Folie* (Liberty BG30342)

By Bob Flynn

DOWN IN the morgue, children, you can see the body of the Stranglers who were given more than enough rope. Long dead, some say, but the fingers are twitching from under the shroud. They hold a new album and roses once again mix with the smell of blood.

The tell-tale human heart is their theme and an anatomical sketch of such adorns the inside cover. The album vaguely deals with the victims and users of the stupidly the heart can cause. In other words 'La Folie' is the madness of love, fine, off-centre idea from a band who after their first album lost their way and became a stagnant pool of self-important dirges. Under suspicion of fraud, 'La Folie' stretches out in search of those early shadows.

The track on the album 'Known Stop' brings the busy organ of Dave Greenfield and Burnell's one-tone voice in familiar Stranglers style but is spoilt by stupid lyrics, totally irrelevant and almost childish in their nature of planned provocation. The same applies to 'Tramp' which scares heavily with superbly crafted music but, the man they love to hate yields the best lines on the album. "His father was a fighter and he practised on his son. His mother was just some furniture, who lost the will to run." Such is the between the eyes stuff I've missed.

Side two twists and turns from the hackneyed subject of American and Russian chaps who could destroy us all.

'Golden Brown' follows a line from 'Pictures' but the frenzied attack on the senses has eased into loose temples with a gentle harpsicord lulling behind images of tanned dream girls travelling down the sand of the mind. Squeeze will listen with interest. Deep organ chords with the clean guitar and bass of the last, and title track reminds me of 'Gulp', yes even Burnell's low french vocals destroy a complete resemblance. It just works, despite the pretentious use of French lyrics. This is a cool slice of European darkness. The sordid puritans feel and blackness of the heart coming across even if you don't get the words.

'La Folie' is at most, a reasonable follow up to 'Rattus' and, at least a

returned attention after the muddy slumbers of their last album. The morgue looks almost inviting. + + +

THE BLUES BAND: *'Itchy Feet'* (Arista BB3)

By Mike Gardner

R 'n' B has had more revivals than Steve Strange has had new clothes. It's the perfect working music. Born out of the electrification of southern American blues styles in the northern industrial towns the music has provided a staple diet throughout the fads and gimmicks of the British live scene.

But it has always been the music of the workmen of the music industry. The faceless, the strag-

uninspired. It is the international musical esperanto, the language that transcends all boundaries.

But while it is easy to speak with fluency it's difficult to imbue any new life to the conventions without transcending those limitations.

The Blues Band stand firmly in the 'purist' mentality and why not? Their history was one of once a week game for a laugh gigs that turned into two chart albums and moderately successful international tours and has obviously convinced them that the safe line is the best.

Judging by this tacklustre third album, a more positive approach to instilling the exhilarating spirit inherent in the music would be a far better path to explore rather than faithfully turning into the James Last of R 'n' B. + +

Cats hoppin' on the hoof

STRAY CATS: *'Gonna Ball'* (Arista Stray Cats 2)

By Mike Nicholls

JUST WHEN you thought they'd done too little for too long and were probably only some sorta gimmick in the first place, back creep the cats with the best-dressed platter of the year.

Brashly proclaiming "only the cheapest most inferior instruments went into making this album", the sleeve says it all: slothfully posing in the environs of a run-down diner, the Stray Cats personify the glorification of trash and simplicity — yet with a studied style which ensures that form is never overlooked by content.

Musically, the same attitude follows suit. Unlike so many of the school of '81 — Kim Wilde, Soft Cell and Duran Duran to name three — they've resisted the temptation of overproduction and unnecessary embellishment, going instead for an admirable casualness.

In the same way as the quilts are crumpled and the 'T' shirts torn, 'Gonna Ball' sounds like it has been rattled off with devil-may-care joie de vivre whilst at the same time displaying the confidence inherent in the high speed exterior of an instrumental like 'Wicked Whisky'.

The rest of the cuts showcase lyrics of varying degrees of palatability and have the Cats demonstrating a tendency towards more than merely recreating rockability. In fact, the best songs show them breaking out of the limitations of the genre and zeroing in on R&B, vintage sixties stuff and other styles.

For example 'Wasn't That Good' is a lovely piece of swing, pregnant pauses in all the right places and aided and abetted by a couple of hot saxophonists. Other highlights include 'Crazy Mixed Up Kid' — light, blitzzy and extraordinarily loopy — and 'She'll Stay Just One More Day', a fab pop pastiche pinching key clichés from both the fifties and sixties.

But strangely enough, the real show-stopper is a ballad. 'Lonely Summer Nights' is its name and reet petite it is too. Brian, the ponytails - cum - Cliff meets anything Phil Everly would have swapped his brother's left testicle for.

The monkeys at Arista should realise that it must be released as a single as it will put the Stray Cats back where they belong — way up the charts ahead of all the rest of the fickle fads scratching around for attention in this strange winter of '81. + + + +



Teardrops: psychedelia for beginners.

Walk on the wilder side

THE TEARDROP EXPLODES: *'Wilder'* (Zoo/Mercury 6359056)

By Mike Nicholls

AND... BEYOND the blurred riot of colour stirs the scrambled mind of Julian Cope, struggling manfully to come to terms with his stardom and the mixed-up confusion wrought by his not inconsiderable ego. Still learning, changing, developing and trying to cope with his stiffly uncompromising attitude towards his friends, ideas and music.

'Wilder' — a dazzling succession of inchoate (that means rudimentary, kids) psychedelic ramblings exorcising many Strange Days of touring and stress. Or a special personal treatise on childhood, dreaming, colours, passion, nostalgia and "wonderful despair"? Not only is there much food for thought but it also contains many familiar and strangely compatible ingredients.

Not out amongst the better numbers, the opening 'Bent Out Of Shape' is a useful point of departure. A most challenging introduction, it forewarns the shifting, difficult styles which characterise the entire album, uneasy brass matching the impenetrable lyrics. Even the simpler, more melodic tunes tend to be lyrically obscure, however apparently meaningful and sincere the delivery.

Permeating much of the imagery is a sense of guilt and a sense of doubt. Possibly guilt at the way he has repaid the loyalty of colleagues and loved ones (displaced Teardrop musicians and the wife he left for his 'Passionate Friend' respectively). And doubt about himself and his own actions.

'Tiny Children' is a delightful exposition of memories and nostalgia, suitably accompanied by a synthesiser motif redolent of Chris Sievey's 'All Sleep's Secrets'. As with the majority of the album, musically there's virtually nothing to criticise, each of the tunes suiting the mood of the songs, all of which are of an impressively high standard.

Though loathe to single out a favourite, it has to be the epic 'The Great Dominions'. An original working title for 'Wilder' and for a while a live classic, the grandiose nature of its name is restrained by an economy of melodic expertise and an evocation of drama which is proud without being overwhelming. Out of the 11 tracks on offer, it is the perfect curtain closer, a marvellous final chapter in this unusual and rewarding songbook.

In conclusion I might add that with 'Wilder' Julian Cope / The Teardrop Explodes have totally excelled themselves in a way that the Ants, Police etc could only dream about. If ever a band deserved to represent the definitive pop voice of Britain now, 'Wilder' leaves no doubt as to whose it might be. + + + + +

RAINBOW: *'The Best Of Rainbow'* (Polydor PODCV 2)

By Robin Smith

16 TRACKS from '75 to the present, featuring Rainbow's trio of vocalists Ronnie James Dio, Graham Bonnet and new kid in town Joe Lynn Turner.

Much care apparently went into the selection of material for this album and overall it gives a solid representation of Rainbow past and present. From the heavy fringed voice of Dio to the rather more lightweight grimace of Bonnet and Turner (Why did this man sound so limp when I last saw Rainbow on stage?) there's a lot of contrast between the chosen tracks — listen to the immediacy of 'All Night Long' for instance and compare it with the almost vintage hippyness of 'Stargazer'. Not only that, but the album has the best cover Hipgnosis have turned out in a long time. + + + + +

UK DECAY: *'For Madmen Only'* (Fresh LP5)

By Winston Smith

NOW this is something we've been waiting for. One of those much sought after modern day musical rarities, a good album. It's all here. The intensity, fire and seething presence of UK Decay live has been vacuum sealed and attractively presented, ready and waiting for you to savour.

Like Killing Joke's and the Banshees' circa 'The Scream', their music is desperate, screaming and raging. The links between UKDK and Killing Joke are clear. The overall mood of descending catastrophe, of the human spirit stretched to breaking point but resisting, refusing to snap, which somehow manages to be exhilarating and uplifting is common to both bands, as is an interest in death, general gloom and the occult.

However, while Killing Joke are a danceable dance group, UKDK produce wild, staggered rhythms which allow nothing but wild staggered physical human response — pogoing. What we have here, is the thinking man's punk rock.

Remove 'For Madmen Only' from its generous, glossy gatefold sleeves. Stick it on and simply bathe in the sea of swirling, grinding guitars and shimmering, crushing drums. Drift off and dance away your nightmares.

Enjoy your breakdown, sir. + + + + +



Isn't that Bryan Ferry?

Beat of the drum

JAPAN: *'Tin Drum'* (Virgin V2209)

By Suzie

FOLLOWING a parallel course to that run by Ultravox, Japan have of late gone from sneered-upon glam cult status to chart success and popular acclaim.

In the current climate, all this isn't too surprising; quite apart from their musical merits, Japan clearly win hands down in the style stakes when compared with such lumpy, unattractive specimens as — well, most of Spandau, Visage, definitely Ultravox, but most of all Blue Rondo. Their sartorial, visual and musical style is elegant, gracious — a little too cool and detached, perhaps, for many ears, if you're after great dollops of sticky

teenaged passion or bleeding heart rebellion stuff, you'd better look elsewhere.

This LP, whose misleading title indicates no debt to either the film or the novel of that name but comes from a line in one of David Sylvian's songs, deals almost exclusively with their oriental fascinations. Once a re-mixed 'Art Of Parties' is out of the way, it's Chinese and Japanese moods and images all the way; most effectively executed, I think, on 'Ghosts', where eastern promise meets western romantic ballad. 'Canton', written by Sylvian and drummer Steve Jansen, is perhaps a little too overtly "foreign" — the listener becomes conscious of listening to Japan Go Oriental, whereas the more successful pieces create a subtler blend.

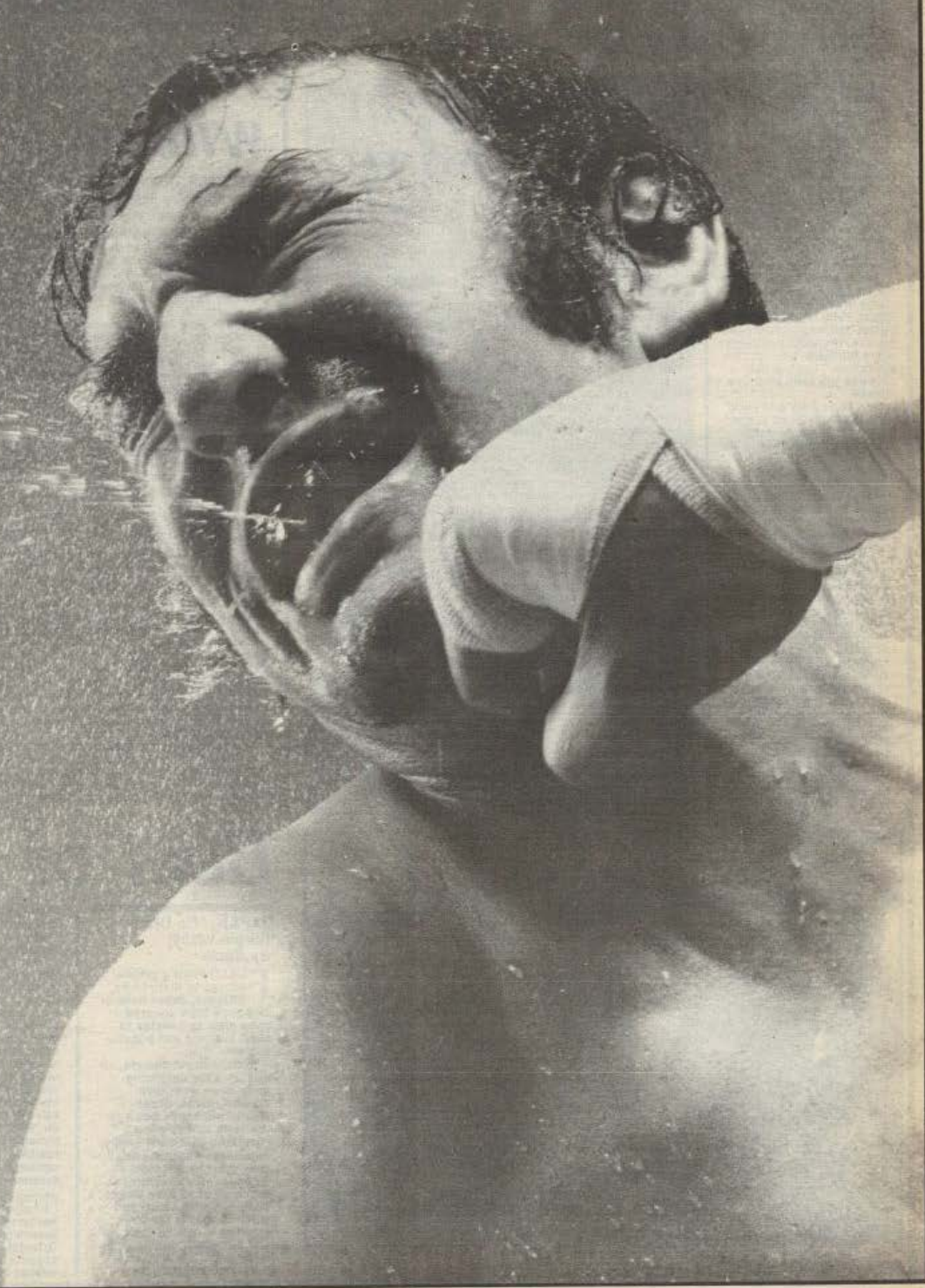
The current single, 'Visions Of China' appears on

Side Two, with the singer and drummer again sharing credits, while Mick Karn had a hand in 'Sons Of Pioneers'. The rest is credited to Sylvian himself, a man whose intense interest in the east makes me warm to him (might as well be honest; these things do colour our perceptions), even though my greatest reservation about 'Tin Drum' concerns his singing, which I still find mannered and — a hackneyed but pertinent complaint — far too close to Bryan Ferry for comfort. I dare say he can't help sounding like the Geordie playboy, but the resemblance nags. Intriguing listening throughout, though, and a very accomplished musical exercise. + + + + +

THE PROFESSIONALS

AT LAST! THE NEW ALBUM

I didn't see it coming!



THE PROFESSIONALS ARE:
STEVE JONES
PAUL COOK
PAUL MEYERS
RAY McVEIGH

**THE NEW SINGLE
'THE MAGNIFICENT'**

Virgin

'An Evening Without' & 'Alternative Cabaret'

By Jim Reid

WHETHER comedy can successfully transfer onto records onto records is a matter for conjecture; being a visual, as well as a vocal entertainment, sound recordings are often incapable of capturing the hustle and spirit of great comedy. Neither of these LPs is a great success; more importantly both illustrate some of the weaknesses that plague Britain's young and more left-field comedians.

What we have here is a couple of records that are fairly representative of the two main strands in new British comedy. 'An Evening Without' belongs to the slick, if at times smug, school of Oxbridge satire, a type most often seen on 'Not the Nine O'clock News'; whilst 'Alternative Cabaret' is closer in spirit to the more frenetic, pungent humour of London's Comedy Store and Comic Strip - a style of which the excellent Alexei Sayle is the undisputed king.

Representative they may be; but sadly neither of these albums captures their own particular brand of humour at its best.

To take 'An Evening Without' first: it's an overlong set jam-packed with small sketches, that merely parade, as by now typical, series of attacks on suburban institutions, morals and mores. It's all rather self-congratulatory and ever so gentle, the humour being polite and moderate enough to qualify these chaps for a stand up spot at the next SDP conference. The only track that elicited more than a smile from this reviewer was the helter-skelter and close to truth expose of the 'Crawley and District Paranoid Society'.

'Alternative Cabaret' is an altogether different variety of gag. As its awful name implies, this LP purports to offer you comedy from the fringe; radical, politicised and as Jim Barclay wryly notes, "... Jokes that precipitate the downfall of capitalism".

Yet like 'An Evening Without', the Alternative Cabaret comics fall prey to the easy option of pandering

to their audience. The humour here doesn't bite or hurt, because it's delivered by comics who only want to reinforce and confirm the opinions and prejudices of their audiences - in a way it's the same as a bigot telling racist jokes to the National Front.

Yet in parts 'Alternative Cabaret' is very funny, the satires on libertarian schoolteachers and agitprop housewives are both accurate and self-mocking. Tony Allen however, is the standout, delivering words of advice on the Portobello Road drug squad, "they're the only people wearing plain clothes" and explaining the suicidal tendencies of hedgehogs.

Overall though, a disappointment that the rash of interest in new British comedy is served by two albums that don't quite cut it. I'll be returning to the record library and looking for anything by Max Miller. + + and + + +.

RONNIE WOOD: '1234' (CBS 85227)

By Simon Hills

THERE ARE two basic problems with this album: Ronnie Wood can't sing and he can't write songs. It is a totally miserable effort, with the spikey-haired one droning over a sub-Dylan/Stones/Rod Stewart backing which can only establish him as a lackey to the greats. His raunchy R&B guitar style doesn't begin to show through this sloppy concoction that was initially recorded in Wood's garage - and sounds like it. +

SILVER CONDOR: 'Silver Condor' (Columbia NFC 37163 import)

By Mike Davies

IF YOU'VE been sat wondering where guitar whiz Earl Slick vanished to when his band broke up and have been forced to console your itching fingers with misty memories of his axe work for Bowie and Ian Hunter, then this looks like it could be your lucky review.

The man's back with a new band, a blisterino



Rod whips up a bit of enthusiasm.

All right on the night

ROD STEWART: 'Tonight I'm Yours' (Riva RVLPL 14)

By Mike Nichols

FOR THOSE of us that rated Rod in his prototype spiky-topped street spiv days, his defection to Hollywood habitue with all the attendant gossip column trappings has been a hard one to swallow. It might seem clichéd to opine that his heyday spanned the years between the Jeff Beck Group and his sixth solo album but that, gentlefolk, is the long and short of the matter.

Since the mid-seventies he has penned the odd hot tune but there has been no collection approaching the classiness of, say, 'Every Picture Tells A Story', most of the post-Britt LPs seeing him contentedly coasting along, holding on to his huge international following and not taking too many chances.

Inevitably, his best numbers, such as 'I Was Only Joking', have been preoccupied with his own legend which is hardly surprising when you're living in the suspended animation of your own mega-stardom. Once a fine lyricist, paucity of input has possibly forced him to concentrate on melodies, not a bad idea in itself, but with mixed results here.

On the credit side, the title track and 'Only A Boy' (more self-mythologising) work OK, Stewart's distinctive voice rasping out 'the blues' as strong as ever. Sentimentally speaking, there are the smoochy 'Sonny' and 'Never Give Up On A Dream'.

A tribute to a cancerous athlete, the latter shows Rod at last broadening his lyrical horizons to come up with a soulful slow-burning epic complete with back-up vocals from a community choir.

In contrast, the speedier stuff such as 'Tora Tora Tora' and 'Tear It Up' is more of the same and even this album's Dylan cover (compare the obvious 'Just Like A Woman' to an inspired gem like 'Mama You've Been On My Mind') sounds obligatory.

Although 'Jealous' is as fresh and raunchy as ever and 'Young Turks' a diamond contender for the next 45, all things considered this is still just about more than a patchy record. As with many of the sixties survivors, one gets the impression that making it was more of a task than a *crê de coeur* though even for the most blasé of fans this will still beat an early retirement. + + +

album, and an American hit to convince the powers to issue said blister as soon as possible. Not only that but he's got himself a goldmine of a vocalist called Joe Cerisano who mixes in roughneck attack with gritty emotional edges and a touch of dark Latin passion that lifts the album far above the majority of inevitable comparisons.

Aforementioned comparisons will no doubt include Journey, Boston, REO, and Foreigner since

the approach is very much in that polished US AOR mould - but while it maintains that smooth surface and craftsmanship it also beefs it up with some real life and the determination that debut albums must have to crack a critical and overcrowded market.

From the opening strains of 'For The Sake Of Survival' it's obvious that the struggle's more likely to be a walkover. The first three tracks give no pause to collect your thoughts, other

than gaping awe, as the band strikes with swift, commercial, melodic and fiery fury. 'Into Angel Eyes' and 'Sayin' Goodbye' and out again before they change the pace slightly to give more room for the exploration of the finer arts of guitar heroics on Carolina. It's a trick they repeat over on side two although here it's 'Over and Goin' For Broke' which has a much more furious feel to their power as Slick breaks loose into the legend books once more.

As before the remaining tracks are packed solid with single hit potential without losing sight of rock integrity

and there's a nifty sharp solo in 'The One You Left Behind' to remind you that even smooth tongues can drip acid. Weak point is 'You Could Take My Heart Away', which is the only track by John Corey, the remainder being either solo or collaborative efforts by Cerisano, but even the best diamonds have to have some sort of flaw.

The rest, however, (and 'We're In Love' is a 60's styled flashpoint) is motherlode through and through. Watch out for the flight of the Condor! Hi Ho Silver - away! + + + + +.



Neil Young: Wacky.

Shot in the dark

NEIL YOUNG AND CRAZY HORSE: 'Re.Ac.Tor' (Warner Bros Records K54116)

By Mark Cooper

NEIL YOUNG's been around a long time and he goes through phases. Right now, he's in an ordinary phase. He's gone so far back to basics that he's threatening to retire into simple-mindedness.

Neil's vision of simplicity consists of pretending that he and Crazy Horse are a blowing bar band whose favourite pastime is hitting a groove and mining it dry and then some. While the rest of America currently specialises in turning out sanitised sentimentality, good only for supermarkets, Neil hits the bars. This is an all-electric Young album, right up the second side of 'Live Rust's' street. The bass thuds and grumbles, the rhythm guitars chop and Neil Young blows away in that instantly recognisable bump and grind manner. His trademark threatens to become his same mark.

Since 'Comes A Time', Young's turned being rough and ready into a cornerstone of his style. Up till now he's had songs that benefit from a live, immediate feel. On 'Re.Ac.Tor', Young seems to place rawness and feel before songs - at least for the first side. This mistake is most clearly apparent on a jam entitled 'T-bone' in which Neil explains over and over that while he's got some mashed potatoes, he ain't got no T-bone. Whacky enough to be sure but after a few minutes you get the impression that this is Neil's private joke.

Of course Neil's always been pretty wacky - must be all that counter-cultural medicine he keeps taking. On 'Hawks and Doves' and here, Neil is busy at work converting himself into a stumblum, an average American working Joe with an acid-influenced sense of humour. A worthy enough enterprise seeing as the Band are no more but occasionally it gets a little hard to tell if Neil's redneck sentiments are his own or if he's merely painting portraits.

Things get a little clearer on the second side which has the tunes and the commitment necessary to make Neil's bar band technique emotionally effective. 'Southern Pacific', the opening cut works perfectly, drawing on those old folk railway songs to paint a picture of the redundancy of railroad worker Jones. "Now I'm left to roll / Down the long decline." Timeless in its way, yet Young's attempts to locate his songwriting in mythic American history (check out 'get back on it') seems an increasingly irrelevant and unfocused strategy. Better by far the panic of the album's closer, 'Shots'. "I keep hearing shots", screams Neil. Now that's America. Don't give up on it, Neil. + + +

Fair share

THE BARRY GRAY ORCHESTRA: 'No Strings Attached' (PRT DOW 3)

STATUS QUO: 'Fresh Quota' (PRT DOW 2)

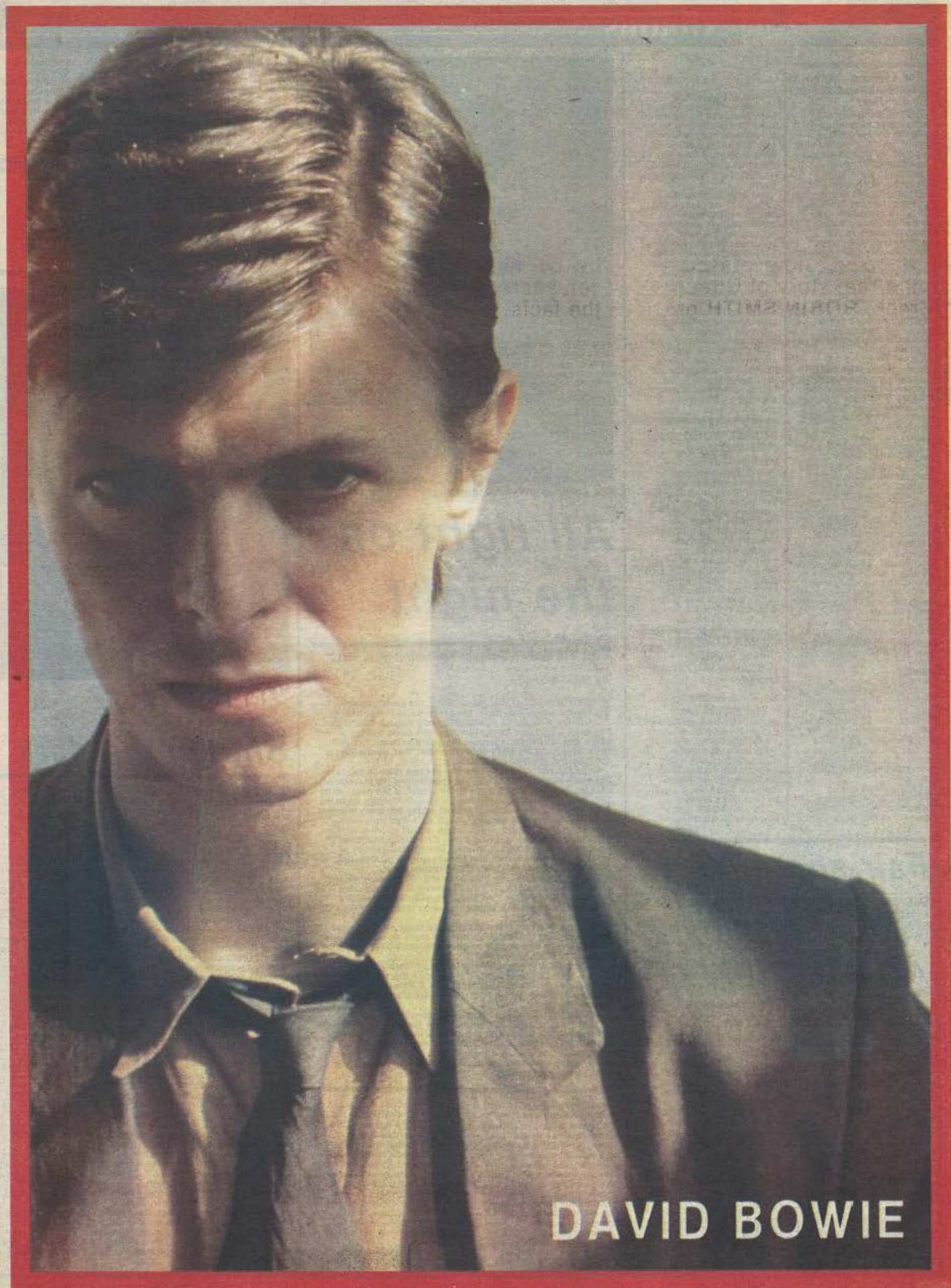
By Paul Sexton

A GOOD coffee-time leaser, eh? What's the connection between a bunch of puppets, and Rossi and the original *Headbangers*? A tempting question, but I'll settle for: *Thunderbirds Are Quo!*

No, missus, don't litter. Actually what we have here are two 10-inch "long players", connected by strings. Er, no, connected only by the fact that they're part of the same series of releases on PRT. Not so much long players, in fact, as extended EPs, with eight fairly short Barry Gray tunes and just six by the Quo, for a bill of £2.49 apiece.

So, the important one first - sorry, Quo fans. Barry Gray's splendid Orchestra winged their way into the charts with the time-honoured 'Thunderbirds' theme recently, then had some engine trouble, but not before we Gerry Anderson fans had wallowed in pure nostalgia. 'Joe 90' and the almost ethereal 'Parker Well Done' were on the flip, and all three appear again here. Filling the spaces, to my glee, are the 'Slingray' theme, its superbly melodramatic tailfin 'Aqua Marina' with wonderful, hammy vocals by Garry Miller; the 'Captain Scarlet Theme' and two lesser items, 'Hijacked' and 'The Mysterons Theme'.

It brings back memories, which is more than can be said of 'Fresh Quota', subtitled: "The six previously unreleased Status Quo tracks" and packaged to look like recent material. Nothing could be further from the truth: these are a half-dozen weedy items, late sixties by the linn sound of 'em, and on another planet from the Quo style we've come to know and snoot to. 'Time To Fly' has recognisable Francis Rossi vocals, the others really could be any tinpot team. Perhaps it's the *Headbangers* before they recorded 'Status Rock'. + + + for Barry. + + for Quo, and keep the change.



DAVID BOWIE

QUEEN

TEN YEARS AT THE TOP

You've had the album, the book and the video . . . now let **RECORD MIRROR** tell you the real story of Queen's first ten years in rock. **ROBIN SMITH** provides the facts.

SEPTEMBER 5 1946: Freddie Mercury (real name Freddie Bulsara) born in Zanzibar.

July 26 1949: Roger Taylor born in Kings Lynn.

July 19 1947: Brian May born in Feltham.

August 19 1951: John Deacon the baby of the group, born in Leicester.

THE formative years . . . At school, May doesn't pick his nose, kick the teachers or beat up the other kids, even though he's given his first guitar when he's only seven. A bright student, at the age of 11 he's awarded a place at Hampton Grammar School and during his early teens he builds his own guitar carved from a piece of 100 year old wooden fireplace. His dad helps him and the working parts of his homemade guitar include two motorbike springs.

1971: Brian attends Imperial College and while studying physics meets up with Roger Meddows Taylor, a former dental student now studying biology. Together they form the band Smile with Tim Staffell on vocals and bass. Tim later leaves the line up and Freddie Mercury is brought in. He's a friend of Taylor's and together they've been running a stall in Kensington Market.

Freddie's been studying graphic design and illustration at Ealing College and shows some of his flamboyance when he closes the stall down for a day, in mourning for one of his heroes Jimi Hendrix.

Searching for a bassist to complete the line up, they turn up electronics wizard John Deacon, who's luckily heard that they're looking for a new member. For the first two years of their life Queen don't exactly set the world alight. Their name is suggested by Mercury and initially the band aren't too happy with it, but as they can't think of anything better, it sticks. Instead of playing small clubs and pubs on the tour circuit they play especially selected venues in front of their friends and neighbours, something incidentally that Spandau Ballet have also done.

"We had great ideas and somehow I think we all felt we'd get through," recalls Roger Taylor.

Poised on the brink of a legend . . .

April 1973: Having signed to EMI Queen play a showcase gig at the London Marquee.

July 1973: Queen release debut single 'Keep Yourself Alive' taken from their album.

'Queen' which is out the same month. For reasons perhaps best known for himself.

Freddie also released a spoof single under the name of Larry Lurex a few weeks before.

Most of Queen's early demo material was recorded at De Lane Lea studios at Wembley.

August 1973: Freddie begins to pick up press for the band and himself. He's the best

personality since Bowie and the Little Girl's

Magazines are filled with his pouting grimace.

"I'm a worrier," he confesses to one

publication. "I'm a perfectionist and I

suppose people's inefficiency upsets me."

February 1974: Queen release 'Seven Seas of Rhye' which crashes into the Top 30 and

Freddie appears on Top Of The Pops in a black cat suit. Later the band faces ugly

scenes at Stirling University, when fans riot and somebody is stabbed.

April 1974: Release of 'Queen II'

June 1974: Brian May appears on the cover of

the Daily Telegraph magazine dressed in one

of his caped creations for a feature called

"Geared into the teen scene, young fashions

that the mother might allow." Talking of

Brian, it's a bad year for him when he goes

down with hepatitis and an ulcer which

means the band have to curtail activities for

five months. He manfully staggers along to

record Queen's new album 'Sheer Heart

Attack' but often he has to be sent home

because he's too ill.

November 1974: Queen release 'Sheer Heart Attack', which despite the fact that it's been recorded in bits and pieces due to Brian's illness, shows no weaknesses.

December 1974: Freddie bemoans the aches and strains of touring as the band are on the road in Europe. "On the neckache and the

backache what ever would I do without a

massage?" he says. The tour also nearly

runs into disaster when their 40-foot long

articulated truck slices its roof off as it goes

under a low bridge. On cracking Europe

Freddie says "It's taking time here, but

they've seen pictures of us and they know

we're a load of ponces."

January 1975: Queen release single 'Now I'm

Here' before playing the States and Japan.

3,000 fans greet their plane when it lands in

Tokyo airport and amid scenes not seen

since the arrival of the Beatles they scream,

shout and smother them with flowers. It's

after this visit that Freddie begins to develop

his interest in Japanese art and today his

collection is worth thousands.

August 1975: Rumours about Queen splitting

circulate, but they're all vehemently denied.

"There is no question of them splitting up. The

band are currently recording an album for

release in November," says a spokesman.

John Reid, Elton John's manager takes over

the management of the band and Jackie

Magazine reveals the band's cat fetishes.

Brian describes his cat as a "nice

tortoiseshell, she was a stray and I took her

in."

The beginning of mega stardom . . .

October 1975: Queen release epic single

'Bohemian Rhapsody'. "I'm going to shatter

some illusions," says Freddie. "In it's early

stages I almost rejected it, but then it grew.

At one time the others wanted to chop it

around, but I refused. If it was going to be

released, it was going to be released in its

entirety." EMI aren't keen on releasing it

because people just don't bring out six

minute singles, but Freddie holds out and the

single picks up much radio play. Kenny

Everett is one of the first disc jockeys to

believe in it.

December 1975: 'A Night At The Opera'

comes out and the title is inspired by an Old

Marx Brothers movie. The distinctive logo is

designed by Freddie himself and very nice it

is too.

February 1976: Freddie is very nearly

strangled to death outside the fashionable

Deacon Theatre in New York. Three girl fans

take a liking to his scarf and half choke him

trying to get it off.

May 1976: 'You're My Best Friend' single

released with quirky '39' on the B side.

September 1976: Queen throw a free festival in

Hyde Park and more than 50,000 people

turn out to see them. Guests include veteran

hippy Steve Hillage. Freddie wears a slick on

hairy chest and Hillage appeals to people to

stop fighting down front, but by and large the

cops are happy with the fans' behaviour.

October 1976: Celebrating the forthcoming

release of their album 'A Day At The Races'

Queen lay on a celebration at Kempton Park.

Freddie wears a crimson velvet jacket and

matching trousers. Brian May wins £40 and

Marmalade and the Tremeloes are the

unlikely entertainers.

November 1976: Queen release 'Somebody

To Love' single.

December 1976: Sees the release of 'A Day

At The Races' which gives EMI their highest

advance orders ever for an album which is

not being advertised on television. Five days

before 'Races' comes out, advance orders

total half a million and EMI arrange 550

special nationwide shop window displays.

March 1977: Queen bring out 'The Yout Mother

Down' single, and their manager John Reid is

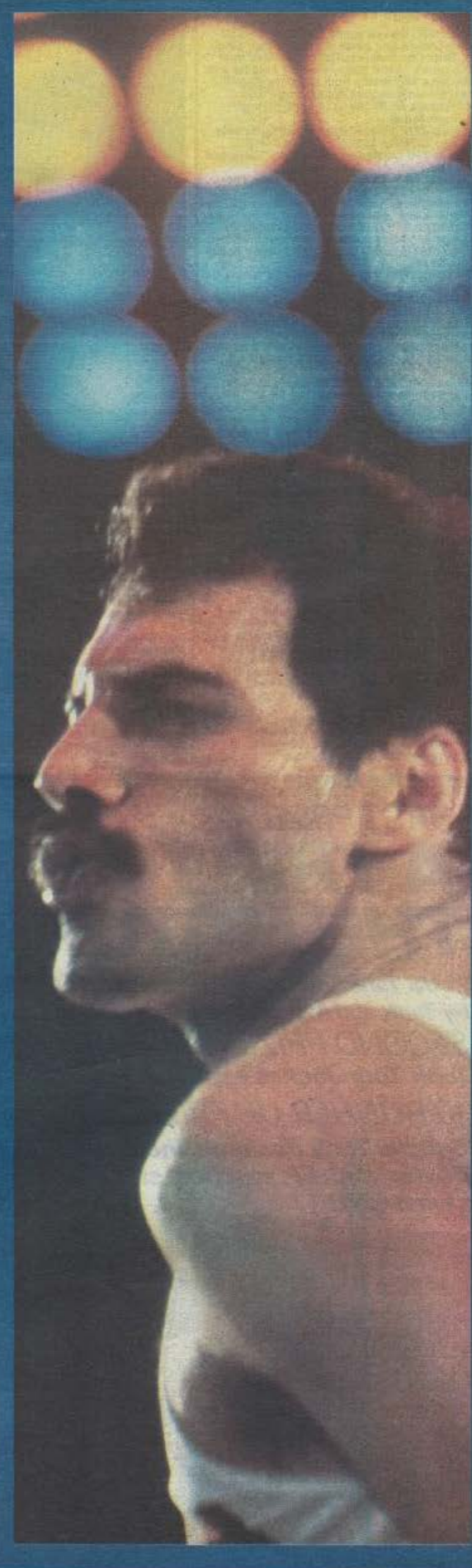
elected to the governing body of the National

Youth Theatre.

April 1977: Queen announce first dates of

their Jubilee tour, opening at Bristol

Hippodrome May 23.



*Continued page 22

***From page 21**

June 1977: Queen spend £50,000 on a huge metal crown and other effects for their string of Earls Court shows. The crown rises from the centre of the stage revealing Freddie and the boys and profits from the show go to the real Queen's Jubilee appeal fund. "Our effects are all for the sake of art darling" purrs Freddie.

August 1977: Roger Taylor releases his solo single 'I Wanna Testify.' "Do do a wop chorus and boisterous percussion," says one music paper.

October 1977: Queen release 'We Are The Champions' single.

November 1977: Queen release 'News Of The World' album a departure from their previous high style, it's Queen stripped down to the basics and turns out to be very controversial. The cover is taken from an old science fiction pulp book.

February 1978: 'Spread Your Wings' single released.

March 1978: Queen and John Reid decide to split. Queen give no real reasons except that they've terminated their management contract. They decide to take over their own management, but for the time being operate from Reid's offices in London and Los Angeles.

September 1978: Queen release notorious 'Fat Bottomed Girls' single and for a promotional stunt hire various nude women to cycle around Wimbledon Stadium. A selection of page three girls including Jane Warner are booked at £300 a time and an assortment of amateur hopefuls sign on for £40.

Naturally all the grass are there. Eeking out even more publicity from the event, some shops refuse to stock the single which has a naked girl on the cover, so panlies have to be drawn on. Also this month, Freddie celebrates his birthday in Montreaux. Lots of guests frolic naked in a swimming pool, but rather than reveal all himself, Freddie merely dances on the tables.

November 1978: 'Jazz' released, along with the startling news that while it was being recorded in Europe, Freddie flew out his personal hairdresser from London to attend to his locks.

December 1978: Queen announce that they're planning to play an open air concert in the summer at Wimbledon Centre Court which has a 15,000 seating capacity. The idea is to play soon after the championships and the authorities say they're interested, but the event is later cancelled.

January 1979: 'Don't Stop Me Now' released.

February 1979: First and only live album 'Live Killers' released. Featuring a selection of superbly recorded tracks including 'We Are



The Champions' and 'We Will Rock You.' **June 1979:** 'Love Of My Life' released as a live single.

October 1979: Queen buy recording studios in Montreaux where they recorded 'Jazz'. Freddie also appears on stage with the Royal Ballet dancing to some of Queen's hits in a white suit. Roger Taylor doesn't approve of the orchestra's performance and afterwards he says, "It was awful, badly planned and under rehearsed. They couldn't even keep time." Rockabilly single 'Crazy Little Thing Called Love' also released this month.

December 1979: Police cancel Queen's proposed personal appearance at the HMV shop in Oxford Street London. In case surging crowds disrupt the traffic too much. Queen also play a crazy little tour of smaller venues and in order to get the band's gear into the London Lyceum they have to saw a hole through the roof of the building.

January 1980: Queen play a concert in aid of the starving in Kampuchea at the Hammersmith Odeon, other acts appearing

on successive nights include Paul McCartney and Elvis Costello. Also this month 'Save Me' released and the B-side is a live version of 'Let Me Entertain You'.

May 1980: 'Play The Game' released taken from forthcoming album 'The Game'.

June 1980: 'The Game' is at last released.

August 1980: 'Another One Bites The Dust' single released, Queen's controversial disco hit.

November 1980: Queen release their single 'Flash', which for many is a return to their grand style of old.

December 1980: Soundtrack for Flash Gordon movie released. Absolutely flawless, and for many people, the soundtrack leads to 50 per cent of the film's success. The film itself is based on Alex Raymond's comic book character of the 1930's, and Queen play and arranged all the music themselves for a still undisclosed fee. They also play a short series of British dates this month including some at the Birmingham National Exhibition Centre.

February 1981: Queen announce that they'll be doing a series of dates down South America way in Argentina and Brazil. The tour begins at the Vellazasarfield World Cup Soccer Stadium in Buenos Aires and for the shows they have to fly in more than 20 tons of equipment including a covering of artificial turf to protect the sacred pitch. The visit is extremely well-timed with 'Love Of My Life' still high in the Sao Palo charts and 'Another One Bites The Dust' number one in the Argentinian charts. Queen sink nearly a million of their own cash into the project and at the Vellazasarfield stadium 40,000 people ranging from small children to mums and dads turn out to see them. On stage the temperatures rises to 100 degrees because of the lighting rigs the band use.

"It's a revolution, but this time it's a peaceful one," says Brian May. "No one has ever dared play South America before. So we thought why not be the first."

April 1981: Roger Taylor releases his solo album 'Fun In Space' and his single 'Future Management' which does tolerably well in the charts. The album took six weeks to record in Switzerland and to promote it Taylor subjects himself to two days of interviews. "There were certain things I wanted to do which weren't in the group format," he says. He also gives a rare insight into Freddie's character and says, "I think anybody who meets Freddie would be in for a bit of a surprise. He's not the Prima Donna you would imagine."

June 1981: Roger Taylor releases second single 'My Country' from 'Fun In Space' album.

August 1981: Queen go into the recording studio in Montreaux to start work on a new album due to be released in the New Year.

October 1981: As a stop gap, Queen release an album of greatest hits, a video and a picture book 'Queen's Greatest Hits'. Annoyed by a rival book 'Queen: The First Ten Years' that comes out at the same time they go to court and try and get it withdrawn, but they're unsuccessful.

November 1981: Queen team up with David Bowie to release a joint single 'Under Pressure'. Roger reveals that he's been a friend of Bowie's for some time and they decided to team up in Montreaux where Bowie lives. Freddie says: "It's one of the best things that Queen have ever done. The same month the Royal Philharmonic Orchestra announce a Royal Gala Evening at the Royal Albert Hall on December 8, where they'll be performing Queen's Greatest Hits. Money raised will go to Leukaemia research fund and arranging the songs is Louis Clark, the man who brought you 'Stars On 45'."

Mid November 1981: Rumours circulate that Queen will finally be playing some British dates in Spring next year, probably around April. And about time too, wouldn't you agree?

ALBUMS

Queen (EMI EMC 3006)
Queen II (EMI EMA 767)
'Sheer Heart Attack' (EMI 3051)
'A Night At The Opera' (EMI EMTC 103)
'A Day At The Races' (EMI EMTA 104)
'News Of The World' (EMI EMA 764)
'Jazz' (EMI EMA 766)
'Live Killers' (EMI EMTS 339)
'The Game' (EMI EMA 795)
'Flash' (EMI EMC 3351)
'Greatest Hits' (EMI EMTV 30)

SINGLES

'Keep Yourself Alive' (EMI 2038)
'Seven Seas Of Rhye' (EMI 2121)
'Killer Queen' (EMI 2229)

DISCOGRAPHY

'Now I'm Here' (EMI 2258)
'Bohemian Rhapsody' (EMI 2375)
'You're My Best Friend' (EMI 2494)
'Somebody To Love' (EMI 2565)
'Tie Your Mother Down' (EMI 2593)
'We Are The Champions' (EMI 2708)
'Spread Your Wings' (EMI 2757)
'Bicycle Race' / 'Fat Bottomed Girls' (EMI 2870)
'Don't Stop Me Now' (EMI 2910)
'Love Of My Life' (EMI 2959)
'Crazy Little Thing Called Love' (EMI 5001)
'Save Me' (EMI 5022)
'Play The Game' (EMI 5076)

'Another One Bites The Dust' (EMI 5102)
'Flash' (EMI 5126)
'Under Pressure' (recorded with David Bowie EMI 5250)

FIRST PRIZE

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This is your chance to see Tank, live, the HM band with the Eddie Clarke seal of approval! Their debut EP 'Don't Walk Away' was produced in fact by 'Fast' Eddie and they're supporting Motorhead on their European tour.

If you're one of the TWO FIRST PRIZE WINNERS in our competition you will be whisked off to Hamburg on 5th December to see the Motorhead/Tank gig, with all travel and hotel expenses paid for and you'll be issued with backstage passes to meet the two bands!

Interested? Well, all you have to do is answer the three questions below.

The closing date for all entries is 27th November. The first 14 correct entries drawn out of the bag on that date will win the prizes in the order set out above.

NB To qualify for the first prize you must be 16 years of age or over.

COUPON

Cut out and send to Record Mirror/Tank Competition, PO Box 16, Harlow, Essex CM17 0HE

NAME _____

ADDRESS _____

TEL. NO _____

AGE _____

1. Name one other HM band that Tank has supported on tour this year.
2. Tank's vocalist, Algy Ward, used to be with another well-known band, which one?
3. How many members are there in Tank - 3, 5 or 9?

KOOL AND THE GANG
 have found the pot of
 gold. They show MIKE
 GARDNER the way.

THE GANG that plays together stays together is the verdict of Robert 'Kool' Bell, leader and bassman of high-stepping funkateers Kool And The Gang.

The diminutive 31-year-old was born the son of a top ranked lightweight boxer in Youngstown, Ohio, before moving at an early age to Jersey City. By the time he was 14 he had formed his first group, The Jazziacs, with his friends George Brown (drums), Charles Smith (guitar), Dennis Thomas (alto sax), Robert Mickens (trumpet) and brother Ronald on tenor sax.

The outfit went through the sixties bending their street jazz flavourings to the whims of fashion as their name changes, New Dimension in '66, The Souttown Band in '67 and finally Kool And The Gang in '69, show.

The group played the eastern seaboard constantly, picking up the services of Amir Bayyan (keyboards), Clifford Adams (trombone) and Michael Ray (trumpet) before their instrumental treatments of the then current hits and their own experiments brought them a recording

contract in 1969.

But it wasn't until their fifth album 'Wild And Peaceful' that they made the breakthrough with a string of exhilarating dance singles like 'Jungle Boogie', 'Funky Stuff' and 'Hollywood Swinging' that blended raucous horns, exuberant chants with a heavy funk rhythm.

It's a sound that has obviously influenced the current crop of British pop funkateers like Light Of The World and Beggar And Co and their white, baggy trousered counterparts like Spandau Ballet. But in 1975 it was swept under the carpet by the blander regimen of disco.

Ironically, Kool And The Gang helped the disco boom by having their anthemic 'Open Sesame' blaring out as the white suited John Travolta walked into the '2001' disco in 'Saturday Night Fever'. Did their appearance on the 38 million selling soundtrack album help their path to success?

"Not really," replies Kool, "though we did all right and got a Grammy nomination we hardly became a household name . . . but I believe the Bee Gees made a bit," he grins.

"After that we went back into the dark ages. Disco got very strong and we were



A selection of band members who weren't playing 200-a-side football at the time.

**ART OF KOOL
 BY THE GANG**

hearing Donna Summer on one side and the Parliament Funkadelic thing on the other and what we did just didn't work," he recalls.

"We started putting in strings and girl voices . . . we got too creative and moved away from the basic funky stuff.

"We felt we were at the

bottom looking up. We knew we could deal with it musically like the bands we respect like Earth, Wind And Fire and the Commodores but we were missing an element — a lead vocalist like Maurice White, Phillip Bailey or Lionel Richie."

In 1979 a fast search produced James 'JT' Taylor,

born in South Carolina 28 years ago, but raised in Jersey City. "We knew right away he was the man," says Kool. "The personality, the vibes and most important the voice were there.

The new outlook also included a new producer in Eumir Deodato, famed for his jazz-funk treatment of

'Also Sprach Zarathustra (2001)'. Since then Kool And The Gang have had hits with 'Ladies Night', 'Too Hot', 'Celebration' and the current hit 'Steppin' Out'.

Kool, who is in name as he is in nature, an unflappable professional, has tightened up the business side of his group.

"At the beginning, the excitement of the road, the groupies and the whole thing just hits you and you don't know where you're at or what's going on or that it's a business. You have to be creative as well, but we really zero in on what's happening in the market place and keep up with the merchandising, distribution and the economy as a whole. Even down to surveying the market and finding that ladies buy more singles than and releasing 'Ladies Night' which was a considerable marketing success for us," he says proudly.

"It's a job, with the discipline and the like. If you play the great 'I Am' and stop looking at it as a business then sooner or later you start to drop."

So how are you going to insure future success?

"We want to move into real estate and deal with other groups. We've just signed the Three Degrees. Eventually we want to be a multi-faceted entertainments company . . . like Abba," he adds wryly. "I mean, they own half of Sweden.

"I respect what Maurice White of Earth, Wind And Fire is doing. He has the same type of dream. I went to his complex in Los Angeles recently and he owns a whole block where he does video and a lot of things that we want to do. I really want to see that dream happen."

HERMAN RAREBELL



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SPARE THE CHILD

IS THERE any way of stopping parents using physical punishment? My two sisters and myself are often spanked, I'm 14. Although my sisters accept this, I find it very embarrassing being put across my mother's knee with my trousers removed. I've tried speaking to my parents about it and have even suggested that perhaps my father should punish me if I must be treated in this fashion. He did a few times, but it was much more painful, so I didn't pursue this idea much. I love my parents and know they love us, yet I'm wondering if there's any law which can make them stop.

Graham, Cambridge

● From what you say, you're being embarrassed more than physically damaged, so law-wise, you're on a loser. Some people believe that actions speak louder than words, and if your parents idea of keeping control is a mild and humiliating belt from time to time, there's not a lot you can do about it.

As you're dependant on your folks they have the upper hand, in more ways than one, until you eventually leave home and lead a life of your own.

If you're embarrassed by your mother's attitude and feel she's treating you like a small child, ask yourself why. Have you been behaving like one? Talk to

your dad again anyway, and he'll probably be more than willing to take over. Catch 22.

The best way out? Steer clear of trouble if you can. It might not be easy, but you could try.

Anyone who is being physically harmed by parents who're going over the top with punishment shouldn't try to handle it alone. If things are really bad you should talk to someone else in the family or someone outside, like an understanding teacher, doctor or older person.

Working abroad

NEXT YEAR I'd like to spend my summer holiday working in the States. Any ideas on how I can start looking for a job from this country?

Sean, Leicester

● Nothing like planning ahead! State-by-State details of employers who hire foreign college and university students are listed in the 'Summer Employment Directory Of The United States', published by Vacation - Work, 9 Park End Street, Oxford. The 1982 edition, price £5.85, including postage and packaging, can be ordered in advance from Vacation - Work now. If you



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.

stake lucky, you'll need authorisation to work before you arrive in America and for full information and details of visa requirements should contact the Visa Section, American Embassy, 5 Upper Grosvenor Street, London, W1.

Other vacation - work publications listing agencies, organisations and commercial businesses offering summer work abroad include 'Summer Jobs - Britain' price £4.45, and 'Summer Jobs - Abroad', mostly covering Europe, also £4.45, inc p&p. The Central Bureau For Educational Visits And Exchanges publishes 'Working Holidays' detailing mainly European opportunities, price £2.50, and 'Voluntary Work Abroad', a range of attachments in third world countries lasting six months or more, price 50p; both available from Central

Bureau For Educational Visits And Exchanges, Seymour Mews House, Seymour Mews, London, W1H 9PE.

Haircut intended

MY AMBITION is to become a hairdresser. Do I need any particular 'O' level or CSE qualifications to do the job? Where can I find out more information?

Gina, Colchester

● Becoming a professional hairdresser relies on interest, experience leading to skill, and completion of approved training rather than strictly academic qualifications. If you're about to take 'O' level or CSE exams in the near future, go through with it and do your best - that way you'll be better equipped to cope with a dwindling job market where paper qualifications are two - a penny, but a vast improvement on having none at all. Bear in mind though, that when you start approaching local salons in search of an apprenticeship, your first job, they'll be looking just as much at your general appearance and personality. Having a flair for fashion or some artistic ability might also be taken into consideration, so taking an art - related course at school could help.

There are two ways of gaining a professional hairdressing qualification. A salon approved by the British Hairdressing Apprenticeship Council will give you a good basic training in cutting, styling, tinting and the rest and will approve day - release at a local college of further

education where you'll learn about hygiene and other more theoretical aspects of the job. This three year indentured apprenticeship, plus day - release and some evening tuition leads to the approved City and Guilds Certificate.

For details of approved training courses at colleges in your area, or for further information, write, enclosing a stamped addressed envelope to the Joint Training Council For The Hairdressing Industry, Crossroads House, 165 The Parade, Watford, Herts.

Career addresses

● More addresses for readers on the career trail.

NURSING (John of Birmingham): Nursing And Hospital Careers Information Centre, 121/123 Edgware Road, London, W2.

ENGINEERING (Dave of Bristol): Engineering Careers Information Service, 54 Clarendon Road, Watford, WD1 1LB, Herts; **MERCHANT NAVY** (Dave of London): British Shipping Careers Service, 30/32 St Mary Axe, London, EC3A 8ET.

Itching discharge

I'M VERY worried as I've had a yellow discharge from my vagina for a couple of weeks now. It itches a lot too, and having a bath doesn't seem to help. I'm a virgin so it can't be VD. Should I see the doctor?

Heidi, Ipswich

● It's normal to have a small amount of light

and relatively clear discharge from the vagina. This keeps the membranes inside lubricated and healthy. But if these membranes become irritated or infected the discharge increases, thickens and may become yellowish and strong smelling. See your doctor. If you do have a minor infection, a prescription will quickly clear it up.

Party tales

I MET a girl at a party last weekend who seemed to like a me lot. I lied to her a bit though and told her I was in the music business. She gave me her telephone number and I really want to see her again, but I'm afraid to call her up. I'm on the dole and couldn't afford to take her out anyway, as I have to give half my money to my parents for keep. I don't know how to get myself out of this position.

Richard, Salford

● Why not ring her anyway? You have nothing to lose. She'll probably be pleased to hear your voice again. There's always the possibility that she only half - believed your pack 'o lies anyway. Rash things are said at parties.

Don't use your lack of income as an excuse for your indecision. A good time can be had on very little money, and lots of girls want to pay their share anyway. Sort it out between you. If you do get to know each other better, the truth will come out, that's for sure.

a thin red line

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DERAM

SOLID SOUL SELL OUT

DEXYS MIDNIGHT RUNNERS
The Old Vic, London
By Mike Nicholls

WELCOME TO the Intense Emotions Circle. Seated in a ring, resplendent in monkey boots and track suit tops are the majority of the Midnight Runners, their faces in various stages of contortion. Suspended high above, his wrists bound in bondage and looking every inch a suitable candidate for the scrotum clamps is Kevin Rowland, the arch architect of this Projected Passion Revue.

He is the voice of experience, God's own emissary, the true incarnation of soul and with an almighty proclamation smites the audience asunder: "You should run five miles a day," he intones, "and sleep alone."

Actually, things don't get this extreme although judging by some of the misses we've been receiving, you'd be forgiven for thinking so. Instead there's an exciting show of solid commitment, soaring brass and a devastating display of athletics belittling this grand old theatre.

In a nut-shell, they're everything they crack themselves up to be and if they don't want to be interviewed, what the Hell? If a tiny fraction of the rock 'n' roll big mounts occasionally directed some energy into putting on a performance half this good, the jaded journalistic community would have a lot more to write home about.

Without wishing to digress any further, DMR are quite compulsive, dispensing authentic R&B and soul, producing quality music which is as much a result of their own expertise as their acknowledged influences.

So apart from 'Plan B', a devastating 'Dance Stance', 'Geno' and other familiar material, there's 'Aretha's 'Respect' and a fine tribute to Van Morrison which in fact was his tribute to Jackie Wilson. The Morrison connection doesn't end there since young Kev has quite a bit in common with the Belfast blues singer. Notably, his highly stylised vocal phrasing and an overall delivery which verges on the melodramatic.

At times Rowland gets unnecessarily carried away, such as the antreary for us all to imagine he's Al Green and his attitude to the crowd in general. The merest hint of applause elicits retorts like "I've not finished yet!" whilst the unfortunate girl caught giggling during one of the more moving moments is probably still blushing now.

But, that's the artistic temperament for you and some of the cringe - inducing remarks are adequately compensated for by almost 90 minutes of musical majesty, vocals, keyboards and saxes combining in a consistently powerful soul vision. Particularly impressive is the way in which the brass section switch to strings for the concluding 'Liars A To E' and even though the presence of the Torque dance troupe do little to enhance the overall Revue, Dexys certainly never souled themselves short.

MINK DE VILLE
The Venue, London
By Gill Pringle

MINK DE VILLE had set out to do a SHOW. With Willy at the helm, they couldn't fail, and yet for all his talk of love and emotion, little was filtering through to the audience.

We had expected to see him bare his soul, and not just flaunt the greasy exterior of showbiz. Perhaps that was asking too much. Case history declared that they would be precise and polished. Everything anyone

should expect from a bunch of well - experienced New York rockers.

Like Southside Johnny and the Asbury Dukes, it was Willy's occasional slip that rendered Mink De Ville still valid, lifting them from the depths of a doomed rock 'n' roll repertoire. It was the honesty and simplicity of some of those ballads that renewed our faith in all the band had stood for in the past. Whatever that was.

There is something rather incongruous about the Willy De Ville image. Something that makes you feel like he's



Kev waves to his Mum.

selling out by actually doing a concert or selling a record. I mean how could he tell strangers about such innermost feelings if he really meant it? If he were a used - car salesman, he'd have few clients. His fox - like features and thin moustache make him an unreliable bet. He's equally untrustworthy as a musician, yet I'd buy every record.

Tonight it was the simple lyrics and gritty vocals of 'Love And Emotion' or 'Teardrops Must Fall' which saved the show. Nothing else. Superficially - speaking, the set was fine - Willy entering with all the chic and poise of a real superstar, and the band playing up to it.

Alternatively, there were moments when the man didn't do justice to the band. The songs ranged from old favourites like 'Mixed Up, Shock Up Girl' to tracks from the new album, including the next single 'You Better Move On'. Each three - minute number following smoothly on, leading up to a resounding bumper encore of 'Bad Boy' 'Steady Drivin Man' and the classic 'Stand By Me'. Despite all this, I had expected more. And as the song goes, Willy, you broke that promise.

WOODSTOCK RE-VISITED PUNK FESTIVAL
Rainbow, London
By Winston Smith

A BAND is playing. Who? Nobody knows. They're only larking about anyway. Missiles are hurled towards them. "You've been a great

raise quite a smirk when presented dead - straight with furious punk power chords. However, just as things begin looking up, the crowd suddenly starts running in all directions in a mad dash for the exits. Down the front, punks are being singled out and having the hell kicked out of them by skins.

Menacing great doberman pinschers are led into the hall. Police hover about, and the house - lights are on. Confusion... is it over? No, not yet. Scrambles for the exits occur several more times in the evening. The dogs remain present, the sound of their barks echoing around the building.

For Chron - Gen I have no option but to stay in the foyer. Lager's a pound a pint. Somebody agrees that it tastes a bit weird. Chron - Gen sound fine.

The Angelic Upstarts get everyone back into the auditorium and pogoing. They're the best band of the day. You can't help but admire the commitment of Mensi, when he so passionately sings ballads in front of those scowling skinheads. His obvious sincerity and Spike Milligan - dancing are both touching to experience. Well done also, to him for performing 'England' under the one condition that there be no Nazi salutes from the audience. It worked. Mensi means it.

Later, Vice Squad come on to a tremendous reception and deliver a selection of singularly exhilarating punk - tunes. An interesting, lively rock group. Case, follow the Squad and then there's just one band to go.

Anti - Pasti are introduced by the opening music from 'If'. Dramatic, and a very effective atmosphere builder. The band sound a lot sharper than they do on their album, but for me they seem slightly cumbersome. Too down. Anyway, I've had enough.

11.30pm. In the foyer, the last few semi - conscious drugged - out punks are moved off. Nearby, in the gentleman's toilet, a river of stinking urine and beer settles and stagnates... See you at Leeds, maaan!

LENNON — A MUSICAL PLAY
The Everyman Theatre, Liverpool
By Gary Davey

NOW that the fear of bandwagon jumping has subsided, Liverpool has finally offered one of its rare tributes to the most famous of its sons in this Bob Eaton directed account of the life of John Lennon.

The play is an assembly of the memories and anecdotes of all the professional former Beatle associates you can imagine, plus some of the more personal memories of people like Yoko Ono and John's Aunt Mimi. Liverpool's feeling of anger at some disturbed Yank blasting their neglected hero has never been calmed but 'Lennon' offers a certain degree of warming nostalgia which will no doubt turn their anger into fond reflection which is probably what the play does best.

Nine actors play and swap all the parts from the early Hamburg days to Lennon's death with all of the relevant music being performed by the actors as well. Two actors play Lennon, the younger Mark McGann and older Jonathan Barlow, and both are exceptional musically and in their simulation of Lennon's mannerisms.

The success 'Lennon' has received is not just because of its quality but also I imagine because a testament such as this was desperately needed particularly here in Liverpool where the authorities seem reluctant to give any type of tribute.

Escape from Tinseltown

THE TEARDROP EXPLODES
Club Zoo, Liverpool
By Mark Cooper

CLUB ZOO is a club that functions as a concept. A club with membership and without a permanent home. This club travels! Tonight and for the next two of three weeks, the concept is placed in a disco in a backstreet. Inside there're fake Egyptian mummies, TOTP flashing lights, and a hundred or under on the dance floor, there by accident or word of mouth.

The Teardrops are busy rediscovering themselves. 'Wilder' shows they've turned away from this summer's bubble gum psychedelia to a riskier, more introspective soul music. The Teardrops specialise in birth traumas and transitions. At Club Zoo, they are trying to find

themselves as a band once again, learning to incorporate the returned David Balfe and new bassist Ron Cornelius into the line up. Julian is turning away from the charts in an attempt to find the old - excitement and some new risks.

Having grown disillusioned on the doorstep of stardom, Julian is struggling with his smile, trying to reconcile his attraction to glamour with his need to have something to say. All of which would appear to involve questioning everything about the Teardrops, from relationships within the band to relationships with their audience.

Club Zoo does away with the audience problem tonight because there's hardly an audience there. As a result, Julian is free to be self - indulgent and confused, to show off or get

swept away. All the old dangers of experimentalism return, long jams and meaningful rantings that collapse into meaningless. Only the Teardrops have enough sense of themselves as "myths in their own time" to justify such goings on.

Yet it's easy to criticise Julian for wearing his heart on his sleeve and having a lower embarrassment threshold than most. The Teardrops are brave enough to be bold, sane enough to realise they were being processed into a temporary tinseltown semi - stardom.

What I'm watching is them straining to get out, to go wilder. Tonight the Teardrops are using Club Zoo as a melting pot, trying to find the right fusion, washing their linen in public, some dirty, some dumb, some inspired. They'll either fall or fly. They always have.

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Constant search for balance.

**The London Apaches
The Pits, London**
By Gill Pringle

IT DOESN'T matter that the London Apaches must be one of the best bands on the London pub circuit today — Case history predicts they are doomed for commercial disaster.

As R'n'B rears its unsuppressible head again, people everywhere are dancing. Feet are tapping and bodies swaying long before the Apaches are done with their opening number. It was the same with the Q-Tips and the Inmates, and they have proved virtually unmarketable. Should the Apaches try for the same goal, presumably they would meet with the same problems.

This six-piece East End-based outfit have been playing for about nine months, beguiling their audiences writing 50 per cent of their own material. They are no spring chickens, but experience gives more to their

sound than youth ever could. Singer Richard Othen moves with a practised stiffness, belonging more to Costello than his R & B counterparts, while the rest of the band shuffle and smile with sheer pleasure. Their only concession to the apache image, is a limp feather balanced in the sax-player's hat.

The groups own compositions are so expertise in style that alongside classics like Willie And The Hand Jive and Turn On Lovelight, the difference is imperceptible.

**TONS TON M'ECOUTE
Hope and Anchor, London**

by Chas de Whalley

WITH A name like Tons Ton M'Ecoute you'd expect this London based quartet to stand in line with the rest of the Afro / salsa / funk exotique bands currently flooding the club circuit. But you'd be wrong. At the Hope and Anchor this measured and mature outfit certainly

relied heavily upon drummer Trevor Williams' carefully constructed rhythmic patterns and syncopation was well to the fore.

But their sound and their stance was decidedly the urban rock of early Talking Heads or U2 rather than Kid Creole and the Coconuts. Hardly typically tropical at all.

And, unfortunately, Tons Ton M'Ecoute didn't have it all quite right either. Guitarist Steve Connelly was forced to stoop to slot his near seven foot frame below the Hope's low ceiling and this seemed to take the edge off his vocal delivery. He had no problems matching Marlin Bostock's earcatching basslines on the dynamic 'Silent Conversation' while he polished off the punchline to the instrumental 'The Strangest Thing Of All' with real humour.

But for most of the rest of TTM's set he was pushed into second place by the ricocheting arrangements and failed to provide the focal point the band require.

CAVALRY TRILL

**TENPOLE TUDOR
University College, Dublin**
By Mark Cooper

IT'S Halloween in Dublin and the locals take it extremely seriously. My personal prize goes to the character who came as a Rubik cube but he had some serious competition. . . If England did away with Guy Fawkes, would we dress up this good? The party cum carnival atmosphere is right up Tenpole Tudor's street. There's something about the boozy, bleary bonhomie of safe student union festivities that suits Tenpole.

Student dances have been supporting your basic fun and run, rock and boogie bands for years, anyone from Brinsley Schwarz (that was) to Slade. Students like to get mindless in a horsey sort of way, hooray and up she rises, cords and booze, solid heterosexual fun. Mostly they're ever so slightly grown-up versions of children's parties with lots of traditional English silliness. Seriousness ain't in it and the favourite programme's Not The Nine O'Clock News (used to be Python).

That's enough anthropology and I'm only indulging myself because Tenpole and the occasion and the gig all fit each other like gloves. "We're made for each other," Tenpole would have said if he'd been talking instead of spraying his body across the stage like a graffiti artist. This man moves like a giraffe, arms flailing as if he's in constant search for balance. Tonight he's very happy because he knows the crowd are rushing with him, giving the boys back the sweat and required madness.

Now I know it's Halloween but which year of the previous decade or two might be harder to tell. Tenpole Tudor find their heart in a smiling combination of punk without the nihilism, Stones without the camp (or the sex) and Glitter without the paunch. Hey, folks, it's children's hour, let's all get regressive! And I did and everybody did and everyone who's saying rock is dead doesn't know that nostalgia is a living corpse and that all the student world and most of the world that's older still dances to 'Brown Sugar' round about midnight and not Kid Creole (much as I love the Kid, there's a time and a place for everything).

Tonight's the night for Tenpole, greaser band getting sweaty, songs full of jokes and cavalry charge choruses, the same old thing really, rock as it's always been and is again on the right night, baby and bath water intact, silly stuff, sweat and smiles.

**THE THOMPSON TWINS
The Venue, London**
By Peter Coyne

I WENT to see the Thompson Twins with absolutely no preconceptions having never heard nor seen them before and left bemused and amused at the fuss of the Venue's punters were making over them. The Thompson Twins are the only band I've seen who accurately reflect their audience, they both consisted of young kids who really should know better, student types and would-be hippies. Tut, tut.

The addition of two percussionists to the standard "rock" line up is an interesting idea, but in practice they were allowed all too often to swamp the songs with a continual boom-chicka, boom-chicka bip bop drone that tended to detract from rather than enhance their performance and eventually bored and annoyed.

The Thompson Twins are yet another bunch of week-end hippies disguising themselves as a post-modernist new pop outfit (or whatever the current 'hip' phrase is this afternoon) and if nothing else would make excellent caricatures for a Ray Lowry cartoon. It's true they worked hard by battering the audience into submission with a succession of, er, quirky songs such as 'Bouncing Like A Ball' and 'Politics' but they lacked the ideas, the power, the nerve, the style and above all the conviction necessary to pull the whole deal off.

NEW SINGLE

DEXYS MIDNIGHT RUNNERS LIARS A to E




DEXYS 7

OUR DAUGHTERS WEDDING
The Venue, London
By Chas de Whalley

WHAT Kraftwerk are to the laboratories of Germany, Our Daughters Wedding are to the streets of New York City. Where the one are clinically clean, their ideas neatly formalised and medically approved, the others are wild and tectonic, snatching at everything going and gulping it down without a thought for the side-effects.

In sawn-off sweatshirts and latterday punk haircuts this trio burst onto the stage at the Venue to blast the packed crowd in a blaze of lights and a cloud of dry ice which gave the lie to the notion that Futurist music must be doomy and serious.

Mind you, they aren't called 'Digital Cowboys' for nothing. Aspects of their performance spelt out the Oldest Trick in Rock 'n' Roll Book. You know, as long as you keep the beat going loud and lavish, the sounds are sensational and the lights bedazzle, then few in the audience will be tempted to test the quality of the musical ideas underneath. And in Our Daughters Wedding's case those ideas were often a little thin on the ground.

Their drum machines and synthesisers wound out the turntable hit 'Lawn Chairs' twice (once for the encore) and, to their credit, the group didn't make it a carbon copy of the single but twisted and turned it to some effect. But too many of the other songs, taken mostly from their debut LP on Capitol, sounded

uncomfortably similar in mood and pace and melody. But what cared.

What they may have lacked in genuine ingenuity Our Daughters Wedding made up for with 45 minutes of feisty, fun-filled, Futurist dance rhythms.

**IRON MAIDEN/
PRAYING MANTIS**
Rainbow, London
By Robin Smith

SWAPPING HIS white Kung Fu gear for what looked like 1940s-style old leathers, Bruce Dickenson aka known as Bruce made a near perfect fit into Iron Maiden's line up.

Quite why Di'anno left Maiden on the crest of world domination, must for the time being remain a mystery, but there were few cries for his return from the crowd. They were anxious to give the new boy a trial and by and large came out in his favour. Neither does Di'anno's departure seem to have affected the crowd pulling power of Maiden — they were virtually stacked from floor to rafters.

Bruce doesn't have quite the same suave approach of Di'anno, instead the raucous little bloke has a voice that he only half revealed in his days with naïf old Samson. He just bulldozed around the stage and he's been pretty quick to adopt Maiden's formidable repertoire to his own style. 'Sanctuary' was the finest example of his technique: all tortured vocals and sweat, but inevitably 'Remember Tomorrow' had to be the real test, and he didn't fluff it once, switching from the soft start up to the tremendous finish. I'd say that Bruce is 75 per cent of the way there and all in all it



Too tired to dance?

was a pretty impressive debut.

And what of Praying Mantis with their new improved line up fronted by ex Grand Prix braggart Bernie Shaw? Bern appears to be giving them the much needed kick up the arse they've needed for a long time and we were looking up a line up with confidence in its own ability rather than a bunch of badly-rehearsed puppets. Mantis Mark Two might just be coming out of hibernation at last.

JOHN MARTYN
Colston Hall, Bristol
By Fred Williams

HE LOOKS an odd sort of bloke, does John: under the guitar, he's wearing a beige suit with a jacket that crumples in all the wrong places, and the naval full-set under the beetle-brows imparts a vague menace. A man who looks like he could be trouble, who's just come out of a pub in Glasgow.

It might be protective colouration, a hangover from his youth in that city; either

way, it's not at all real, to judge from his songs. They are homes for heartaches and laments for love; it's here that his emotions are focussed, turning the despair into anger and tenderising the traumas.

If tragedy is the subject, the weapon is the voice. He sings in a voice that alternates from sounding like a tiger who's worried about breakfast, to resembling a toffee machine on a go-slow. Gruff. The lyrics are for the most part just a flexible coat-hanger for the tune, the words stretched or spat as the melody demands; such is the intensity that the microphone drips sweat when he walks away from it.

With the addition of a backing band, the numbers have been beefed-up, taking his music from the land of folk-rock to someplace with more listeners, a more widely-acceptable sound: there's both a loss and a gain there. The band are the same people who recorded 'Glorious Fool' with the expected exception of Phil

Nth of perfection

NILS LOFGREN
Hammersmith Odeon
By Nick Kemp

FROM THE opening bars of 'No Mercy' to the last lingering notes of the spontaneous encore 'Hang on Sloopy', Nils bewitched an overfull Hammersmith Odeon on Tuesday night.

Despite sound and equipment problems Lofgren bounced back into the live rock 'n' roll circuit as if he'd been put away for the past two years. The set was crammed with jewels, both old and new, self-penned and others, including a touching version of the timeless 'I Don't Want To Talk About It'.

The current album was featured heavily and the promise of the vinyl was ultimately fulfilled amid the excitement of a live rock 'n' roll occasion; 'Sailor Boy', The Beatles 'Anytime At All', 'Dirty Money' and 'Empty Heart' were all somewhere around the Nth of perfection.

The addition of the great Pretender James Honeyman Scott as guest guitarist lent a new power to Lofgren's crafted subtlety, the classic 'Keith Don't Go' finally received the harsh edge it's always deserved and 'I Came To Dance' a tongue in cheek vision of the rebelliousness of rock stars was almost impishly cute.

But it was in 'Shine Silently' the almost hit from '79 that Lofgren displayed the reasons for his fanatical cult following. It was the first time he'd attempted to give the song a live workout and the arrangement was remarkable, even by Nils Lofgren standards: the gentle verse and chorus rose to an epic peak, with one of the most stunning guitar breaks I've had the privilege to witness (later Nils told me that it wasn't actually planned, it just sort of built up) reaching higher and higher as if the band were reluctant to finish.

Collins, and one has to have a certain amount of sympathy for Geoffrey Allen on drums, although the drums, percussion and keyboards are always more than adequate. The fretless bass player, Allen Thompson, is sheer delight, especially in the slow-burn

'Johnny Too Bad'. Before you know it, it's over. It might not have been the most riotous gig ever seen in Bristol, but it was one of the most pleasant. John Martyn, although looking like a misfit, is perhaps more human than most of us.

EMI 5254
new release

'my own way'

c/w 'like an angel'
available in 7" & 12" form

DURAN DURAN

december

- canterbury (university sports hall) - 7
- norwich (university of east anglia) - 8
- sheffield city hall - 10
- manchester (apollo) - 11
- leicester (de montfort hall) - 12
- cardiff (sophia gardens) - 13
- poole (arts centre) - 15
- london (hammersmith odeon) - 16
- london (hammersmith odeon) - 17
- edinburgh (playhouse) - 19
- liverpool (empire) - 20
- birmingham (odeon) - 21
- birmingham (odeon) - 22
- birmingham (odeon) - 23



PLYMOUTH, Ark Royal, Devonport, Artistic Control
PORTSMOUTH, Polytechnic (81914), The Hipsters
READING, University (86222), Jools Holland And His Millionaires
REDDITCH, Valley Club, Flying Objects
RUSHDEN, Wheatleah, Energy
SALISBURY, King And Sishon, Truffle
SHEFFIELD, City Hall (2288), Rick Wakeman
SHEFFIELD, Star Hotel (Telord 48157), The Review
SHOREHAM, Community Centre, Pond Road, Crazy Cavan
SOUTHAMPTON, Slowways, Loose Talk
TORQUAY, 40 Club (2670), Heatwave
WESTON SUPER MARE, Old Pier (18329), Chelsea
WEST WORTON, Sports Centre, A Pencil
WOKINGHAM, Angle's, Canterbury House, We're Only Human
WOLASTON, Nan's Head (8420), Red Star Belgrade
WOLVERHAMPTON, Polytechnic (28521), Hambi And The Dance
WORTHING, Assembly Hall (20222), Hot Gossip

SUNDAY 22

ABERDEEN, Copper Beech (36467), Saracen
BIRMINGHAM, The Holte, Trinity Road, Ashton, The Jets
BIRMINGHAM, Manor College, Bristol Road, Broadway Rebels
BIRMINGHAM, Odeon (021 643 8101), Pointer Sisters
BIRMINGHAM, Strathallen Hotel, Teddy Edwards
BLACKBURN, Bay Horse New Inn, Rishon, M43, Streetfighter
BLACKPOOL, Jenkinson's (292020), Moscow Philharmonic
BOURNEMOUTH, Winter Gardens (26446), Hot Gossip
BRISTOL, Colston Hall (29788), Red Star Belgrade
CAMBRIDGE, Guildhall (357851), Ralph McTell
CHADWELL HEATH, Electric Stadium, The Greyhound (01-599 1533), Combe Passe
DUNDEE, University (23181), Judas Priest
DUNSTABLE, Tiffany's (605268), Incognito
EDINBURGH, Playhouse (031 865 2064), The Stranglers
EDINBURGH, Playhouse (031 865 2064), Juke Warrior
GILLINGHAM, King Charles Hotel (43351), Nine Below Zero / The Meteors
GLASGOW, Maestro's, Richard Strange
GLENROTHES, Rothies Arms (753701), Struts
LONDON, Plaza, Purple Hearts
LONDON, Gaumont (53641), Gillan / Budgie
LANCASTER, University (55021), Human League
LEICS, Britannia's (44968), Flux Of Pink Indians / Blitzkrieg
LIFTS, West Road Club, Toy Dolls
LONDON, The Angel, Lambeth Walk (01 735 4309), KK Khan Band
LONDON, Gaumont Bar, Clarendon Hotel, Hammersmith Broadway (01 602 6351), Longtail Shorty / The Questions / Eddie Steady Go
LONDON, Bathurst Arts Centre, Lavender Hill (01 223 9412), Sound System Concert
LONDON, Bridge House, Canning Town (01 478 2889), Southside Blues Band
LONDON, The Crypt, under St Martin In The Fields, Trafalgar Square, The Alarm
LONDON, Green Man, Stratford (01 524 1637), Mikado
LONDON, Hammersmith Odeon (01 748 4081), Judas Priest
LONDON, Hammersmith Palais (01 748 2812), Level 42 / Morrissey - Mullen
LONDON, Hope And Anchor, Islington (01 359 4510), Jeremiah And The Prophets
LONDON, King's Head, Fulham High Street (01 385 3842), Rye And The Quarterboys
LONDON, Marquee, Wardour Street (01 437 8603), Hanoi Rocks / Red Swan
LONDON, New Golden Lion, Fulham Road (01 385 3842), Dana Gillespie
LONDON, Old Queens Head, Stockwell (01 727 4904), The Papers
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Issue / The Uprights
LONDON, Pegasus, Stoke Newington (01 226 9320), Ivory Coasters
LONDON, Rock Garden, Covent Garden, Babylon Records / Cut Outs / Educators
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), The Exciters
LONDON, Torrington, North Finchley (01 445 4710), Root Jackson And The GB Blues Company
LONDON, White Lion, Putney Hill (01 788 1540), Nicky Barclay's Stars
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8311), T F Much
NEWCASTLE UPON TYNE, City Hall (20007), Orchestral Manoeuvres In The Dark
NORTHAMPTON, Morris Man, Emory
NORTHAMPTON, Romany, Marlillon
PRESTON, Moonraker, Dennis Delight
READING, Top Rank (52923), The Damned / Chelsea
REDHILL, Lakers (01943), The Marines
SLOUGH, Alexandra's, Ian Campbell Blues Band
SLOUGH, Forum Centre (38669), Heatwave
SOUTHAMPTON, Newbridge Inn, Rickyard Wind
STEVENAGE, Bowes Lyon House, Blitz / Partisans
WIGAN, Riverside Club, Rockin' Horse
WALLASEY, Dale Inn (051 638 9677), French Lessons

MONDAY 23

AYLESBURY, Friar's (88848), Toyah
BARNSTAPLE, Queen's Hall (2328), Hot Gossip
BIRMINGHAM, Odeon (021-643 8101), Gillan
BIRMINGHAM, Romeo And Juliet's (021 246 626), Requiem
BRIGHTON, Top Rank (25895), The Damned
BRISTOL, Locarno (26133), Altered Images
BRISTOL, Trinity Hall (01164), Rick Wakeman
CANTERBURY, University of Kent, Keynes College (84724), Maximum Joy
CARDIFF, Chapter Arts Centre (31194), The Beatnuts
CHADWELL HEATH, Electric Stadium, The Greyhound (01-599 1533), Spider / Rock Squad
COVENTRY, Belgrade Theatre (20205), Ralph McTell
EDINBURGH, 101 Club, Playhouse (01 865 2064), Dillinger
EXETER, University (77811), Dr Feelgood
GILLINGHAM, King Charles Hotel, Heatwave
GLASGOW, Apollo (01-332 9221), The Stranglers
LIVERPOOL, Empire (051-709 1555), Thin Lizzy / Sweet Savage
LIVERPOOL, Mayflower, French Lessons
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway, Rye And The Quarterboys / Greenfly
LONDON, Bridge House, Canning Town (01-478 2889), Eraserhead
LONDON, Dingwells, Camden Lock (01-267 4967), Androids Of Mu / Rock Goddess / Gynestige
LONDON, Dominion, Tottenham Court Road (01-580 9562), Pointer Sisters
LONDON, Gossips, Dean Street (01-533 0947), Back Door Man
LONDON, Hammersmith Odeon (01-748 4081), Dutch Courage
LONDON, Heaven, Charing Cross Road (01-639 3852), Material / Research / Salgon / Night Vision
LONDON, Hope And Anchor, Islington (01-359 4510), Dolly Mixture
LONDON, King's Head, Fulham High Street, John Spencer Band
LONDON, Marquee, Wardour Street (01-437 8603), 78
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Hambi And The Dance
LONDON, New Golden Lion, Fulham Road (01-385 3842), Bob Kerr's Whoopee Band
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Cast-Flvo / The A Band
LONDON, Rock Garden, Covent Garden, Perfect Crime / Watching The Waves / Suggestion
LONDON, Ruskin Arms, East Ham (01-472 9377), Lazy
LONDON, Starlight, Railway Hotel, West Hampstead (01-624 7611), Burpas / Animal Luxury
LONDON, The Venue, Victoria (01-834 5500), Naked Lunch / Panache / 24 Hours
LONDON, White Swan, Southall, Giant
LONDON, Mad Hatters, Marlillon
PONT LANEATH, The Greyhound, The Dynamos
PRESTON, Moonraker, Dennis Delight
PRESTON, Warehouse, Somers Street (48287), Funkpollitan
SHEFFIELD, City Hall (2288), Shakin' Stevens
SHEFFIELD, Marquee, Chelms
SOUTHEND, Zero 8 (54544), Revoc
WATFORD, Bailey's (35848), The Hollies

TUESDAY 24

BIRMINGHAM, Odeon (021-643 8101), Gillan
BOLTON, St Dominic's Youth Club, Firecrawl
BOLTON, The Railway, Bromley Cross, J G Spolls
BRISTOL, Locarno (26193), Hot Gossip
BRISTOL, Derby Hall, Market Street (081-781 7107), Mick Wall / Old Nick
CAMBRIDGE, Manford Theatre, Neil Innes
CARDIFF, Top Rank (26538), The Damned
CHADWELL HEATH, Electric Stadium, The Greyhound (01-599 1533), Killer Wales
COVENTRY, Apollo (23141), Human League
DURHAM, University (84466), The Silts / Department S
GLENROTHES, Rothies Arms (753701), Easter In Paradise
LEICESTER, Windmill (76818), Fallen Angels
LIVERPOOL, Empire (051-709 1555), Orchestral Manoeuvres In The Dark
LIVERPOOL, Royal Iris, The Blue Orchids
LONDON, The Angel, Lambeth Walk (01-735 4309), Apocalypse
LONDON, Barbican Centre, The Barbican, Richard Thompson Band / Home Service / Dean Turnbull
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01-602 6351), The Rimshots



OMD: Hammersmith Odeon, Thursday and Friday

LONDON, Bridge House, Canning Town (01-478 2889), The Gents
LONDON, Bull And Gate, Kentish Town (01-485 5353), The 45's
LONDON, City Of London Polytechnic, Whitechapel High Street (01-247 1441), Flux Of Pink Indians / Dirt / System
LONDON, Dingwells, Camden Lock (01-267 4967), Belle Stars
LONDON, Dominion, Tottenham Court Road, (01-580 9562), Pointer Sisters
LONDON, Embassy Club, Old Bond Street (01-499 5974), Calling Hearts
LONDON, Green Man, Stratford (01-524 1637), Mikado
LONDON, Hammersmith Odeon (01-748 4081), Gary US Bonds
LONDON, Hope And Anchor, Islington (01-359 4510), Expansid
LONDON, King's Head, Fulham High Street, Basil's Ballup Band
LONDON, Marquee, Wardour Street (01-437 8603), Amzon
LONDON, New Golden Lion, Fulham Road (01-385 3842), Starcore
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Issue / The Uprights
LONDON, Pegasus, Stoke Newington (01-226 5938), Reflex
LONDON, Rock Garden, Covent Garden (01-240 3961), Clocks / Troops
For Tomorrow / Exposure
LONDON, Starlight, Railway Hotel, West Hampstead (01-624 7611), The Nolty's / The Wise
LONDON, Thames Polytechnic, Woolwich (01-655 0618), Hambi And The Dance
LONDON, The Venue, Victoria (01-834 5500), Monochrome Set / Alfrid Of Mice
LONDON, Windsor Castle, Harrow Road (01-286 8403), Plain Characters
MANCHESTER, Apollo, Ardwick (061-273 1112), Rick Wakeman
MANCHESTER, Lampile Club, The Cheaters
MIDDLESBROUGH, Speakeasy, Lythorpe Road, Maximum Joy
MIDDLESBROUGH, Teesside Polytechnic (245568), Red Star Belgrade
NEW BRIGHTON, Floral Pavilion, Ralph McTell
NEWCASTLE UPON TYNE, City Hall (20007), The Stranglers
NOTTINGHAM, Ad Lib Club (753225), The Enemy
OLDHAM, Railway, Royton, Body
PORTSMOUTH, Guildhall (21721), Shakin' Stevens
PORTSMOUTH, Locarno (25491), Altered Images
READING, University (860222), Rory Gallagher
SOUTHEND, Talk Of The South (87621), Heatwave
SWINDON, Brunel Rooms (91384), Angel Pavement / Stamps
TREFOREST, Polytechnic Of Wales (Pontyrrid 405133), Beatroots
WATFORD, Bailey's (39848), The Hollies

WEDNESDAY 25

ABERDEEN, Valhalla's, Market Street, Saigon
ASHTON, Drifters Club, Duckinfield, Silts
BELFAST, King's Hall (665225), A Flock Of Seagulls
BEXHILL, Continental Hotel, Naughty Thoughts
BIRMINGHAM, Crown Hotel, Corporation Street, Broadway Rebels
BIRMINGHAM, Locarno (021-643 1208), The Damned
BIRMINGHAM, Odeon (021-643 8101), Cliff Richard
BLACKBURN, Bayhorses New Inns, Rishon (48443), Dennis Delight
BO'NESS, Caesar's, Delmontes
BRADFORD, St George's Hall (32513), Human League
BRIGHTON, Sussex University (698114), Altered Images
BRISTOL, Trinity Hall (551544), Delta 5 / King Trigger
CARDIFF, University (396421), Nine Below Zero
CHADWELL HEATH, Electric Stadium, The Greyhound (01-599 1533), Chemical Alice / Datura
COVENTRY, General Wolfe (88402), Tandoori Cassette
CROYDON, The Star, London Road (01-684 1380), The Marines
DONCASTER, Radburn Social Club, Whammer Jammer
DUBLIN, Showground, Pretenders
DUKINFIELD, Drifters, Silts
EDINBURGH, Playhouse (031-865 2064), Pointer Sisters
EDINBURGH, University (031-667 0214), Hammersmith Boogie Band
GLOUCESTER, Leids Centre (38498), Gillan / Budgie
HARROW WEALD, Middlesex And Herts Country Club, Antilles
HUDERSFIELD, Polytechnic (38158), Neil Innes
KEELE, University, Newcastle (62541), Department S
LEICESTER, Saracen's Head, Sparta
LEISTON, The Club, The Adicts / The Push
LIVERPOOL, Masonic, MIS
LONDON, The Angel, Lambeth Walk (01-735 4309), True Life Confessions
LONDON, Bridge House, Canning Town (01-478 2889), Ray Weard's Last Post
LONDON, Chelms Art College, Manresa Road, Rio And The Robots
LONDON, City University, St John's Street, Islington (01-253 4398), Hambi And The Dance
LONDON, The Cock, Palmers Green, The Reactions
LONDON, Dingwells, Camden Lock (01-267 4967), Kokomo
LONDON, Gossips, Dean Street (01-533 0947), Silence / Future Daze
LONDON, Green Man, Stratford (01-524 1637), Dutch Courage
LONDON, Hammersmith Odeon (01-748 4081), Thin Lizzy / Sweet Savage
LONDON, Hope And Anchor, Islington (01-359 4510), Bop Natives
LONDON, Marquee, Wardour Street (01-437 8603), After The Fire
LONDON, New Golden Lion, Fulham Road (01-385 3842), Metro Glider
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Up Sect / Dekko
LONDON, Rock Garden, Covent Garden (01-240 3961), Monsters / Hanoi Rocks
LONDON, The Ship, Plumstead, Ambivalent Pilots
LONDON, Starlight, Railway Hotel, West Hampstead (01-624 7611), Hollywood Exiles
LONDON, Sunset Jazz Club, West Kensington (01-603 7006), Mickey Jupp Band
LONDON, Thomas A'Beckett, Old Kent Road (01-703 2644), Harfoot Brothers
LONDON, The Venue, Victoria (01-834 5500), Wasted Youth
LONDON, White Swan, Blackheath Road, Greenwich (01-691 8331), T F Much
MANCHESTER, Apollo, Ardwick (061-273 1112), The Stranglers
MANCHESTER, Quiver Of Wellington, Swinton, Rockin' Horse
MANCHESTER, Hazel Grove Youth Centre, Twilight Zone
MATLOCK, Pavilion (3848), Saracen
NEWCASTLE UPON TYNE, New Tyne Theatre (21551), Ralph McTell
NEWPORT, Community Centre, Beatroots
SHEFFIELD, Polytechnic (738934), Rory Gallagher
SHREWSBURY, Tiffany's (58786), The Firm
SOUTHAMPTON, Gaumont (29772), Shakin' Stevens
SOUTHAMPTON, Slowways, Portland Terrace, The Talkies
STOURBRIDGE, McCoy's, Street Trader
WASHINGTON, Biddock Farm Arts Centre, Erogenous Zones
WATFORD, Bailey's (39848), The Hollies

ANOTHER GREAT RECORD FROM THE DAMNED

ANOTHER GREAT TOUR FROM THE DAMNED

Thu 19 BRADFORD, Tiffany's
 Fri 20 COLWYN BAY, Pier Promenade
 Sat 21 MANCHESTER University
 Sun 22 READING, Top Rank
 Mon 23 BRIGHTON, Top Rank
 Tue 24 CARDIFF, Top Rank
 Wed 25 BIRMINGHAM, Locarno
 Thu 26 BLACKBURN, King George's Hall
 Fri 27 STOKE-ON-TRENT, Victoria Hall
 Sat 28 LIVERPOOL, Royal Court Theatre
 Sun 29 BRISTOL, Locarno
 Mon 30 DUNSTABLE, Queensway Hall
 DECEMBER
 Thu 3 PORTSMOUTH, Locarno
 Fri 4 PETEBOROUGH, Winton Stadium
 Sat 5 WEST RUNTON, Pavilion
 Sun 6 LONDON, Lyceum Ballroom

Turn On

TV/RADIO

THURSDAY has something for all the family. Steve Wright hosts this week's run up the charts on BBC 1's 'Top Of The Pops', which should include Spandau Ballet since I saw them recording their slot with Beggar And Co last week. Oldies and hip youngsters might like to try Paul Gambaccini's Radio One look at the seminal Eric Burdon And The Animals who came from Newcastle in the early sixties to become one of the best of the hard-edged rhythm and blues based pop outfits of that era. From the band came Eric Burdon, one of the better of the white blues stylists. Alan Price, and Chas Chandler, who brought the world Jimi Hendrix and Slide. Those who still wear flares or have very expensive hi-fi's can tune into BBC 2 for 'Rick Wakeman At Hammersmith Odeon' where the ex-Yesman will run through his paces. Earlier 'Russell Harty' will utilize his "man on the Barnsley bus" approach on all the Nolans, including Mum and Dad. Trent have Orchestral Whotsits in the Dark while Beacon have Heaven 17.

It's the 'FRIDAY Rockshow's' third birthday and Tommy Vance will present the all time top ten of listeners on Radio One. Earlier Dave Stewart, making a healthy living by raiding his record collection, shares views on the latest releases with Tony Blackburn and host Richard Skinner of 'Roundtable'. Granada have a treat in that 'Live At 2' will have August Darnell and a clip of the stunning Kid Creole And The Coconuts show from New York's Riz. ITV's 'White Light' has the workman-like Bim as guests while the equally interesting 'Oxford Roadshow' on BBC 2 has the glam of Japan on display. Kotalgia lovers might be advised to check out the

'Tommy Steele' tribute programme on BBC 1. SATURDAY is 'Tiswas' day with all the fun of the Ian while 'Multi-Coloured Swap Shop' has Billy Connolly as guest to try their humour quota. Radio One has Charles Carter and the brilliant Sound on 'In Concert' which comes as a conclusion to a day when Shakn' Stevens compiles 'My Top Twelve' tracks at midday. It's followed by Paul Gambaccini's look at the American charts, 'Walter's Weekly' and 'Rock On'. SUNDAY is dull with only John Denver on ITV's 'Starparade' and Barbara Mandrell's country tones to subdue the hordes. A new series of 'Gilt' starring the eternally young Cliff Richard has the ancient Adam Faith, Kim Wilde's old man Marty and 'Oh Boy' man Jack Goode as guests. Trent has podgy bassist Greg Lake with cohort Gary Moore in the studio. And that's MONDAY. TUESDAY sees the sensuous slowhanders The Pointers make even 'Russell Harty' well worth watching. Forget WEDNESDAY.



Shakn' Stevens will be divulging his 'Top 12' for Radio One on Saturday.

RELEASES

- FOREIGNER HAVE a new single out this week which also features two of the best-known tracks on the B side — 'Feels Like The First Time' and 'Cold As Ice'. The single is entitled 'Waiting For A Girl Like You' and comes from the current album '4'.
- RIP RIG & PANIC have a new single out on November 27 called 'Bob Hope Takes Risks'. It has a totally different 12-inch version which comes out at the same time, while the B side takes the unlikely title 'Hey Mr Et A Gran Grin With A Shake Of A Smile'. The band are due to play some more London dates shortly.
- 19CC HAVE re-formed. The group's members Eric Stewart and Graham Gouldman have come together again to release a new album entitled 'Ten Out Of 10' on November 27. It includes their current single 'Don't Turn Me Away'.
- TOP REGGAE star Gregory Isaacs has a new single out this week. It is entitled 'Permanent Lover' and is taken from his latest 'More Gregory' album, with a version on the B side.
- GERMAN ELECTRO? funk duo D.A.F. have their second single out this week. It is called 'Goldenes Spielzeug (Golden Toys)' and is produced by top German producer Connie Plank. An album entitled 'Gold Und Liebe' comes out on November 20.
- CHAS & DAVE have a new single out this week. It is called 'Stars Over' and comes from the duo's new LP 'Chas & Dave's

Christmas Jamboree Bag' which is out this week. The first side of the album is segued, featuring a medley of 35 old music hall songs, with live versions of six of their most popular songs recorded at the East London Bridgehouse pub on the other.

□ JAPAN ARE bringing out a cassette version of their 'Methods Of Dance' album. It will sell for £2.99 and is the same as the record except it has five extra tracks from John Fox, Snakefinger, Cowboys International and Richard Strange.

□ DAME EDNA Everidge, alias Barry Humphries, has a double live album released on November 23 recorded at his/her appearance at the London Royal Albert Hall in September. The album is called 'The Last Night Of The Poms' and also features The London Symphony Orchestra. A television programme of the event will go out over Christmas.

□ ELVIS PRESLEY has his greatest hits covered by a group called Danny Mirror and the Jordanaires on a single called '50 x The King'. It includes a medley of tracks including 'In The Ghetto' and 'Are You Lonesome Tonight'.

NEWS EXTRA

■ THE TISWAS team bring out their second Christmas single this week, following their chart hit 'Bucket Of Water Song' last year. This year the idiot team of Sally James, Don Hegarty, Fogwell Flax and Gordon Astley release a double A side entitled '(It's The) Year Of The Pie' / 'Custard Pie Song'. The top children's television programme team are calling themselves 'The Pie 'n' Ears on the record.

■ TALKING HEADS leader David Byrne brings out his first solo album on November 27. It is called 'Songs From The Catherine Wheel' and features 11 songs from his ballet score of the same name shown on Broadway earlier this year. The album uses cohorts Brian Eno and Bernie Worrell who are also included on a live Talking Heads album which comes out next year. A single from Byrne's album entitled 'Big

Blue Plymouth (Eyes Wide Open)' comes out at the beginning of November.

■ UB40 will play two nights at the Stafford Bingley Hall on November 24 and 25. The reggae group have just released an 'in dub' album.

■ HEAVY METAL band Samson have recruited a new lead singer 'Nicky Moore' following the departure of Bruce Bruce to Iron Maiden. The new line-up have fixed up a few dates at: West Runtun Pavilion November 20, Gillingham King Charles 24, Colwyn Bay Pier 25, Reading Top Rank 27 and the London Marquee December 1 and 2.

■ MARC BOLAN has a new single this week which also features Led Zeppelin's John Paul Jones and Stones keyboard player Nicky Hopkins. The single is entitled 'Cat Black' and is backed with 'Jasper C. Debussy' which features the Sters. The album 'Scare Me To Death' is now coming out as a picture disc which features two new pictures of the late star.

MOVIES

PUBLIC Service Announcement: WOLFEN is not a Werewolf film. Well, not quite, anyway. Sure it has wolves in it — what else did you expect, gerbils? But this isn't the snap, crackle and pop species on show in AN AMERICAN WEREWOLF IN LONDON or THE HOWLING. Nope, these are some kind of alien spirit critters raised up by a bunch of Redskins in downtown New York to wreak revenge on an unrepentant humanity who tear down interesting old buildings with as little consideration as they destroy forests and other natural habitats.

A kind of Eco/Thriller, WOLFEN opens terrifically well with an influential tycoon and his wife and bodyguard being stalked by unseen "things" and eventually savaged to death in a park. The cops are called in and Detective Dewey Wilson (Albert Finney), who seems to specialise in weird cases is assigned to clear up the mystery with the help of an extremely attractive criminal psychologist (Diane Venora) whom he has had, is having or will have at some time during the (inter) course of the film — I'm not telling, huh.

Anyway, together with police pathologist Whittington (a lovely, hip black performance from Gregory Hines — last seen riding a chariot in HISTORY OF THE WORLD: PART I) the three of them investigate clues left on the bodies that lead them to a derelict area of town and, in particular, an old church where something watches and waits in the shadows. While the other cops are busy following up the terrorist angle with infra-red lie detectors and all manner of sophisticated gadgetry, the real killers are keeping an eye on the proceedings through their own natural infra-red eyeballs. A few more people get chopped along the way until the climax, which is as scary as hell and twice as frightening.

The first film for ten years for Michael Wadleigh, whose WOODSTOCK was more of a documentary than a feature, it shows a truly great talent at work in a complex film that might so easily have been lumped together with the schlock horror movies of recent times; instead, he has come up with a fast, exciting and mysterious thriller that crackles with atmospheric tension and has the added bonus of a crisp, sardonic script spoken by actors who know how to deliver real dialogue. Be scared or be square!

After the success of MELVIN AND HOWARD last year, Jonathan Demme's '77 movie, CITIZENS BAND, gets a timely, if belated release. An affectionate look at the world of the CB user, it follows the exploits of 'Spider' (Paul Le Mat - aka 'Melvin') who takes it upon himself to take on all those who misuse the airwaves, endangering life and limb and also providing plenty of laughs in the process.

As the offenders include a couple of sex maniacs, a crazed, Aryan fascist, a bible-thumping priest and an old woman whose idea of entertaining chat - chat is to relate the entire history of her life (Part I) in a boring monotone our hero has his work cut out. Demme sets up the situation with loving care and allows his characters to develop the story without interference as a Director.

As he is also blessed with a gallery of fine American characters CITIZENS BAND is as tight as a drum in all areas and leaves a strangely nostalgic taste in the mouth. To say it is the nicest film to open recently is by no means meant as a derogatory comment; it's simply the truth.

By far the nastiest film to open recently must be MARILYN: THE UNTOLD STORY that is already being retitled by those wags in Fleet Street. MARILYN: THE STORY YOU'VE HEARD A MILLION TIMES BEFORE BUT WHAT THE HELL LET'S FLOG IT AGAIN FOR A FEW DOLLARS MORE or variations on that theme and, for once, I find myself in total agreement. THE ACTORS ARE NOT TO BLAME. Catherine Hicks is clearly above this kind of cheapjack impersonation and John Ireland and Sherree North are probably trying to get their names off the credits and as for the directors (J) and scriptwriter, well, I hope they are haunted into oblivion by the ghosts of Joe Di Maggio and Arthur Hiller.

Next week, apart from the usual goods, I'm going to start making suggestions about what kind of Christmas presents you can give to the film buff in your life. Stay tuned...



Spider and Elektra get to be good buddies in 'Citizens Band'.

TOURS



■ LINX (above) play two extra additional London shows in December because their original concerts have sold out. They play a special matinee show at the Dominion Theatre on December 7 at 3pm followed by a regular evening concert December 7. All tickets for the matinee show are £3 and will be on sale from 11am on November 22 from the Dominion box office. Tickets for the other concert are priced £5, £4 and £3 and will be on sale from 10.30am on November 23 from the Dominion box office.

■ THE NEWS BEAT, who are said to be Japan's equivalent to the Clash, will be playing the London Marquee November 19, 19 and 20, to record a special live album. The News Beat have already sold more than five million records in their homeland and their album 'The Mods' is available on import over here. For their Marquee dates there will be a special low admission price of £1.

■ DOLLY MIXTURE who release their new single 'Been Teen' on Paul Weller's new Respond record label this week, will be playing the following dates; London Greyhound November 19, London Moonlight Club 20, Leeds Florde Green 21, London Hope And Anchor 23, London Half Moon 27, Right To Work Benefit Concert St Matthews Church, Milton Road London W14 2E.

■ AUSTRALIAN super group the Little River Band play a London show at the Dominion on November 27. The band have also just released their new album 'Time Exposure' and they've taken 'Night Owls' off it as their current single.

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ODDS 'N' BODS

KOOL'S HOT 'Get Down On It' is set for white label 12in circulation just before Christmas, going on sale at the start of January... Morgan Khan's first single, 'release on Streetware will be Alex Edwards' 'I Just Wanna (Spend Some Time With You)', an ultra-scotting it... in 12in form... slightly rambling 110bpm snacker with a rhythm track that's so sharp it drives blood (this is released and set the same material as originally put out by DJM)... Rick James has some great videos going the rounds, 'Give It To Me Baby' revealing a temperature-rising lady and 'Super Freak' a sound of lovelies, while Teena Marie are both featured in concert... Kool's 'Stappin' Out' is also on video... G1 Yarnouth Tiffany's this Saturday (21) holds a DJ showcase (7.30 pm - 1.00) with acts like those on stage simultaneously accepting 30 requests for charity... Pepe spinning beats... Robbie Grinstead's recording, Bobby H rock, Paul Major jazz funk, in former releases, Paul Venables pop... things could get noisy... London's prime radio stations, operating mostly on Sundays and now rather overcrowding the FM wavebands, held a big meeting last week convened by Radio 1 which at which all their various grievances were thrashed out while channels of co-operative contact were opened not a lot else was resolved, although the first initial outcome is to change some wavelength changes, with a further meeting called before Christmas... Nicky Maclean has joined Karen Sparrowbury in the Eyes and Eye PR firm and is compiling a DJ mailing list, so send full work details to her at 21 Oakley House, 44 Wimbledon Park Road, London SW19 1JH 9973... Barry McCulloch Enterprises are updating their DJ mailing list to 1,000 for transfer to computer... apply to Linda Winning at Suite 23, Isabel House, 45-47 Victoria Road, Surbiton, Surrey 01 299 5334... I dunno who sent 'em, but everyone except me seems to have had Reggie Allstars and Gelfin' promos... Allstar Watt (Fraserburgh) says he's at least one rock rock who needs this page - and Carrere confirm they had great responses to their recent request for rock jocks... Thames Valley DJ Assn members (non-members welcome) meet this Sunday (22) at noon in Copenhagen House, 100 Bath Road in Slough to hear about equipment technicalities, insurance and legal DJ rig 'VO' details from Frank Smith on Ashford (Middx) 42587... Adrian Williams (who with Ian Turner spins his 'Sundays at Saturdays at Rhyd Central Hotel's Brasserie which has been thoroughly underwhelmed by the magazine Faces DJ Convention and together with others from North Wales left behind the open house... Graham Rowland (Valley Roadhouse) however reckons that Faces "was the best weekend I had for ages, everybody was very friendly and I'll be going again next year"... Greg Wilson (Wigan Park / Manchester Legend) points out that not all the Northern jocks at Faces had chips on their shoulders, he and Paul Randall (Legend) both took the stage to send the complainers: speaking as well connected and well paid DJ in two of the UK's top clubs, Greg says it's up to the NorthEast to narrow the average London area DJ's have in being local to the record companies by keeping in close contact with the companies themselves and going to them rather than expecting things to be served up on a silver platter... I know for a fact that pluggers put PA's in venues and service DJs, with exclusive promos wherever in the country they may be as long as those venues / jocks create the right chemistry, which amounts to an enthusiastic environment made up of responsive crowds and chilled surroundings held together by someone who knows what they're doing... Andy Collins reveals that the "Bobby Brown" chant began in the Fusion few and Richard Force coach on the way to Caister as rhyming slang for "Are you sure?" "Are you Bobby Brown?" and built from there to take over by Sunday's finale as The Caister cat - Andy also complains that there wasn't enough of Sean French at peak times ("he's brilliantly stupid at big events"), adding Tom Holland and Chris Brown did good sets playing newies... Phil 'Rod' Andrews, whose '68' car was printed last week, is now at Derby's Horse and Groom on Moor / Tues / Wednesdays, plus the Woofers Roadhouse does a promotional disco all day Saturdays in Derby's Hillyer Shop to help boost sales... Joe Williams' jazz - funk Mondays in Tottenham have been taken over by Valentin's (the old Charlie Brown's), Steve Walsh starting next week (23)... John's Homage to West Street (north of Oxford Street) is the latest London club to have 25p drinks all night, on Tuesdays... Ganesco's in New Burlington Street (west of Regent Street) is finally removing its cabaret E-Type Jaguar DJ booth after 17 years... Rockerella's "tomorrow" is long time coming... Pete Tong is now, apart from odd Sunday gigs, only at London's Baker Street's Baccara every Fri / Saturday, his old Milton venue having closed on Mondays while Mike Peck has taken over Fridays at Charlie's King Arthur's Court... Mondays at the Baccara are now the same night under the name 'Diverse', 12.50 tickets including automatic membership in advance only, full details on 1-803 2052... Alan Coulthard now jucks Fri / Saturdays at Dist 41 Marble Arch, between his University of London studies... Lee Taylor, ex-Tony Joe's, heads for Holland and four months in Copenhagen... but what about? Incognito's Tin sleeve has one of the



SANDY MARTIN of Swindon's Brunel Rooms is currently being nicknamed 'Toots' thanks to his activities with a trumpet, especially in accompaniment to Steve Ranno & La Turk - for which he also gets whistles and maracas going. He wears a jacket in Scotland. Could it be a case of - sorry - 'bad this - 'Toots' Mon'?

Big Dipper's Heavenly Bodies going with Blay... imagination's pianist Tony Swain very obviously plays on the theme from Barbara Woodhouse's new TV series... Phonogram are picking up Reggie Thomas' 'Just One Moment Away'... Four Tops 'Don't Walk Away' will follow up, and Bar-Kays 'Wightrhythm' is set for UK 12in... Sunnie correctly draws for the fine distinction that the Pretenders' 'I Go To Sleep' is actually more like Dusty Springfield than Dianna Warwick... Keith Henderson (Birkenhead 644 9178) says the funk scene Marzapopie is still improving, and then in the cold breath and he's looking for somewhere to take... Central Line's 'Walking into Sunshine' is now Top 40 in the US solo chart and even a low entry in the UK... 'Central Line's 'Walking into Sunshine' is now Top 40 in the US solo chart and even a low entry in the UK... 'Central Line's 'Walking into Sunshine' is now Top 40 in the US solo chart and even a low entry in the UK... ALL THE GOOD NUMBERS

PI 2, 40+ / Soft Cell 'Bedside', 41(-) The Jam, 42(-) / Reggae Allstars 'Ain't No Real Love', 39(-) / Olivia Newton-John, 44(2) Jerome, 45(-) / Mel Brooks, 46(28) Tom Tom Club, 47(-) / Rod Stewart, 48(28) Laurie Anderson, 48(8) This Year's Blonde, 50(-) / Human League Blue Dev Or Up' (Virgin LP) / HIT NUMBERS: Beats Per Minute for last week's pop chart includes on 7th (ending) denoted by / for late, c for early, for reprints are given. / Bowie 114-1151 / Soft Cell 447, Pretenders 31r, Stranglers 132c, Kim Wilde 6-111r, Spandau Ballet 1-118r, 1201, Blue Rondo La Turk 1271, Dollar 1371, Level 42 5-128r, 1182r, Heaven 17 1291, 999 0-128-128c-21r, Temples Tudor 0-229 / 113-111 / 55-236 / 116.

IMPORTS

BRANDI WELLS: 'What Goes Around Goes Around' LP 'What Out US WMDT FW 35655. Watch out indeed - not the original King Minnie, but sensationally with her last two hits, the otherwise classy slow set a two album dance cuts but exceptionally strong, this powerfully scorching 113bpm snacker struttling progressing through some great sparse breaks to have a slight edge over the chunky bass rumbled 117bpm little track, which has a rap about the backing band and some superb scuzzing. Dynamic stuff. NORMAN CONNORS: 'Mr C' LP (US Arista AL 875). Strongly strong consistent set (especially for listening), dominated by the punchily sharp 9-12bpm instrumental jazz. LARRY HAYES: 'Stay With Me' / Jean Carn & Derrick Hughes-edited tripping 0-109bpm 'Love's In Your Eyes' melodic scuzzing 119-120-121bpm 'She's Gone' and heavily funky 114bpm 'Party Town'. MIKE & THE SUGAR SUE: 'We're Made Of' (US SAM 5-12342). Superstars they may yet be despite their unimpressive chart, this terrific backbeat kicking 117bpm 120m swinger being not only just like Phyllis Hyman's 'You Know How To Love Me' as if sung by Ashley & Simpson, but also a mind-bogglingly similar mix out of Melba Moore's 'Take My Love' it's a hot one.

TOM BROWNE: 'Funk Mama' LP 'Years Yr US GRP GRP-6987. The story of Tom Browne's talent LP is due on import this week and on UK release hopefully next week, his new Funky' for Jamaica being a trip into the hard way for a long bass-burped 117-122bpm opus de funk which (believe it or not) syncs the funk of the funk of funk. LARRY HAYES: 'Stay With Me' / Jean Carn & Derrick Hughes-edited tripping 0-109bpm 'Love's In Your Eyes' melodic scuzzing 119-120-121bpm 'She's Gone' and heavily funky 114bpm 'Party Town'. MIKE & THE SUGAR SUE: 'We're Made Of' (US SAM 5-12342). Superstars they may yet be despite their unimpressive chart, this terrific backbeat kicking 117bpm 120m swinger being not only just like Phyllis Hyman's 'You Know How To Love Me' as if sung by Ashley & Simpson, but also a mind-bogglingly similar mix out of Melba Moore's 'Take My Love' it's a hot one.

DISCO DATES

THURSDAY 19: BG & Alex Anders start jazz-funking London's exclusive 12in club in Manchester Street weekly, Mel Michal at Kensington Muppets in Young Street (revised 10.30pm), and before 11pm) drinks price weekly (free admission for '68 drinkers); FRIDAY 20: Incognito play Conway Goldmine, Second Image play Lexington Stage 3 (admission just 1.50), Capital's John Sachs dishes out freebies at London's Baccara in New Burlington Street, John Phelps junks Harlow's Home on Thames Wheelers' French night (by invitation only for free), Rob Harriet his Orange Juice, New Hill solo's Basilidon Dweeney's a for two nights; SATURDAY 21: Chris Hill & Neil Young revive the "Bad Thing" going back to the '60s (and 1975?) at Conway Goldmine, Midway Bar Front Missionaries hold a Family Party (see Tuesday's Disco Dates), Hotel, G1 Yarnouth Tiffany's has a DJ Jambores (details in Odds & Bods), Erskine Gee & Buzz Jazz - funk

mime dancers, not quite in the School Boyz or Roger Troutman class. Although every track is good, this being a bass emphasis 120-122bpm roller with scorching and up-front rhythm, the 12in issued 'Let's Get Crackin'' is a strong 120-122bpm bumper. 'Shock' a funk 111-113-115bpm burble, 'Get To Have Your Love' a subtle funk 108bpm 'upper' with jazzy imagination-like piano. 'Shock' talk a similar 102-103bpm instrumental, 'I Think I Love You' a pretty delicate down-tempo 102(in) 107bpm solo filler, 'Stand Up' a bland 112-110bpm awayer, and 'Each And Every Day' a nice 87bpm.

KAT-MANDU: 'I Wanna Dance' (US Brass BRD 2322). Quiet slightly by his harshly hoarse vocal quality until the rhythm which you're regardless, The exceptionally hard driving 118-117bpm 12in chugging buster just trucks and trucks without any respite and features some great noises woven into the irresistible snacking beat. Pop oriented jocks especially should check.

BROOKLYN EXPRESS: 'Sixty-Nine' (US One Way OW-069). Based largely on Jimmy Bo Hines' 'Spunk' and beat for mixing jocks, this Ten Scott created semi 'mixer' is one hell of a solid 0-118bpm 12in instrumental smacker with everything focused onto the beat as it progresses through various phases - I actually prefer the snacker for deejay attention - its change position (85% full speed!) with a beat-keeping sensational atmospheric reverberating intro and overplay. GARYFLY FLEMING: 'Don't Send Me Away' (US Baccal BKD MW). Rather nice hook with everything languidly thudding 105 (very subtle) 105-106bpm 12in awayer almost in the 'back to back' area. 'I Wanna Dance' (US Zoo York ZWS 82917). Sexy whispering start to a rhythmically bouncing 102bpm semi-slow sleazy groin grinder with breathlessly excited Lowell and a bit of female support but mainly the man alone in sensual heat, on a track 120 with two lead sections, and an instrumental version - but if it's the short version that works best (great out of Johnny Rotten - is, G1) as rather irritatingly the long one is a mess. Evidently the instrumental is theme of a US TV show called 'Odyssey'.

RHYZE: 'Bizzaz' LP 'Rhyze To The Top' (US CBS CBS 4-1438). Pleasant soul vocal group set worth getting to you haven't the creamily 105-115-118-119-120bpm funk funk funk on 12in var, other bits being this maddeningly familiarly introed 'Bizzaz' - no doubt the 11-113bpm subduedly jiggling soulful 110bpm, the solidly jolting down-tempo 107bpm 'Give It Up (Give Me Your Love)', smoothly literary rolling 118-115-116bpm 'Having Fun (Everybody's Having Fun)' and more openly 115-120bpm 'Faded's Gonna Be My Night'.

BILL SUMMERS'S SUMMERS HEAT: 'We Got The Box' (US Jam T-4238). US MCA MCA-3268). Forget he once had a jazz reputation, remember his last jazz set was in 1965, and accept this for what it is: another but much better heavy funk LP. Great with Prince's 'Let's Work This', this snacking bass-burped 120bpm filler is the best example of a formula that's spread with slight variation over the 117bpm 'Throw It Down', 118-120-118bpm little track and 120bpm 'At The Concert', while the 115-116-115bpm 'Drum Alone' adds a little jazz and some powerful percussion that's just got going when ends too soon. LTD: 'Barely' (US AAM 5P-12543). Actually the B-side, this Cameo-style snacker (slightly slower 120-122bpm brassy bass-burped chunter is a better bet here than the energetically jarring 125bpm 'Kicking' track), although that in favour done a little well out of EWJ 'Let's Groove'.

UK NEWS

GEORGE BENSON 'Turn Your Love Around' has turned up on 3-track 12in (Warner Bros) with 'Unchained Melody' and 'Soul on Ice' and PATTI AUSTIN'S 123bpm 'The Genie (Re-Mix)' is on 12in now too with the 102bpm 'Every Heart Should Have One' (Qwest). Other hot numbers which must wait until next week for full review include PERI Gilbey's 'What's Funk?' (Fetish Funk Rox 12in - 115 - 114 - 113 - 112 bpm), DYNASTY 'Love The Fast Lane' (Solar 12in - 111bpm), CO 'You've Got The Floor' 115 - 114 - 113 - 112 bpm / Face To Face 'I'm Not In Love' (The Salsbury Inn 106 - 106bpm) / 'Sly Baby' 114 - 116bpm (Arts LP), ANGELA BOFFILL 'I Do Love You' 9 - 8 - 111 - 111 - 111 - 111bpm / 'Tropical Love' 9 - 43 / 87bpm / 'Something About You' 113 - 114 bpm

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Dept RM1

UK SINGLES

THIS WEEK	LAST WEEK	WEEK IN CHART	ARTIST / SONG
1	(2)	16	UNDER PRESSURE, Queen/Bowie, EMI
2	1	30	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
3	7	10	BEGIN THE BEGINE, Jello Biastra, CBS
4	8	(5)	FAVOURITE SHIRTS, Haircut 100, Arista
5	5	(6)	JOAN OF ARC, OMD, Dindoc
6	3	(5)	WHEN SHE WAS MY GIRL, Four Tops, Casablanca
7	11	(7)	PHYSICAL, Olivia Newton-John, EMI
8	10	(8)	TONIGHT I'M YOURS, Rod Stewart, Riva
9	20	(3)	LET'S GROOVE, Earth Wind and Fire, CBS
10	4	(7)	LABELLED WITH LOVE, Squeeze, A&M
11	2	(9)	HAPPY BIRTHDAY, Altered Images, Epic
12	29	(2)	I GO TO SLEEP, Pretenders, Real
13	28	(2)	BEDSITTER, Soft Cell, Some Bizzare
14	14	(7)	WHEN YOU WERE SWEET 16, Foreys/Dave Arthur, Ritz
15	8	(16)	IT'S MY PARTY, Stewart/Gaskin, Silt/Broken
16	12	(6)	GOOD YEAR FOR THE ROSES, Elvis Costello, F.Beat
17	23	(3)	AY AY AY MUSIC, Modern Romance, WEA
18	22	(4)	STEPPIN' OUT, Kool And The Gang, De-Lite
19	22	(3)	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
20	13	(8)	HOLD ME, Robertson/Bell, Swansong
21	15	(7)	OPEN YOUR HEART, Human League, Virgin
22	16	(11)	BIRDIE SONG, Tweets, PRT
23	27	(3)	THE VOICE, Ultravox, Chrysalis
24	17	(9)	LET'S HANG ON, Barry Manilow, Arista
25	26	(4)	RUSH LIVE, Rush, Exit
26	39	(4)	YEARS ARE NOT ENOUGH, ABC, Neutron
27	19	(5)	ABSOLUTE BEGINNERS, Jam, Polydor
28	18	(7)	IT'S RAINING, Shakin' Stevens, Epic
29	31	(7)	LOVE ME TONIGHT, Trevor Walters, Magnet
30	37	(3)	THE LUNATICS HAVE TAKEN OVER THE ASYLUM FUN BOY THREE, Chrysalis
31	35	(4)	YES TONIGHT JOSEPHINE, Jeta, EMI
32	45	(2)	CAMBODIA, Kim Wilde, RAK
33	32	(3)	VISIONS OF CHINA, Japan, Virgin
34	30	(3)	TWILIGHT, ELO, Jet
35	54	(2)	PAINT ME DOWN, Spandau Ballet, Chrysalis
36	58	(2)	TURN YOUR LOVE AROUND, George Benson, Warner Bros
37	58	(2)	DADDY'S HOME, Cliff Richard, EMI
38	21	(2)	FLASHBACK, Imagination, R&B
39	21	(2)	THUNDER IN THE MOUNTAINS, Toyah, Salsar
40	62	(2)	ME AND MR. SANCHEZ, Blue Rondo A La Turk, Virgin
41	67	(2)	MIRROR MIRROR, Dollar, WEA
42	42	(2)	LET ME INTRODUCE YOU TO THE FAMILY, Stranglers, UA
43	38	(4)	KEEP IT DARK, Genesis, Charisma
44	31	(3)	NEVER AGAIN, Classik Nouveau, Liberty
45	38	(3)	HANDS UP (Give Me Your Heart), Ottawan, Carrere
46	33	(10)	JUST CAN'T GET ENOUGH, Depeche Mode, Mute
47	80	(2)	STARCHILD, Level 42, Polydor
48	75	(2)	WEDDING BELLS, Godley and Creme, Polydor
49	47	(2)	THROWIN' MY BABY OUT WITH THE BATH WATER, Timpale Tudor, Silt
50	74	(2)	MYSTERY GIRL, Duke, WEA
51	42	(2)	INDIAN RESERVATION, BB, Albion
52	46	(2)	MOB RULES, Black Sabbath, Vertigo
53	—	(2)	OH NO, Commodores, Motown
54	24	(5)	OH SUPERMAN, Laurie Anderson, Warner Bros
55	59	(3)	CHIHUAHUA, Bow Wow Wow, RCA
56	34	(3)	WALKIN' IN THE SUNSHINE, Bad Manners, Magnet
57	71	(2)	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
58	41	(3)	YOU GOT THE FLOOR, Arthur Adams, RCA
59	50	(3)	LITTLE LADY, Aneka, Hansa/Arista
60	49	(11)	ENDLESS LOVE, Diana Ross, Motown
61	43	(6)	PRINCE CHARMING, Adam & The Ants, CBS
62	—	(3)	RISE THE LOVE TRAIN, Light of the World, EMI
63	52	(3)	SWEAT IN BULLET, Simple Minds, Virgin
64	53	(3)	COLOURS FLY BY, Teardrop Explodes, Mercury
65	53	(3)	SUNNY DAY, Pig Bag, Y Records
66	57	(3)	YOU DON'T BELIEVE ME, Stacy Cuts, Arista
67	—	(3)	WE KILL THE WORLD (DON'T KILL THE WORLD), Boney M, Atlantic
68	—	(3)	BUONA SERA (DON'T BE ANGRY), Bad Manners, Magnet
69	—	(3)	CAN'T HELP MYSELF, Linx, Chrysalis
70	—	(3)	ROSE ROYCE EXPRESS, Rose Royce, Warner Brothers
71	48	(11)	UNDER YOUR THUMB, Godley & Creme, Polydor
72	48	(9)	SHUT UP, Madness, Silt
73	—	(3)	A WONDERFUL TIME UP THERE, Alvin Stardust, Silt
74	—	(3)	EASIER SAID THAN DONE, Shekatak, Polydor
75	—	(3)	THE 'SWEETEST GIRL', Scotti Pollitt, Rough Trade

BUBBLING UNDER

- ANGELS OF DEATH, Hawkwind, RCA 137
- ANTI-FREEZE, Freeze, Beggars Banquet BEG 55
- BE MINE TO NIGHT, Billy Fury, Polydor POSP 335
- BLACKBOARD JUNGLE, Baron Knights, CBS A 1795
- BOUNCY BOUNCY, Jamp, RCA 193
- CAN'T KEEP HOLDING ON, Second Image, Polydor POSP 338
- CUMBERLAND GAP, Shakin' Pyramids/Lennie Donegan, Virgin VS 488
- DON'T KNOW WHAT IT IS, Pete Shelley, Island WIP 874P
- FOOTSTEPS, Showaddywaddy, Bell (Arista) BELL 1499
- I COULD NEVER MISS YOU (MORE THAN I DO), Lulu, AHS ALFA 1706
- IONA, Silt, Virgin VS 448
- IT'S GOOD TO BE KING RAP (Part 1), Mel Brooks, Luggene LUG 2
- I WANNA BE A WINNER, Brown Sauce, BBC RESR 101
- LET'S ALL SING LIKE THE BIRDS SING, Tweets, PRT TP 228
- LIERS A-E, Daxy's Midnight Runners, Mercury DEXY 7
- PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag Y10
- SAVE ME, Helen Reddy, MCA 744
- SIX GUNS, Ant! Pasti, Rondelait ROUND 10
- SKAS ON 45, Ska-dows, Chesapeake CHEAP cd
- SO IN LOVE WITH YOU, Kenny Rogers, UA UP 946
- SUMMER GROOVIN', Endgms, Creole CR 16
- THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA 163
- TONIGHT, The Look, MCA 734
- TRINI-TAXI, Trini Lopez, RCA 134
- WHEN I GET IT RIGHT, Joan Armatrading, A&M AMS 6198

RECORD MIRROR



CLIFF RICHARD: will it be the Christmas No. 1?



STRANGLERS: in at No. 14 in the album chart

25 FAST MOVERS

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

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

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Star Choice



CHRIS DIFFORD OF SQUEEZE

- 1) Good Year For The Roses — Elvis Costello
A fine example of singing from the heart to the listener.
- 2) Open Your Heart — The Human League
A fine example of good British hit material.
- 3) Working In A Coalmine — Dave
A good example of US pop music — what's left of it.
- 4) Loud Music In Cars — Billy Bremner
A fine example of Scottish hit material.
- 5) It's Raining — Shakin' Stevens
An apt song for October from a man who would be king.
- 6) Outline Of A Hero — Steve Nieve
An underestimated talent as I'm sure this record will prove.
- 7) Hey Girl Don't Bother Me — The Tams
A single to which I associate school and the crasse in my tonic trousers.
- 8) I Just Can't Get Enough — Depeche Mode
A song to remember my holidays in the Isle of Wight by.
- 9) The Lunatics Have Taken Over The Asylum — The Fun Boys Three
I would have liked to have written this for some reason, my number this week.
- 10) Private Number — Judy Clay and William Bell
My All-Time Favourite Disc.

UK ALBUMS

THIS WEEK	LAST WEEK	WEEK IN CHART	ARTIST / ALBUM
1	1	(3)	QUEEN'S GREATEST HITS, Queen, EMI
2	2	(2)	PRINCE CHARMING, Adam & The Ants, CBS
3	5	(2)	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark
4	3	(10)	SHAKY, Shakin' Stevens, Epic
5	4	(3)	DARE, Human League, Virgin
6	7	(4)	THE BEST OF BLONDIE, Blondie, Chrysalis
7	8	(7)	GHOST IN THE MACHINE, Police, A&M
8	6	(2)	TONIGHT I'M YOURS, Rod Stewart, Riva
9	11	(4)	ALMOST BLUE, Elvis Costello, F. Beat
10	10	(2)	SPEAK AND SPELL, Depeche Mode, Mute
11	9	(3)	EXIT STAGE LEFT, Rush, Mercury
12	16	(10)	HOOKED ON CLASSICS, RPO, K Tel
13	20	(2)	PEARLS, Elkie Brooks', A&M
14	—	(2)	LA FOLIE, Stranglers, Liberty
15	24	(2)	RAISE, Earth Wind and Fire, CBS
16	13	(7)	LOVE IS, Yes/ous, K Tel
17	15	(5)	HEDGEHOG SANDWICH, Not The Nine O'Clock News, BBC
18	12	(7)	MOB RULES OK, Black Sabbath, Mercury
19	28	(2)	GEORGE BENSON COLLECTION, George Benson, Warner Bros
20	18	(7)	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
21	14	(3)	DIARY OF A MADMAN, Ozzy Osbourne, Jet
22	—	(3)	CHART HITS '81, Various
23	29	(3)	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
24	17	(3)	DOUBLE TROUBLE, Gillan, Virgin
25	21	(7)	MADNESS, Madness 7, Silt
26	22	(2R)	SECRET COMBINATION, Randy Crawford, Warner Bros
27	27	(4)	COUNTRY SUNRISE COUNTRY SUNSET, Various, Renco
28	—	(2)	BEST OF RAINBOW PT 2, Rainbow, Polydor
29	23	(9)	ABACAS, Genesis, Charisma
30	19	(10)	SUPER HITS 1&2, Various, Renco
31	25	(5)	BODY TALK, Imagination, R&B
32	28	(14)	BAT OUT OF HELL, Meatloaf, Epic/Cleveland
33	32	(8)	THE PLATINUM ALBUM, Various, K Tel
34	35	(11)	TATTOO YOU, Rolling Stones, Rolling Stones
35	33	(13)	PRETENDERS II, Pretenders, Real
36	47	(2)	DISCO EROTIC, Various, Warwick
37	48	(3)	WIRED FOR SOUND, Cliff Richard, EMI
38	34	(3)	THE VERY BEST OF SHOWADDYWADDY, Showaddywaddy, Arista
39	41	(52)	JAZZ SINGER, Neil Diamond, Capitol
40	33	(3)	OCTOBER, U2, Island
41	56	(56)	MAKIN' MOVIES, Dire Straits, Vertigo
42	46	(7R)	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
43	29	(6)	MONSTER TRACKS, Various, Polygram
44	38	(11)	DEADWOODER, Meatloaf, Epic/Cleveland
45	49	(10)	RAGE IN EDEN, Ultravox, Chrysalis
46	42	(4)	PHYSICAL, Olivia Newton John, EMI
47	68	(2)	ROCK HOUSE, Various, Renco
48	—	(2)	GONNA BALL, Stray Cats, Arista
49	37	(16)	TIME, ELO, Jet
50	—	(2)	FAMILY FAVOURITES, Vera Lynn, EMI
51	—	(2)	ALL THE GREATEST HITS, Diana Ross, Motown
52	97	(2)	EXPLOITED LIVE, Exploited, Parlophone
53	31	(3)	GOSH IT'S BAD MANNERS, Bad Manners, Magnet
54	59	(3)	SEE JUNGLE, Bow Wow Wow, RCA
55	52	(2R)	ANTHEM, Toyah, Salsar
56	44	(18)	CELEBRATION, Johnny Mathis, CBS
57	45	(19)	HAPPY BIRTHDAY, Altered Images, Epic
58	—	(1)	SIMON AND GARFUNKEL COLLECTION, Simon and Garfunkel, CBS
59	50	(9)	PENTHOUSE AND PAVEMENT, Heaven 17, Virgin
60	80	(18)	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
61	39	(6)	EAST SIDE STORY, Squeeze, A&M
62	36	(5)	STILL, Joy Division, Factory
63	—	(1)	HANSHAMANIA, James Last, Polydor
64	53	(22)	DURAN DURAN, Duran Duran, EMI
65	61	(21)	LOVE SONGS, Cliff Richard, EMI
66	47	(3)	DEWH AND LEATHER, Saxon, Carrere
67	40	(17)	ROCK CLASSICS, RPO, K Tel
68	57	(11)	WALK UNDER LADDERS, Joan Armatrading, A&M
69	100	(2)	REACTOR, Neil Young, Reprise
70	43	(3)	DE NINA MUJER, Julio Iglesias, CBS
71	59	(3)	MANLOW MAGIC, Barry Manilow, Arista
72	68	(4)	GO AHEAD, Linx, Chrysalis
73	54	(18)	BEAT THE CARROTT, Jasper Carrott, DJM
74	—	(3)	SLIP STREAM (BEST OF BRITISH FUNK), Various, Beggars Banquet
75	—	(3)	CRAZY NIGHTS, Tygers of Pan Tang, MCA
76	73	(3)	LYING EYES, Bee Gees, RSO
77	71	(9)	ASSEMBLAGE, Japan, Hansa/Arista
78	58	(15R)	GUILTY, Barbara Streisand, CBS
79	78	(13)	LEVEL 42, Level 42, Polydor
80	59	(3)	VERY BEST OF ANNE MURRAY, Anne Murray, Capitol
81	78	(16)	RUMOURS, Fleetwood Mac, Warner Bros
82	88	(4)	CARRY ON OI, Various, Secret
83	51	(5)	SONIC ATTACK, Hawkwind, RCA
84	—	(3)	COUNTRY GIRL, Billie Jo Spears, Warwick
85	76	(6)	ISMISM, Godley & Creme, Polydor
86	70	(32)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
87	88	(2)	SONGS OF THE VALLEYS, London Welsh Male Choir, K Tel
88	75	(3)	NO CAUSE FOR CONCERN, Vice Squad, Zonophone
89	—	(25)	PRESENT ARMS, UB40, Dep International
90	—	(18)	SOMETHING SPECIAL, Kool & The Gang, De-Lite
91	87	(4)	TRAVELOGUE, Human League, Virgin
92	81	(4)	NO SLEEP TILL HAMMERSMITH, Mottoshead, Bronze
93	—	(1)	HAWAIIAN PARADISE/CHRISTMAS, Wood Stoenhale, Warwick
94	62	(3)	LINE UP, Graham Bonnet, Mercury
95	74	(3)	MASK, Bauhaus, Beggars Banquet
96	86	(2R)	FACE VALUE, Phil Collins, Virgin
97	84	(3)	PLEASURE, Gloria AI Our Best, Happy Birthday
98	85	(10)	HITS RIGHT UP YOUR STREET, Shadows, Polydor
99	—	(1)	BRIDESHEAD REVISITED, Original Soundtrack, Chrysalis
100	72	(7)	PRESENT ARMS IN DUB, UB40, Dep International

HEAVY METAL

- 1 MOB RULES, Black Sabbath, 12"/45, Vertigo
 - 2 DIE YOUNG, Black Sabbath, 12" - B/side, 45, Vertigo
 - 3 YOU CAN'T KILL ROCK 'N' ROLL, Ozzy Osbourne, from 'Diary Of A Madman', Jet
 - 4 START BELIEVING, The Byron Band, from 'On The Rocks', Creole
 - 5 FREE WILL, Rush, from 'Exit Stage Left', Mercury
 - 6 TYRANT OF THE AIRWAYS, Raven, from 'Rock Until You Drop', Heat
 - 7 DON'T BRING ME DOWN, Riot, from 'Fire Down Under', Elektra
 - 8 FLYING HIGH AGAIN, Ozzy Osbourne, from 'Diary Of A Madman', Jet
 - 9 THE TREES, Rush, from 'Exit Stage Left', Mercury
 - 10 I WANT YOU, Starlighters, from 'Power Crazy', 12"/45, Mael
 - 11 ROCK UNTIL YOU DROP, Raven, from 'Rock Until You Drop', Heat
 - 12 BAD GIRL, The Byron Band, from 'On The Rocks', Creole
 - 13 BREAKER, The Handsome Beasts, 45, Demco
 - 14 GOOD LOVIN' GONE BAD, Bad Company, from 'Straight Shooter', Island
 - 15 HOW DO I EXIST, Fortress, from 'Hands In The Till', WEA
 - 16 RIDE ON A PONY, Free, from 'Highway', Island
 - 17 NO LIES, Riot, from 'Fire Down Under', Elektra
 - 18 THE JOURNEY STORY, Journey, 12"/45, Sampler, CBS
 - 19 LARGA-VIDA-AL ROCK 'N' ROLL, Baron Rojo, Spanish Import, 45, Chaps Discos
 - 20 COMIN' AFTER YOU, Fortress, from 'Hands In The Till', WEA
- Compiled by: 'The Tynesider', Tuesday Rock Club, Saltwell Road, Gatehead, Tynes & Wear.

IMPORTS

- 1 SHOWTIME, Slave, Cotillion (America)
 - 2 METAL PRIESTESS, Plasmatics, Stiff/America (America)
 - 3 TRACKING, Five Special, Elektra (America)
 - 4 VERY BEST OF CREEDANCE CLEARWATER REVIVAL, K Tel (America)
 - 5 ALL TIME GREATEST, Diana Ross, Motown (America)
 - 6 DON'T WANNA LOSE YOU, Madeline Kene, Shalot (America)
 - 7 MORE, Melba More, Capitol (America)
 - 8 GET AS MUCH LOVE AS YOU CAN, Jones Girls, Philadelphia International
 - 9 TAKING CHANCES, Lenny Williams, MCA (America)
 - 10 JAM THE BOX, Bill Sumner and Heat, MCA (America)
 - 11 LOVE MAGIC LTD, A&M (America)
 - 12 I AM LOVE, Pabo Brian, Capitol (America)
 - 13 PARTY IN ME, Gene Dunlap, Capitol (America)
 - 14 FREEZE FRAME, J. Gells Band, Capitol (America)
 - 15 FUNKAZTIK, Edwin Birdsong, Salsoul (America)
 - 16 SPIRIT OF 'LIVE', Joe Cocker, Casablanca (Japan)
 - 17 THE POINT, Davy Jones and Micky Dolenz, MCA (America)
 - 18 BEWARE, Barry White, Unlimited Gold (America)
 - 19 DEAL IT OUT, Tom Fogarty, Fantasy (America)
 - 20 DROP DOWN AND GET ME, Del Shannon, Elektra (America)
- Compiled by: HMV, Oxford Street, London W1.

ROCK 'N' ROLL

- SINGLES**
- 1 MY MAN, Dolly Cooper, Ace
 - 2 NEW ORLEANS/QUARTER TO THREE, US Bonds, Ensign
 - 3 PARALYSED, Legendary Stardust Cowboy, Mercury
 - 4 HARBOUR LIGHTS, Elvis Presley, RCA
 - 5 RAINY DAY SUNSHINE, Gene Vincent, Magnum Force
 - 6 YOU AIN'T NOTHING BUT FINE, Rockin' Sydney, Gln
 - 7 BSA, Steve Gibbons, RCA
 - 8 FLIP FLOP & FLY, Joe Turner, Atlantic
 - 9 SHAKY SINGS ELVIS, Shakin' Stevens, EP, Solid Gold
 - 10 CUMBERLAND GAP, Shakin' Pyramids, Virgin
- PICK TO CLICK: HOOTS MOM, Lord Rockingham's XI, Decca
- ALBUMS**
- 1 MILLION DOLLAR QUARTET, Elvis & Jerry Lee, Sun
 - 2 SKIFFLE HITS, The Vipers, One Up
 - 3 ROCK 'N' ROLL, Bobby Darin, Bell
 - 4 BIG BAND SESSIONS 1951, Louis Jordan, Coral
 - 5 ROCK 'N' ROLL, Ruth Brown, Atlantic
 - 6 THE SARGE ROCKS STORY, Various, Ace
 - 7 GOOD SHOW CLASSICS VOL 3, BBC
 - 8 JUBILEE CONCERT, Lonnie Donegan, Dakota
 - 9 BACK IN STYLE, Crickets, MCA
 - 10 RED HOT ROCKABILLY, Various, Warner Brothers
- PICK TO CLICK: TOGETHER AGAIN FOR THE LAST TIME, Eddie Cochran and Gene Vincent, Capitol
- Compiled by: ROLLERCOASTER RECORDS, PO Box 18F, Chessington, Surrey

READER'S CHART

WE ASKED for your chart suggestions, and this week it's a 'Joy Division' chart:

- 1 LOVE WILL TEAR US APART
- 2 ATMOSPHERE
- 3 ISOLATION
- 4 TRANSMISSION
- 5 A MEANS TO AN END
- 6 SHE LOST CONTROL
- 7 DECADES
- 8 HEART AND SOUL
- 9 NEW DANN FEDES
- 10 CEREMONY/24 HOUR/THE ETERNAL (3 WAY TIE)

Chart suggested and compiled by: Big D Radio's 'Other side of the Fence' programme, as presented by John Kenny, Dublin, and a £5 record token goes to him. Send your chart suggestions to 'Reader's Chart', RECORD MIRROR, 40 Long Acree, London W2 (postcards only please).

NIGHTCLUBBING

- 1 PROFILE, Public Image Ltd, Live Double Bootleg
 - 2 POP TONES/CARRERING, Public Image Ltd, Tapa (Live Old Grey Whistle Test)
 - 3 MEGAMIX, Public Image Ltd, 12", Virgin
 - 4 BAD BABY, P.I.L. Metal Box, Virgin
 - 5 THE PUBLIC IMAGE, P.I.L., 7", Virgin
 - 6 DEATH DISCO, P.I.L. Metal Box, Virgin
 - 7 FLOWERS OF ROMANCE, P.I.L., 7", Virgin
 - 8 ONE OF THE LADS, Bollock Brothers, 12", Rare
 - 9 STEPPING STONE, John Lydon, Virgin
 - 10 LIVE IN MOUNT JOY/PRISON/TRIBUTE TO OSCAR WILDE IN ENGLISH PRISON, Lydon/McDonald
 - 11 THE BUNKER, Bollock Brothers, 12", Lydon/McDonald
 - 12 ALBATROSS, P.I.L. Metal Box, Virgin
 - 13 FODERSTOMPP, P.I.L. 1st issue, Virgin
 - 14 LIVE AT THE RAINBOW, P.I.L. Bootleg
 - 15 DRAC'S BACK/FOR YOUR BLOOD, Forthcoming 12", Bollock Brothers
- Compiled by: DAVE ARCHER, KAREBA, 73 Conduit Street (off Regent Street), London W1 (Saturday nights).

REGGAE

- 1 1 IN A RUS A DUS, Sugar Minott, Black Roots
 - 2 4 I WANT TO MAKE IT WITH YOU, Gene Adabambo, Third World
 - 3 HAVE YOU EVER, Denis Brown, Powerhouse
 - 4 JUST ONE MOMENT AWAY, Roddy Thomas, Hawk Eye
 - 5 SHE'S SO FINE, Riot Squad, Extinguish
 - 6 PASS THREE KOUCHI, Mighty Diamond, Music Works
 - 7 DREAMING OF YOUR LOVE, Saffrice, S&S Records
 - 8 MR WALKER, Hugh O'Rianna, Art & Craft
 - 9 I NEED A GIRL TONIGHT, Victor Romero-Evans, Epic
 - 10 LOVE ME TONIGHT, Trevor Walters, Ital
 - 11 IF LEAVING ME IS EASY, Louie Chalmers, Radio Active
 - 12 GIVE ME LOVE, Johnny Osbourne, D-Roy
 - 13 ONE DRAW, Rita Marley, Tuff Gon
 - 14 GHETTO QUEEN, John Holt, Creole
 - 15 NEVER MY LOVE, Sugar Minott, RCA
 - 16 LET'S MAKE LOVE, Investigators, Love Birds
 - 17 CHIP-IN, Wayne Jarrett, Greensleeves
 - 18 MEN CRY TOO, Behara, Mass Media Music
 - 19 ONCE A VIRGIN, Eek-A-Mouse, Joe Gibbs Label
 - 20 WAITING, Simple City, King & City
- Compiled by: INNER CITY RECORDS, Battersea Rise, London SW11.

VIDEO

- 1 QUEEN - GREATEST FLIX, EMI
 - 2 PINK FLOYD LIVE AT POMPEII, Spectrum
 - 3 ROCK FLASHBACK - DEEP PURPLE, BBC/3M
 - 4 THE JAZZ SINGER, EMI
 - 5 CLIFF RICHARD & THE SHADOWS - THANK YOU VERY MUCH, EMI
 - 6 KATE BUSH LIVE AT HAMMERSMITH ODEON, EMI
 - 7 PAUL McCARTNEY & WINGS ROCKSHOW, EMI
 - 8 TOYAH AT THE RAINBOW, BBC/3M
 - 9 XANADU, CIC
 - 10 THE TUBES VIDEO, EMI
 - 11 JAILHOUSE ROCK, CBS/MGM
 - 12 ELO LIVE IN CONCERT, VCL
 - 13 ELTON JOHN IN CENTRAL PARK, VCL
 - 14 ELVIS THE KING OF ROCK 'N' ROLL, World of Video 2000
 - 15 SLIPSTREAM - JETHRO TULL, Chrysalis
 - 16 WOODSTOCK, Warner Bros.
 - 17 ABA MUSIC SHOW VOLUME II, InterVision
 - 18 ALICE COOPER IN CONCERT, Magnetic Video
 - 19 THE JAMES BROWN STORY, JVC
- Compiled by: HMV, Oxford Street, London W1.

CHART FILE

A YEAR on from the release of their last single, Queen have returned to the chart. 'Under Pressure', their collaborative effort with David Bowie burst onto the chart at number eight last week. More of a duet than a duet, it's the second highest debuting single of Queen's hit-laden career, surpassed only by 'Somebody To Love' which made No. 4 first week out. Debut positions can of course be misleading. 'Bohemian Rhapsody' made the least auspicious start of all Queen's 18 hit singles and one EP, but went on to become their biggest ever hit, selling over a million copies in the UK alone.

To herald the arrival of 'Under Pressure' in the singles chart, Queen's 'Greatest Hits' sailed to the top of the album chart. It's the tenth of the group's 11 LPs to secure a Top Ten place and the fourth to go all the way to number one. An appropriate moment to grant the wishes of several readers requesting a Queen discography methinks. Catalogue numbers and highest chart positions are in brackets.

SINGLES: July 1973 / KEEP YOURSELF ALIVE / Son And Daughter (EMI 2036, did not make chart); February 1974 / SEVEN SEAS OF RHYME / See What A Fool I've Been (EMI 2121, No. 10); October 1974 / KILLER QUEEN / Flick Of The Wrist (EMI 229, No. 2); January 1975 / NOW I'M HERE / Lily Of The Valley (EMI 2256, No. 1); October 1975 / BOHEMIAN RHAPSODY / I'm In Love With My Car (EMI 2375, No. 1); May 1976 / YOU'RE MY BEST FRIEND / 39 (EMI 2424, No. 7); November 1976 / SOMEBODY TO LOVE / White Man (EMI 2585, No. 2); March 1977 / TIE YOUR MOTHER DOWN / You And I (EMI 2593, No. 3); May 1977 / QUEEN'S FIRST EP (Tracks: Good Old Fashioned Lover Boy / Death On Two Legs (Dedicated To...)) / Tenement Funster / White Queen (As It Began) (EMI 2623, No. 17); October 1977 / WE ARE THE CHAMPIONS / We Will Rock You (EMI 2708, No. 2); February 1978 / SPREAD YOUR WINGS / Sheer Heart Attack (EMI 2757, No. 34); October 1978 / BICYCLE RACE / FAT BOTTOMED GIRLS (EMI 2870, No. 11); January 1979 / DON'T STOP ME NOW / In Only Seven Days (EMI 2910, No. 9); June 1979 / LOVE OF MY LIFE (Live) / Now I'm Here (Live) (EMI 2959, No. 53); October 1979 / CRAZY LITTLE THING CALLED LOVE / We Will Rock You (Live) (EMI 5001, No. 2); January 1980 / SAVE ME / Let Me Entertain You (Live) (EMI 5022, No. 11); May 1980 / PLAY THE GAME / A Human Body (EMI 5076, No. 14); August 1980 / ANOTHER ONE BITES THE DUST / Dragon Attack (EMI 5102, No. 7); November 1980 / FLASH / Football Fight (EMI 5128, No. 12); November 1981 / UNDER PRESSURE (with David Bowie) / Soul Brother (EMI 5250).

ALBUMS: July 1973 / QUEEN (EMC 3008, No. 24); April 1974 / QUEEN II (EMA 767, No. 5); November 1974 / SHEER HEART ATTACK (EMC 3061, No. 2); December 1975 / A NIGHT AT THE OPERA (EMT 103, No. 1); December 1976 / A DAY AT THE RACES (EMT 104, No. 1); October 1977 / NEWS OF THE WORLD (EMA 784, No. 4); November 1978 / JAZZ (EMA 788, No. 2); June 1979 / LIVE KILLERS (EMSP 330, No. 3); June 1980 / THE GAME (EMA 795, No. 1); December 1980 / FLASH (EMC 3351, No. 10); October 1981 / GREATEST HITS (EMTV 30, No. 1).

The Four Seasons remain the all-time 'Let's Hang On' chart champs despite the efforts of Barry Manilow who spent several days perfecting the 28 vocal overdubs to be found on his version of the Denny Randel, Sandy Linzer and Bob Crews classic. The Four Seasons took the song to No. 4 in 1965. Four years later Johnny Johnson & The Bandwagon could only reach No. 36 with a fairly limp rendition. Last year Darts' markedly better version of 'Let's Hang On' peaked at No. 11, one placed higher than Manilow managed.

From Basildon, Mark Willems writes "For many years I've been collecting records adapted from television advertising jingles. For example, I have the New Seekers' 'I'd Like To Teach The World To Sing' which was originally used on a Coca-Cola commercial, and 'Jasns On' by David Dundas, a different version of which was used to advertise Brutus Jeans.

"For some time I've been trying to locate a recording of the jingle used by British Leyland in their Superdial TV and radio campaign of a couple of years ago. Enquiries to other publications have remained unanswered and Leyland's publicity office draw a blank. You're my last hope."

Two weeks ago I'd have been unable to help but by one of those incredible strokes of fate a few days before Mark's letter arrived I received a copy of Warwick Records' new 'Discos Erotica' LP. The album contains songs from porn king Paul Raymond's 'Erotica' movie starring Brigitte Lahaie and Diana Cochrane. Familiar hits by Quincy Jones, Odyssey, Donna Summer, Shalamar, Dr Hook and Brothers Johnson are interspersed with specially recorded contributions from Kara Noble, Bob Saker and Paul Raymond's daughter, Debbie.

Amongst the songs Debbie performs is 'You And I', lyrically different but melodically identical to the Leyland jingle. 'Discos Erotica' has already made the album chart and thus shouldn't be difficult for Mark, or indeed anyone else, to find.

Ireland's top 30 this week illustrates quite nicely the republic's continuing refusal to follow British tastes blindly. Local artists are well represented, and Americans Christopher Cross and Joey Scarbury are enjoying hits denied to them in Britain. The chart: (1) Dave Stewart & Barbara Gaskin, 2(4) Squeeze, 3(7) Police, 4(3) Altered Images, 5(5) Elvis Costello, 6(2) Shakin' Stevens, 7(8) Tweets, 8(9) Manilow, 9(6) Furyes & Davey Arthur, 10(13) Rod Stewart, 11(12) B. A. Robertson & Maggie Bell, 12(30) Julio Iglesias, 13(-) Queen & David Bowie, 14(19) Orchestral Manoeuvres In The Dark, 15(11) Laurie Anderson, 16(21) Jam 17(16) Ottawan, 18(-) Four Tops, 19(15) Godley & Creme, 20(10) U2 (Gloria), 21(-) Joey Scarbury, 22(16) ELO, 23(22) Crack (Craig), 24(17) Toyah, 25(14) Adam & Jack, 26(20) Hum & Sauer, 27(-) Glen Curtin & Debbie (on The Radio), 28(24) Bagatelle (Love Is The Reason), 29(23) Madness, 30(29) Christopher Cross... ALAN JONES

YESTERYEAR

ONE YEAR AGO (November 15, 1980)

- 1 THE TIDE IS HIGH, Blondie
- 2 WOMAN IN LOVE, Barbara Streisand
- 3 SPECIAL BREW, Bad Manana
- 4 I COULD BE SO GOOD FOR YOU, Dennis Waterman
- 5 WHAT YOU'RE PROPOSING, Status Quo
- 6 FASHION, David Bowie
- 7 DOG EAT DOG, Adam and The Ants
- 8 ENOLA GAY, Orchestral Manoeuvres in the Dark
- 9 NEWER LOWER LIKE THIS BEFORE, Stephanie Mills
- 10 IF YOU'RE LOOKING FOR A WAY OUT, Odyssey

FIVE YEARS AGO (November 20, 1975)

- 1 IF YOU LEAVE ME NOW, Chicago
- 2 YOU MAKE ME FEEL LIKE DANCING, Leo Sayer
- 3 UNDER THE MOON OF LOVE, Showaddywaddy
- 4 MISSISSIPPI, Pussycat
- 5 IF NOT YOU, Dr Hook
- 6 HURT, The Manhattan
- 7 SUBSTITUTE, The Who
- 8 DON'T TAKE AWAY THE MUSIC, Tavares
- 9 PLAY THAT FUNKY MUSIC, Wild Cherry
- 10 COULDN'T GET IT RIGHT, Climax Blues Band

TEN YEARS AGO (November 25, 1971)

- 1 COZ I LUV YOU, Slade
- 2 TILL, Tom Jones
- 3 JOHNNY REAR, The Pilgrits
- 4 MAGGIE MAE, Rod Stewart
- 5 I WILL RETURN, Springwater
- 6 THE BANKS OF THE OHIO, Olivia Newton-John
- 7 GYPSIES, TRAMPS AND THIEVES, Cher
- 8 JEPSTER, T. Rex
- 9 TIRED OF BEING ALONE, Al Green
- 10 THE NIGHT THEY DROVE OLD DIXIE DOWN, Joan Baez

FIFTEEN YEARS AGO (November 19, 1965)

- 1 GOOD VIBRATIONS, The Beach Boys
- 2 SEMI DETACHED SUBURBAN MR JAMES, Manfred Mann
- 3 BEACH OUT I'LL BE THERE, The Four Tops
- 4 GIMME SOME LOVING, The Spencer Danis Group
- 5 HOLY COW, Lee Dorsey
- 6 STOP STOP STOP, The Hollies
- 7 HIGH TIME, Paul Jones
- 8 HOLY COW, Lee Dorsey
- 9 STOP STOP STOP, The Hollies
- 10 I CAN'T CONTROL MYSELF, The Trogs
- 11 I WANNA CARPENTER, Bobby Darin
- 12 GREEN GREEN GRASS OF HOME, Tom Jones

TWENTY YEARS AGO (November 18, 1961)

- 1 HIS LATEST FLAME, Elvis Presley
- 2 WALKIN' BACK TO HAPPINESS, Helen Shapiro
- 3 TAKE GOOD CARE OF MY BABY, Bobby Vee
- 4 BIG BAD JOHN, Jimmy Dean
- 5 WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART, Cliff Richard
- 6 THE TIME HAS COME, Adam Faith
- 7 TAKE FIVE, Dave Brubeck
- 8 THE BIG JACK, Ray Charles
- 9 MOON RIVER, Danny Williams
- 10 TOWER OF STRENGTH, Frankie Vaughan

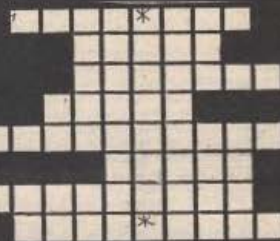
TWENTY FIVE YEARS AGO (November 17, 1955)

- 1 JUST WALKIN' IN THE RAIN, Johnny Ray
- 2 WOMAN IN LOVE, Frankie Laine
- 3 HOUND DOG, Elvis Presley
- 4 MY PRAYER, The Platters
- 5 MORE, Jimmy Young
- 6 GREEN DOOR, Frankie Vaughan
- 7 WHEN HEAVEN GAVE UP THE RUMBA, Mitchell Torok
- 8 RIP IT UP, Little Richard
- 9 ROCKIN' THROUGH THE RYE, The Four Tops
- 10 GREEN DOOR, Jim Lowe

PUZZLES

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

POP-A-GRAM



Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column reveals someone who is angry in Epic. Remember the clues are in the correct order, you have to decide what the grid order is. Just imagine! He wanted money for his woman to watch wheels (1, 8). After piercing my barmy lobe I could hear reggae better (3, 6). On the boozers' gin match you'd spot a no. 1 prince (9), and on that same Gin St. you'd see a P.C. (5). The swing swings to and fro for Paul (5). Send Sam to find these seven (7). That backward soul record needs writing out and doubling up (3). Boy let Bob for this Irish red (3, 8).

X-WORD



ACROSS
 1 Celebration for Clare (5, 8)
 4 Patsy hit (3, 4)
 6 Dean's sound like a hit for Phil Collins (1, 8, 5)
 10 Paul's former partner (3)
 11 The Night Porter Awaits for me (4, 7)
 12 Elvis Presley classic (2, 3, 5)
 15 Recent Jim hit (2, 4)
 17 See J Down
 20 Cliff label (1, 1)
 21 1972 Blue Mink hit (5)
 22 Mr. Russell (4)
 23 Female singer (3)

DOWN
 1 What's Hazel doing at the end of that rope? (7, 5)
 2 Acquaintance of Julian (10, 6)
 3 Night Fever hit (5, 4)
 4 They feature Paul Carrack (3)
 5 Statistical remainder (2, 3, 3)
 7 & 8 Across: 1971 Doors LP (1, 1, 3)
 9 Shania hit from 1973 (5)
 10 1978 Rocky Music hit (5, 4)
 11 The Stray Cats boy (7)
 12 A Police record (2, 8)
 13 See 17 Down
 14 & 15 Down: Fear Of Music follow up (1, 2, 5)
 16 Mellow (1, 1, 1, 1) Dog (5)

SOLUTION TO LAST WEEK'S X-WORD
ACROSS
 1 Fear Of Music, 2 Janis, 3 Under Four Thumb, 4 Dyanne, 5 Get Happy, 6 The Black Album, 7 The Dance, 8 Dance, 9 On The, 10 Devs, 11 Metal Box, 12 All Mod Cons, 13 Juice, 14 Leo, 15 Tom Dury

DOWN
 1 Flux Of Pink Indians, 2 Naddy Holder, 3 Rory Gallagher, 4 Jim Capaldi, 5 I Got You, 6 Rose Tattoo, 7 Chequered, 8 Bank Robber, 9 Tonic, 10 Roxanne, 11 Radio, 12 Yalls, 13 Moon, 14 Andy, 15 Sam

SOLUTION TO LAST WEEK'S POP-GRAM (in order of puzzle)
 1 Superstars, 2 Ringo Starr, 3 Hollies, 4 Rainbow, 5 Beach Boys, 6 Beatles, 7 Down Power.

LAST WEEK'S WINNER: Colin Doren, 11 Birkenhead Avenue, South Norwood, London SE15 4NL.

Remember, you have to complete both the X-Word and Pop-gram to qualify to win an album. Send your completed entry to: X-Word / Pop-gram, Record Mirror, 40 Long Acre, London WC2E 9JF.

Name

Address

US ALBUMS

- 1 2 4, Foreigner, Atlantic
- 2 1 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 3 4 GHOST IN THE MACHINE, Police, A&M
- 4 3 ESCAPE, Journey, Columbia
- 5 5 NINE TONIGHT, Bob Seger And The Silver Bullet Band, Capitol
- 6 10 RAISE, Earth, Wind & Fire, ARC/Columbia
- 7 8 BELLA DONNA, Stevie Nicks, Modern Records
- 8 6 PRIVATE EYES, Daryl Hall And John Oates, RCA
- 9 7 ABACAB, Genesis, Atlantic
- 10 8 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 11 11 PRECIOUS TIME, Pat Benatar, Chrysalis
- 12 12 PHYSICAL, Olivia Newton-John, MCA
- 13 15 SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 14 16 IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
- 15 18 EXIT STAGE LEFT, Rush, Mercury
- 16 18 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 17 12 SONGS IN THE ATTIC, Billy Joel, Columbia
- 18 26 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 19 19 NEVER TOO MUCH, Luther Vandross, Epic
- 20 20 BEAUTY AND THE BEAT, The Go-Go's, I.R.S.
- 21 23 CONTROVERSY, Prince, Warner Bros
- 22 23 GREATEST HITS, Queen, Elektra
- 23 24 ALLIED FORCE, Triumph, RCA
- 24 22 DON'T SAY NO, Billy Squier, Capitol
- 25 18 STREET SONGS, Rick James, Gordy
- 26 17 THE MANY FACETS OF ROGER, Roger, Warner Bros
- 27 21 TIME EXPOSURE, Little River Band, Capitol
- 28 28 WORKING CLASS DOG, Rick Springfield, RCA
- 29 17 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 30 31 FEELS SO RIGHT, Alabama, RCA
- 31 23 NEW TRADITIONALISTS, Davy, Warner Bros
- 32 30 IT'S TIME FOR LOVE, Teddy Pendergrass, P.R.
- 33 43 CIRCLE OF LOVE, The Steve Miller Band, Capitol
- 34 32 ARTHUR THE ALBUM, Soundtrack, Warner Bros
- 35 45 THE BEST OF BLONDIE, Blondie, Chrysalis
- 36 35 HI INFIDELITY, Reo Speedwagon, Epic
- 37 28 TONIGHT, The Four Tops, Casablanca
- 38 33 HEAVY METAL, Soundflash, Full Moon/Ayllum
- 39 52 FREEZE-FRAME, The J. Geils Band, EMI-America
- 40 44 ALL THE GREATEST HITS, Diana Ross, Motown
- 41 50 LAW AND ORDER, Lindsey Buckingham, Ayllum
- 42 41 THE ONE THAT YOU LOVE, Air Supply, Arista
- 43 34 PIRATES, Rickie Lee Jones, Warner Bros
- 44 — TONIGHT I'M YOURS, Rod Stewart, Warner Bros
- 45 45 INSIDE YOU, The Isley Brothers, T-Neck
- 46 47 SHOW TIME, Steve, Cotillion
- 47 42 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 48 — DIARY OF A MADMAN, Ozzy Osbourne, Jet
- 49 49 GIVE THE PEOPLE WHAT THEY WANT, The Kinks, Arista
- 50 54 TORCH, Carly Simon, Warner Bros
- 51 13 SOLD GROUND, Ronnie Laws, Liberty
- 52 12 HOLLIGANS, The Who, MCA
- 53 19 DISCIPLINE, King Crimson, Warner Bros
- 54 72 GET LUCKY, Loverboy, Columbia
- 55 — BEST OF THE DOOBIES, VOL II, The Doobie Brothers, Warner Bros
- 56 16 THE DUDE, Quincy Jones, A&M
- 57 16 IN THE POCKET, The Commodores, Motown
- 58 — ALMOST BLUE, Elvis Costello & The Attractions, Columbia
- 59 27 ENDLESS LOVE, Soundtrack, Mercury
- 60 43 THIS IS THE WAY, Quarterflash, Bama, MCA
- 61 41 STEP BY STEP, Eddie Rabbit, Elektra
- 62 13 GREATEST HITS, Kenny Rogers, Liberty
- 63 15 FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, Columbia
- 64 17 PARADISE THEATRE, Sly, A&M
- 65 — LIVING EYES, See Gees, RSO
- 66 18 GREATEST HITS, The Doors, Elektra
- 67 — THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
- 68 68 WATTS IN A TANK, Diesel, Regency
- 69 — QUARTERFLASH, Quarterflash, Geffen
- 70 — AS FAR AS SIAM, Bad Rider, Capitol
- 71 71 TOO LATE THE HERO, Julie Entwistle, Alco
- 72 55 WILLIE NELSON'S GREATEST HITS AND SOME THAT WILL BE, Willie Nelson, Columbia
- 73 25 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 74 75 THE TIME, The Time, Warner Bros
- 75 — CRAZY FOR YOU, Earl Klugh, Liberty

US SINGLES

- 1 3 PHYSICAL, Olivia Newton-John, MCA
- 2 1 PRIVATE EYES, Daryl Hall & John Oates, RCA
- 3 4 WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
- 4 2 START ME UP, The Rolling Stones, Rolling Stones Records
- 5 7 HERE I AM, Air Supply, Arista
- 6 8 TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger & The Silver Bullet Band, Capitol
- 7 8 THE NIGHT OWLS, Little River Band, Capitol
- 8 12 EVERY LITTLE THING SHE DOES IS MAGIC, The Police, A&M
- 9 9 ARTHUR'S THEME, Christopher Cross, Warner Bros
- 10 16 THE THEME FROM HILL STREET BLUES, Mike Post Featuring Larry Carlton, Elektra
- 11 13 OH NO, Commodores, Motown
- 12 14 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 13 8 I'VE DONE EVERYTHING FOR YOU, Rick Springfield, RCA
- 14 11 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 15 19 YOUNG TURKS, Rod Stewart, Warner Bros
- 16 18 THE OLD SONGS, Barry Manilow, RCA
- 17 17 JUST ONCE, Quincy Jones Featuring James Ingram, A&M
- 18 23 LET'S GROOVE, Earth, Wind & Fire, Columbia
- 19 24 TROUBLE, Lindsey Buckingham, Ayllum
- 20 15 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 21 25 LEATHER AND LACE, Stevie Nicks with Don Henley, Modern
- 22 27 HARDER MY HEART, Quarterflash, Geffen
- 23 24 YESTERDAY'S SONGS, Neil Diamond, Columbia
- 24 26 DON'T STOP BELIEVIN', Journey, Columbia
- 25 28 SAULALITO SUMMERBRIGHT, Diesel, Regency
- 26 30 OUR LIPS ARE SEALED, The Go-Go's, IRS
- 27 28 TAKE MY HEART, Kool & The Gang, De-Lite
- 28 31 MY GIRL, Chilliwack, Millennium
- 29 33 THE SWEETEST THING, Juice Newton, Capitol
- 30 32 NO REPLY AT ALL, Genesis, Atlantic
- 31 36 HEART LIKE A WHEEL, The Steve Miller Band, Capitol
- 32 38 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 33 16 FOR YOUR EYES ONLY, Sheena Easton, Liberty
- 34 39 STEAL THE NIGHT, Stevie Woods, Cotillion
- 35 37 NEVER TOO MUCH, Luther Vandross, Epic
- 36 29 HARD TO SAY, Dan Fogelberg, Full Moon/Epic
- 37 48 I WANT YOU, Chris Christian, Boardwalk
- 38 21 ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
- 39 48 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 40 44 POOR MAN'S SON, Survivor, Scotti Brothers
- 41 56 CENTERFOLD, The J. Geils Band, EMI-America
- 42 63 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
- 43 48 TWILIGHT, ELO, Jet
- 44 32 I WOULDN'T HAVE MISSED Ronnie Milsap, RCA
- 45 52 COMIN' IN AND OUT OF YOUR LIFE, Barbra Streisand, Columbia
- 46 22 SAY GOODBYE TO HOLLYWOOD, Billy Joel, Columbia
- 47 35 STEP BY STEP, Eddie Rabbit, Elektra
- 48 41 SUPER FREAK, Rick James, Gordy
- 49 68 COOL NIGHT, Paul Davis, Arista
- 50 52 SHE'S A BAD MAMA JAMA, Carl Carlton, 25th Century-Fox
- 51 43 ATLANTA LADY, Marty Balin, EMI-America
- 52 45 STOP DRAGGIN' MY HEART AROUND, Stevie Nicks w/Tom Petty & The Heartbreakers, Modern
- 53 65 WRACK MY BRAIN, Ringo Starr, Boardwalk
- 54 66 UNDER PRESSURE, Queen & David Bowie, Elektra
- 55 46 PROMISES IN THE DARK, Pat Benatar, Chrysalis
- 56 38 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 57 51 MAGIC POWER, Triumph, RCA
- 58 68 CASTLES IN THE AIR, Don Mean, Millennium
- 59 78 SOMEONE COULD LOSE A HEART TONIGHT, Eddie Rabbit, Elektra
- 60 71 MORE THAN JUST THE TWO OF US, Snaker, Handshake
- 61 53 WHO'S CRYING NOW, Journey, Columbia
- 62 54 SET YOUR HEART ON ME, Johnny Lee, Full Moon/Ayllum
- 63 75 LIVING EYES, See Gees, RSO
- 64 64 I'M JUST TOO SHY, Jermaine Jackson, Motown
- 65 65 WHEN SHE DANCES, Joey Scarbury, Elektra
- 66 73 THE COWBOY AND THE LADY, John Denver, RCA
- 67 67 PAY THE DEVIL, The Knack, Capitol
- 68 77 TALKING OUT OF TURN, The Moody Blues, Threshold
- 69 79 WORKING FOR THE WEEKEND, Loverboy, Columbia
- 70 74 CONTROVERSY, Prince, Warner Bros
- 71 68 ALLEN, Atlanta Rhythm Section, Columbia
- 72 37 URGENT, Foreigner, Atlantic
- 73 38 HOLD ON TIGHT, ELO, Jet
- 74 60 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 75 91 IN THE DARK, Billy Squier, Capitol

US SOUL

- 1 2 TAKE MY HEART, Kool & The Gang, De-Lite
- 2 3 LET'S GROOVE, Earth Wind & Fire, ARC/Columbia
- 3 4 CONTROVERSY, Prince, Warner Bros
- 4 5 I HEARD IT THROUGH THE GRAPEVINE, Roger, Warner Bros
- 5 6 NEVER TOO MUCH, Luther Vandross, Epic
- 6 5 GET IT UP, The Time, Warner Bros
- 7 10 OH, NO, The Commodores, Motown
- 8 10 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 9 9 SHAP SHOT, Steve, Cotillion
- 10 11 INSIDE YOU, Isley Brothers, T-Neck
- 11 16 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 12 12 JUST ONCE, Quincy Jones, A&M
- 13 18 PULL FANCY DANCER PULL, One Way, MCA
- 14 7 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 15 3 ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- 16 18 SHE DON'T LET NOBODY, Curtie Meyfield, Boardwalk
- 17 18 SHE'S A BAD MAMA JAMA, Carl Carlton, 25th Century
- 18 19 TAKE MY LOVE, Melba Moore, EMI
- 19 21 SOMETHING ABOUT YOU, Ebony Wash, Capitol
- 20 18 SHARING THE LOVE, Rufus With Chaka Khan, MCA

US DISCO

- 1 1 CONTROVERSY/LET'S WORK, Prince, Warner Bros
- 2 4 CAN YOU MOVE, Modern Romance, Atlantic
- 3 3 MENERGY/I WANNA TAKE YOU HOME, Patrick Cowley
- 4 2 DO YOU LOVE ME, Patii Austin, Owest/Warner
- 5 5 WALKING INTO SUNSHINE, Central Line, Mercury
- 6 5 WORDY RAPPINHOOD/GENIUS OF LOVE, Tom Tom Club, Sire/Warner Bros
- 7 7 MONY MONY, Billy Idol, Chrysalis
- 8 11 LET'S GROOVE, Earth, Wind & Fire, Columbia
- 9 13 MAGIC NUMBER, Herbie Hancock, Columbia
- 10 5 LET'S START II DANCE AGAIN, Bobanovic Featuring Dr Perri Johnson, Phase II
- 11 18 HAPPY DAYS/TEE'S HAPPY, North End featuring Michella Wallace, Emergency
- 12 10 HUPENDI MUZIKI WANGUJI, KID, Sam
- 13 9 NEVER TOO MUCH, Luther Vandross, Epic
- 14 19 HOMOSAPIENS, Pete Shelley, Geaclic
- 15 26 TAKE MY LOVE, Melba Moore, EMI
- 16 27 YOU CAN/FIRE IN MY HEART, Madleen Kane, Chaleit
- 17 14 YOU'RE THE ONE/DISCO KICKS, Boystown Gang, Moby Die Records
- 18 24 GIVE IT TO ME, Conquest, Prelude
- 19 18 R.R. EXPRESS, Rose Royce, Whitfield
- 20 20 ROCK YOUR WORLD, Weeks & Co., Chaz Ro/Brasilia Dlat

WE'RE ALL sick of Adam and the Ants, right? So this week we're going to get it out of our systems. Ok. So no more Ant correspondence after this ...

Slag

SO, JOHN Shearlaw didn't think much of the new Adam and the Ants LP. Well, it didn't come as much of a shock really after all the Ants are never given good reviews by so called music writers. (Ever thought that this might be because the Ants are so boring). Just because they're different and they appeal to a wider range of people, (only wider in the same sense of old Walrus Marco), they're classed as the biggest all-time losers. What ever type of music they did it wouldn't be liked by the music press because once you've slagged a band off once you have to keep it up, don't you? And so what if Marco is a bit overweight (understatement of the century), if he was skinny you'd moan about that too.

And of course, good old Greta snipe had to get her bit in again. I thought one week without mentioning them was too good to last. So to Greta snipe (stupid bitch) and John Shearlaw (prat) if you can't write anything good about the Ants don't write anything at all, just leave them alone. Yours, Mark Herron, Portsmouth, Hants.

•We'll leave them alone just as soon as they leave us alone.

Ridicule

SO WE got the sarcasm, the "wit", the ridicule that I'm sure most Ant fans knew would follow the release of 'Prince Charming'. Apart from the dull predictability of the review, you had to slag him off didn't you, he snubbed your paper. I was amazed to see the review was done by John Shearlaw, a man who you've admitted is pushing 40 (staff break out in hysterics). Adam and the Ants are predominately a teenage (except for Adam who is pushing 30) band, therefore to give this review to someone two generations removed is quite ridiculous.

However I'm sure Adam and the Ants and his followers will pay little (if any) attention to your empty ranting, after all "Ridicule is nothing to be scared of". Steve Foxon, Tottenham, London

•If that were the case, po-faced little morons like you wouldn't feel moved to write and protest. Anyway, John Shearlaw might be 41 but that doesn't mean he's completely deaf - yet. Bet he wishes he was after listening to that rubbish.

Loony

I AM writing to say what I think of Adam Ant: he is a cretin, a sissy, vulgar, crackpot, a dunce, a wet-drop, silly, very stupid, a moron, an idiot, a crank, raving lunatic, dreary, boring, loony, painful, graceless, a nut, a mental case, a thickhead and a nitwit, a nincompoop, a muttonhead, a dope, a driveller, a dumb-bell, a maniac and he's a total failure. He sings a load of rubbish and his music is

unoriginal, foul, awful, degrading, obscene, dreadful, horrible, ghastly, uncouth, non-professional, sickening and tasteless. I Fisher, Orpington, Kent.

•You don't like him much do you?

Bitch

TO THE bitch (alias Greta snipe) At first I couldn't understand why you call and abuse such an excellent group as Adam and the Ants. Then the penny dropped with a name like Greta (snigger, snigger), you must be a middle-aged grump (possibly even older). You're just jealous of sexy Adam (and his ants). Why don't you stick to Mary O'Hara or Barry Manilow (ha ha). They're more your scene. Just 'cos Adam's got more commercialised recently doesn't mean his music's any worse (it couldn't get any worse). Let's just see who's LP will go straight to number one. A Greta Snipe hater.

•And leave poor Marco alone too!

Green

JEALOUSY NEVER fails to bring out the vindictive, malicious side of people, and John Shearlaw's so-called review of the new Adam and the Ants album was an apt example of one suffering from this affliction.

Fair enough, he considered every song on the album - that is just evidence that he either has plain bad taste or that his hearing is impaired. When he started attacking the gatefold album sleeve which cannot be surpassed in excellence especially where the superlative appearance of the band are concerned, his feeling of envy became all too clear.

As for Greta Snipe, her comments on Marco were altogether as cruel and unkind that it made me sick to the pit of my stomach. (Oh, isn't life tragic?). I have enjoyed your music paper for some time but perhaps it's time for me to move on to another now, as if you are going to print material at the expense of human beings feelings, I for one am not going to subscribe to it.

I don't suppose you'll print this letter, as since Adam withdrew his advertising from your paper you've not printed any letters in the group's defence and there have definitely been enough occasions where defence has been called for.

Nevertheless perhaps you'd give John Shearlaw and his cronies a piece of advice as advocated by Shakespeare, "Beware of Jealousy, it is the green eye monster which doth mock the meat it feeds on."

Sabina, Selma and Tanya Malik, Osterley, Middlesex.

•You over sensitive wallies. Don't bore us with your O-level quotes and theses on jealousy. John Shearlaw's a very handsome man for his age and would never be jealous of a stunted little freak like Adam Ant.

Pompous bore

SINCE WE are nearing the end of 1981, we will soon be filling in synchrostatic little polls on the pop business. So how about an alternative, ie 'The Golden Sicking

HOW DO I LOOK?



Awards', to feature such categories as:

- 1 Male singer most likely to cause impotence / frigidity.
 - 2 Female singer most likely to cause impotence / frigidity.
 - 3 Group most likely to make you puke.
 - 4 Single best used as a frisbee.
 - 5 Album best given as a gift to people you don't like.
 - 6 DJ you most want to develop laryngitis.
 - 7 Video which causes the most insomnia.
 - 8 Person most overdue euthanasia.
 - 9 Group most overdue retirement.
 - 10 Most pompous bore of 1981.
 - 11 Most nauseating hype of 1981.
 - 12 Most embarrassingly failed effort to be sexy of 1981.
- Garbo Snipe, Bangor.

•I've got another category. Most boring letter of the year.

No Nolans

DON'T YOU think it's about time we had a colour photograph of the Nolans in your magazine. Mark Crummock, Sheffield.

•No.

It'll pass

I AM a very keen Duran Duran fan. K. Robinson, Willington, West Durham.

•Well never mind, you'll grow out of it.

Grovel a go go

BEE GEES and Gillan both on the front cover and both give the same amount of space? Am I really reading a British music paper?

Congratulations, RM has shown itself to be above the rest of the music press. You keep your musical opinions where they belong, on the

review pages, and don't let them interfere with the rest of the paper.

After all, the main purpose of your paper is to give news and information regardless of whether you like or dislike a particular artist or form of music.

You may have lost a few readers by printing that excellent centre spread interview with the Bee Gees and that good review of 'Living Eyes' but in doing so you have probably gained the respect of countless others, including myself.

Thanks again for the Bee Gees exclusive! Zia Ahmad, Balham, London.

•Naturally we receive millions of these letters each week but can only print one or two because they're so snivelling, I mean nice.

ROCK Times

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GAMBACCINI
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1. STARGAZER
2. KILL THE KING
3. A LIGHT IN THE BLACK

SIDE THREE

1. SINCE YOU BEEN GONE
2. 16TH CENTURY GREENSLEEVES
3. CATCH THE RAINBOW
4. THE EYES OF THE WORLD

SIDE FOUR

1. I SURRENDER
2. GATES OF BABYLON
3. CAN'T HAPPEN HERE
4. STARSTRUCK

