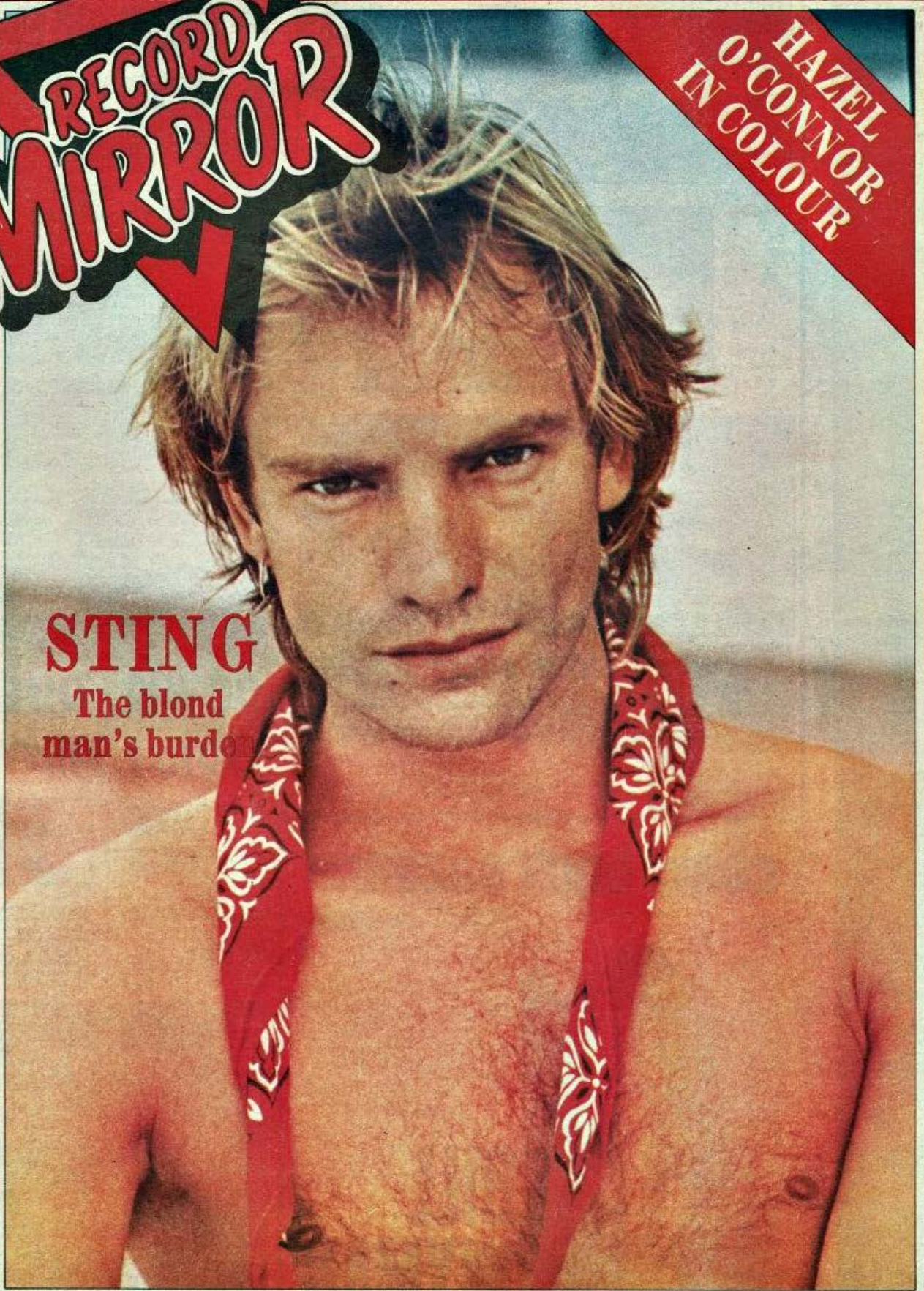


ALTERED IMAGES

RECORD
MIRROR

HAZEL
O'CONNOR
IN COLOUR



STING
The blond
man's burden

ELVIS COSTELLO SONGWORDS

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HUMAN LEAGUE



LINX



DEPECHE MODE

RECORD MIRROR

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

Jam start again

THE JAM break their recording silence this month with a new single entitled 'Absolute Beginners'.

The song, written by Paul Weller, is released on October 16 and backed by another new number 'Tales From The Riverbank'.

But there are still no plans for the trio to tour, although they are currently in the studios working on a new album. It will mark a change of producer from normal studio man Vic Coppermith - Heaven, with Pete Wilson taking the controls.

come back suzanne

New Single



BILL WYMAN

LINX, MODE AND LEAGUE

BRITAIN'S TOP superstar bands Linx, Human League and Depeche Mode all take on tours this autumn.

And the three chartbusters bring out new albums to coincide with their live dates.

● **LINX** take on their first ever live appearance in November and December — as RECORD MIRROR exclusively revealed back in July. The band WILL play three nights at the London Dominion Theatre on December 4, 5 and 6 and they WILL play Edinburgh on November 26, as Record Mirror announced.

The tour kicks off at Ipswich Gaumont on November 20, Oxford New Theatre 21, Southampton Gaumont 22, Bristol Colston Hall 23, Sheffield Lycaum 24, Leeds University 25, Nottingham Rock City 26, Manchester Apollo 27, Edinburgh Playhouse 28, Liverpool Empire 30, Birmingham Odeon December 1, Brighton Dome 2, London Dominion 4, 5 and 6.

All tickets are available now except Bristol when they go on sale on October 23 and London, available on October 11.

The band — currently in the charts with 'So This Is Romance' — bring out their second album on October 23. It is entitled 'Go Ahead' and includes the single.

● **HUMAN LEAGUE** play 16 dates around the country in November and December.

The band, whose new single 'Open Your Heart' is released this week, bring out a new album on October 16 entitled 'Dare'.

Live dates kick off at the Glasgow Apollo on November 20. Then: Edinburgh Playhouse 21, Lancaster University 22, Coventry Apollo 24, Bradford St George's Hall 25, Sheffield Lycaum 26 and 27, Manchester Apollo 29, Birmingham Odeon 30, Southampton Gaumont December 2, Liverpool Royal Court 3 and 4, London Rainbow 5 and 6, Aylesbury Friars 8, Ipswich Gaumont 9, Guildford Civic Hall 10, Brighton Dome 11 and Derby Assembly Rooms 12.

● **DEPECHE MODE** are also taking on their first ever "proper tour". The band, who have rushed to stardom over the past year take on 13 dates throughout next month.

And a new album including their 'Can't Get Enough' and 'New Life' hits comes out in November. Entitled 'Speak And Spell', it will also include a vocal version of 'Any Second Now'.

Live dates are: Newcastle University October 31, Edinburgh Coasters November 2, Manchester Fagin's 3, Birmingham Locarno 4, Nottingham Rock City 5, Liverpool Mountford Hall 6, Sheffield Polytechnic 7, Bristol Locarno 9, Basildon Raquel's 10, Brighton Top Rank 11, Pool Arts Centre 12, Leicester University 14 and London Lycaum 15.

Tickets for all dates are available now priced at £2.50.

BOWIE, QUEEN JOINT SINGLE

DAVID BOWIE and Queen will be releasing a single, 'Under Pressure', recorded together.

The song was written by all four members of Queen and Bowie while the band were in Montreux, Switzerland putting down some ideas for a new studio album. Backed with 'Soul Brother', a Queen song, it is expected to be released in early November.

A spokesman for the band said that drummer Roger Deacon has been a friend of



BOWIE

Bowie's for some time and as Bowie lives in Montreux the band were able to get together with him.

Freddie is reported to have said that it is "one of the best things that Queen has ever done."

Toyah for ya

TOYAH, WHOSE new single 'Thunder In The Mountains', has gone straight into the charts, will be playing a handful of British dates before Christmas.

The date sheet reads: Belfast Kings Hall November 24, Dublin RDS 25, Glasgow Apollo December 19, Birmingham Odeon 20, Manchester Apollo 21, London Drury Lane Theatre Royal 23, 24. The concert at the Theatre Royal on December 23 is for under-16s only and starts off at 5 pm. All tickets for the show will be £3.50 and any adult who wants to go must be accompanied by a child.

Toyah's show at the Theatre Royal on December 24 will be televised by the BBC for the Old Grey Whistle Test Christmas Special and will be simultaneously broadcast in stereo on Radio One.

Tickets for the UK dates go on sale from October 15 and for the Drury Lane Christmas eve concert they go on sale from October 30.

● Toyah will be releasing a 12-inch version of 'Thunder In The Mountains' and a picture disc of the same single this week. The 12-inch version of the single features an extra track 'Voodoo Doll' on the B side and the picture disc features a picture of Toyah on one side with a new shot of her band on the other.

SPECIALS SPLIT

FUN BOY THREE EMERGES



FUN BOY THREE: left to right: Neville, Terry and Lynval

THE SPECIALS have split ... and already the three dissidents Terry Hall, Neville Staples and Lynval Golding have formed their own group.

Described as a "project", they will be known as the Fun Boy Three and release a single on October 30.

It is entitled 'The Lunatics (Have Taken Over The Asylum)' and is written by the three members.

No reasons have been given for the split. But the Fun Boy Three will be revealing why they chose to leave the group at the height of their career shortly in RECORD MIRROR.

"They have chosen not to tell the world until then," said a spokesman. "The remaining members don't want to make any comment."

MANNERS TO TOUR

BAD MANNERS undertake a massive British tour this month, having just returned from a string of sell-out concerts across the continent.

It will be the biggest tour yet for the group who hit the Top 10 with their single 'Can Can' and whose current single 'Walking In The Sunshine' looks well set to do the same.

Coinciding with the dates the band will be releasing their new album 'Gosh It's Bad Manners' which was exclusively previewed in RECORD MIRROR last week.

The band will be playing: Birmingham Odeon October 22, Manchester Apollo 23, Newcastle City Hall 24, Aberdeen Capitol 26, Glasgow Tiffanys 27, Edinburgh Odeon 28, Bradford Tiffanys 29, Liverpool Royal Court 30, Reading Top Rank November 1, Portsmouth Guildhall 2, Exeter University 3, Bristol Colston Hall 4, Sheffield Lyceum 5, Cambridge Corn Exchange 6, Ipswich Gaumont 7, Leicester De Montfort Hall 8, Brighton Centre 10, Cardiff Sophia Gardens 12, Southampton Gaumont 13, St Austell Coliseum 14.

It is expected that one more date will be added to the tour although nothing has yet been confirmed.

Best of Blondie

BLONDIE BRING out their promised greatest hits album next week exclusively revealed.

It is called 'The Best Of Blondie' and comes out on October 16. Also included is a giant-sized free poster of Debbie Harry.

The album features the group's 14 best-selling

numbers. Side one features: 'Heart Of Glass', 'Denis', 'The Tide Is High', 'In The Flesh', 'Sunday Girl', 'Dreaming' and 'Hanging On The Telephone' with 'Rapture', 'Picture This', 'Union City Blue', 'I'm Always Touched (By Your Presence Dear)', 'Call Me', 'Atomic' and 'Rip Her To Shreds' on side two.

Police attack Beeb

THE POLICE are fighting the BBC over their refusal to show the video of 'Invisible Sun' on last week's 'Top Of The Pops'.

The controversial video includes footage of "street scenes" in Belfast, with the lyrics of the single apparently making a comment on the current troubles.

According to Police's manager Miles Copeland, the BBC claimed that the scenes made the song into a political statement.

It is the third time the group have come into conflict with the BBC.

The corporation OBJECTED to a lyric of their first hit 'Roxanne' about the life of a prostitute, OBJECTED to the bag of their 'Can't Stand Losing You' single which showed drummer Stewart Copeland standing on a block of ice with a noose round his neck. And OBJECTED to 'Don't Stand So Close To Me' which showed ex-teacher Sting with a group of schoolgirls.

Manilow—the facts

*TICKET details have been finalised for the Barry Manilow tour announced in RECORD MIRROR last week.

For the London Royal Albert Hall shows running from January 11 to January 15 inclusive, tickets are £20, £17.50, £15 and £10. They are available by post from Barry Manilow Box Office, PO Box 141, London SW6 5AS. Cheques and postal orders should be made payable to Andrew Miller Promotions Ltd and you must enclose a SAE. Tickets can also be bought over the country from any Keith Prowse agency and tickets will be limited to two per person.

For Manilow's shows at the Brighton Centre on January 26 and 27 tickets are available priced £12.50, £10 and £8 from the Centre itself or from the same postal address as the Albert Hall shows. Again they will be limited to two per person.

Tickets for Manilow's shows at the Ingleton Royal

Highland Exhibition Centre on January 29 and 30 are priced £10, £8 and £6 and are available by post only from the address printed above. For this show tickets will be limited to four per person.

For his shows at the Birmingham National Exhibition Centre on January 17 and 18 at 7.30pm tickets priced £12.50, £10 and £8 are available by post only from the Barry Manilow Box Office, Y.O Bookings, PO Box 4, Altrincham, Cheshire WA14 2SQ. Cheques must be sent with your bankers card number and postal orders must be made payable to Kennedy Street Enterprises Ltd. Don't forget to enclose an SAE. Tickets will be limited to four per person.

Tickets for Manilow's shows at the Manchester Apollo on January 21 and 22 are priced £12.50, £10 and £8 and are available only from the Apollo Box Office where they are limited to two per person.

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In her Dear Katie column

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Contents



A FACE to be reckoned with? Or just someone who has succeeded simply because she doesn't believe in failure? RECORD MIRROR charts the progress of HAZEL O'CONNOR — IN COLOUR — on page 21.

PLUS!

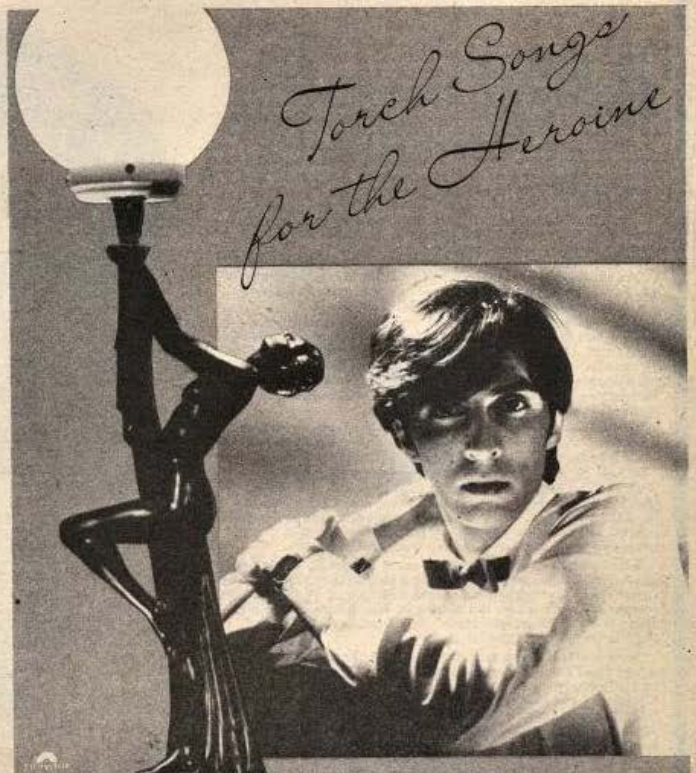
THE POLICE man you've all been waiting for! MIKE NICHOLLS engages the mighty STING in an intellectual debate (really) in the final part of our Police special — page 4.

PLUS!

SAY HAPPY birthday to ALTERED IMAGES ... they've made it into RECORD MIRROR at last! SUNIE brings you the lowdown on her favourite Scots — page 9.

NEWS.....	2/3	GIGS.....	20/21
NEWS BEAT.....	6	A LIFE IN THE DAY OF KEITH ALTHAM.....	22
SINGLES.....	10	JAMES HAMILTON.....	23
ALBUMS.....	12	CHARTFILE.....	27
HELP!.....	15	MAILMAN.....	31
TURN ON!.....	19		

PETER GODWIN



Torch Songs for the Heroine

7 TORCH SONGS FOR THE HEROINE POSP 335
12 TORCH SONGS FOR THE HEROINE (DANCE MIX) POSPX 335

OKAY, SO we're all abundantly acquainted with the fact that the latest Police video has been banned by the Beeb and even if 'Invisible Sun' is the best thing they've ever done, we'll never marvel bugeyed at the box as the strains of its soundtrack close 'Top Of The Pops'.

But how do you reckon Sting reacted when he first heard the news? Did he snarl, scowl, sulk, sob, simmer or simply shrug? What do you think his first utterance was on receiving this unbilled message from his highly paid publicist? Was it "blast!" "Bollocks!" or even "bodagods!"?

No. He simply went "right right right right right right right right right right right right right right" in a gradually tapering word - weary monotone.

Then turning to me he rasped: "I don't give a shit," just as he'd threatened to earlier in our tete-a-tete when the matter was still hanging in the balance. "Of course," he continues, quickly regaining his composure, "the ultimate irony is that you'll get Legs & Co I----- dancing to it in sombreros and sun tan oil, thinking it's about the sun. Humph! I don't give a shit."

Well, for the benefit of the uninformed, what is it about? "It's just a statement of reality," he replies. "There must be some kind of invisible hope that keeps us going, hoping for better times. The sun is invisible because you can't see it, it's intangible. It's also about the people in the middle."

These people being the citizens of Belfast, innocent bystanders caught in the cross-fire of race and religion. People who, metaphorically speaking, live for the sun. You can't see it, so live in hope.

On Sting's recommendation, I went to A&M's HQ to see the offending video-tape. Interspersed with moody mug shots of the miserable three is newsreel-type footage of kids playing in West Belfast. They could just be fooling around with the stick and stones in their hands. Or, waiting up whether or not to lob them at soldiers - it's deliberately open-ended.

Elsewhere there's the usual spectacle of the army, armoured cars, graffiti and a funeral cortege. Nothing that we haven't been brain-washed into accepting as almost normal as a result of seeing on our some TV screens nearly every night over the past 12 years. Yet the tape has been banned on the grounds of its political overtones.

Sting vehemently denies that the song is political, insisting instead that it is anti - or a - political.

"Those first lines: 'I don't want to spend the rest of my life / Looking down the barrel of an Armalite'. An Armalite is what the IRA use. The words are ambiguous because you look down the barrel if you're holding it or if it's about to blow your head off. So the song is about people who ought to have a choice but for reasons beyond their control, don't."

"It's anti-political in the same way as I'm anti-religious. I used to be a Catholic - I was brought up a very strong one and hated it. In Belfast there are two very similar communities who are totally ignorant and fearful of one another. This is partly because of Catholicism but politics won't solve the problem."

"I'm coming to feel more and more that the only solution is spiritual. No, that's a bad word. It's more a case of how we are to one another. I think what's wrong with the world; it's for Record Mirror...?"

Yeah! We're not all as dumb as it sometimes seems useful to make out. . . . is ignorance," he goes on and on. "Politics doesn't work. It needs robots to make it do so, clones. I have no faith in it and place no value in leadership of any kind. People are far more complex than politicians think and as soon as they realise that . . . they'll stop being politicians."

So who runs the country?
"It can be governed from the inside, through your own behaviour. This is all very idealistic, I know."

A NARCHISM?

"Yes it is. I mean the riots in England this year. Their one saving grace was that there was no flag flying. What I hate about Ireland is how willing they are to die for either the Union Jack or the Tricolour. A symbol or not even that - just a piece of cotton."

I prefer people's anger to be more real than that and in today's world I find riots very justified. No flags, no starving to death, just anger and the feeling of burning the f---ing place down. I felt that very strongly. If you don't stand a chance in Hell of getting anywhere, burn it down."

If that attitude so unds irresponsible, bear in mind that by the same token Sting carries the burden of the entire music industry on those lanky shoulders.

Or at least he thinks he does, hence the overtly commercial nature of 1980's 'Zenyatta Mondatta' album in comparison with this year's lyrically esoteric 'Ghost In The Machine'. He really is a very responsible and caring human being.

"The responsibility of 'Zenyatta' was huge. It really got to me, the fact that the whole record business was peripheral to what I was doing. As if people's cars and mortgages depended on our success because last year no one was selling records at all. The only people were the Police. We sold one - and a half million albums here. And there were people like Madness and Joe Jackson selling a lot less."

"So I felt responsible. The police never stopped - retailers wondering when they would have to record companies so they could schedule their own releases accordingly. . . ."

So how do you feel now that Adam's come along?
"Great," he explodes, with apparent sincerity. "It's really, really a relief. Like a pair of pliers being taken off my head. We don't have that pressure any more because he's taken that crown," he concedes, spitting out the last word as if it genuinely were more of a burden than an honour.

"I feel much better now that it's out of my grasp. Much more comfortable. To some extent there's a feeling that playing to 14-year-old schoolgirls is a drawback, but as far as singles are concerned, that's where the market is. Which is why Adam is doing so well. The music doesn't excite me, personally, but I can see why he's successful."

"New music is much more exciting here than in America, where there's no new music at all," he concludes authoritatively.

Sting is quite obviously in his element. This isn't so much an interview as a lecture. Only three years older than myself, I could be talking to my father - or somebody else's particularly pompous one.

Not that the former schoolmaster - oh, and how! - is stuck up. More a case of old-fashioned humourlessness.

Plus the fact he always assumes he's right. The conceit of making a remark like reckoning the record business revolves around him is equalled only by its enormous inaccuracy. Sure the Police might have outsold Madness and Joe Jackson (a ridiculous example, anyway) but what about yer Stones and Genesis, to name but two? Last year 'Emotional Rescue' shipped eight million copies alone.

Not that he necessarily reckoned me a fool. On the contrary he had trouble not looking too impressed when I suggested what could be done with unwanted video-tape; put it on sale to the general public. After all, if the jobs minute censored section of 'Carzen, The Apeman' (with Ro-Derek doing the business) is currently the biggest selling video in the States, there must be plenty of scope for the band who reckon they're keeping the music industry together.

"Maybe, maybe that's the way to do it. Yeah, why not, why not," he duplicates, threatening to get animated. "I'd lose the mechanical royalties on it but gain on its . . . like Picasso, I suppose. I could sell it for 10 million pounds," he burbles, completely missing the point.

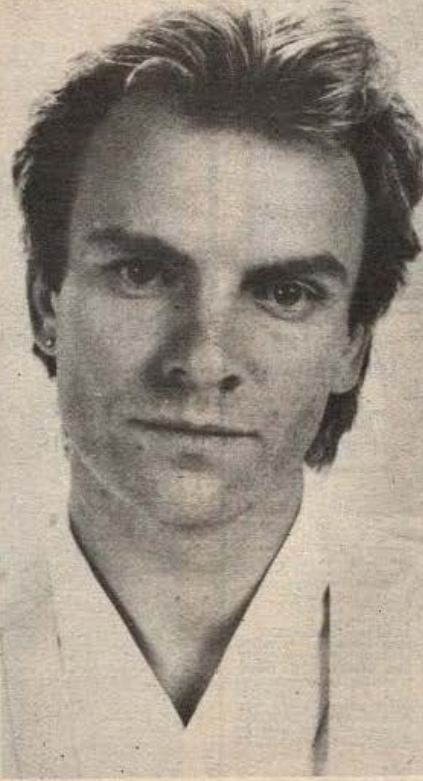
Still, there's no denying that the Police enjoy making their videos, a breezy spontaneous zest permeating all the promotional films for their hit singles from 'Message In A Bottle' onwards.

MAN OF STRAW

Prophet, seer, sage and Police-man.

STING isn't a man to mince words.

MIKE NICHOLLS starts a battle of the brains . . . and ends up believing at least half of what the blond one says.



So, do you think video will kill the radio phrase, to coin a phrase?

"You should write a song about it! No, actually, I dunno, I'm not that concerned. I couldn't give a toss about the future of rock 'n' roll, as it happens."

Interesting. What are your consuming passions at the moment?

"What are my worries? Neutron bombs and chemical warfare. The chances of my son living a long and happy life are minuscule - mainly as a result of the people in charge."

WHAT DO you think it is that causes them to make these decisions?

"Ignorance and fear," comes his reflex reply, "not just on the part of politicians but society in general caused by - to quote Arthur Koestler - a mistake in our brain - making."

It appears that this Koestler fellow, a writer one of those novels has given the latest Police LP its title, has had rather an influential effect upon Sting.

According to Koestler, man has two brains. One that deals with the physical necessities like eating, sleeping and sex and the other with more abstract matters such as religion and art. But due to a flaw in our evolution, there's no interplay between the two, causing an inherent schizophrenia in mankind on a vast scale.

"So we're either all beast or all mystic," says Sting, obviously taken in by this unlikely rubbish. "If our two brains did work in tandem, we'd be far more successful as a species. As it is, we kill each other off, but then there are a lot of mistakes in evolution."

"Take the scorpion, for example," he blathers away. "It has its brain along its food tract which means if its brain grows it can't eat. So it remains in equilibrium and so as a species is stagnant. We're not, we're still growing but nevertheless retain this inbuilt fault which could destroy us before the two brains get round to connecting. Right now humanity is programmed to self-destruct."

Good news, eh? Meanwhile Sting's career looks set to do exactly the opposite. Apart from having undertaken yet another world tour with the Police during the past 12 months, his life in films is also rapidly developing.

Bennett (Shelley to you) in a three hour TV feature film called 'Artemis 81' "by an obscure English playwright. It could be awful," he divulges, "or it may be great. Whatever, it'll definitely be weird. We were hoping to get it shown all in one night, before and after the News, but as it is it looks like it'll be split up over two successive evenings."

Then there's Denis Potter's 'Dramstone & Treacle', the controversial TV play which was taken off the air two days prior to its projected screening for the usual sanctimonious censorship reasons. The result was the decision to make it into a movie. Originally David Bowie was the play the lead part, but he dropped out. Sting was offered the part six months ago, but it's only recently that word has got out. An additional promotional device for the album, eh?

"Not at all," he assures me, "we're not due to start filming until October 12 so this is the first time we've got anywhere near. Films are dream, you know, other people's dreams, and you can't actually think of them as real until you start doing them. That Daily Mirror headline - 'Bowie Out, Sting In' - made it sound like I was coming in one door as he was going out the other! Obviously, it wasn't like that at all."

Meanwhile, lots of other films have been turned down, either because of Police commitments . . . or because they didn't quite meet His Majesty's standards.

"The Bond film was appalling, whilst 'Excalibur' just couldn't be fitted in, which was disappointing. As regards the future, there are a million things in the pipeline but I don't want to talk about them because they'll all so dream-like."

Do you think you might move over to films entirely? How long do you see the Police going on for?

"I've no idea. I've not been tested in enough to know for sure. But they do make a relaxing change from all the touring. The main problem is that there's not enough time to do everything. I mean I've had a new house for a year but only stayed there five days. I haven't even unpacked. I don't unpack - there are socks in bag from the first American tour."

THE PRICE of fame, huh? How's the round-the-clock recognition situation? And do you ever find time for family life?

"It's impossible to be anonymous, unless you're somewhere outlandish like Bangkok, which, yeah, is a great imposition. My wife and kid come to the nice places - like Montserrat where we spent five weeks recording the album - but I wouldn't take them to, say, Detroit" (laughs).

"But sometimes I think it would be nice to have a nine to five job, go home, have tea and watch 'Coronation Street', that sort of thing. I'm not interested in going out, that whole rock 'n' roll world thing. But don't get me wrong. We do what we enjoy and when that stops we'll stop doing it, it's not as if we have to pay off debts or need any more sex massages."

"We just go on doing it while we can and if we carry on being successful - great."

Are you investing royalties in businesses or whatever with an eye to the future?

"I can't see myself in business, I don't think I'd be terribly good at it and I'm not that concerned with money, no matter what the Press may think. I live well below my means, or so I'm told. I'd like to use it for things like financing films."

What's your main attraction with them?

"I think I could be as good at them as writing pop music, whether acting or directing. It's an ocean and I'm dipping my big toe into it. And all I know is that right now it's cold but I wouldn't mind swimming in it later."

Risky business, no? Fortunes made and lost overnight . . .

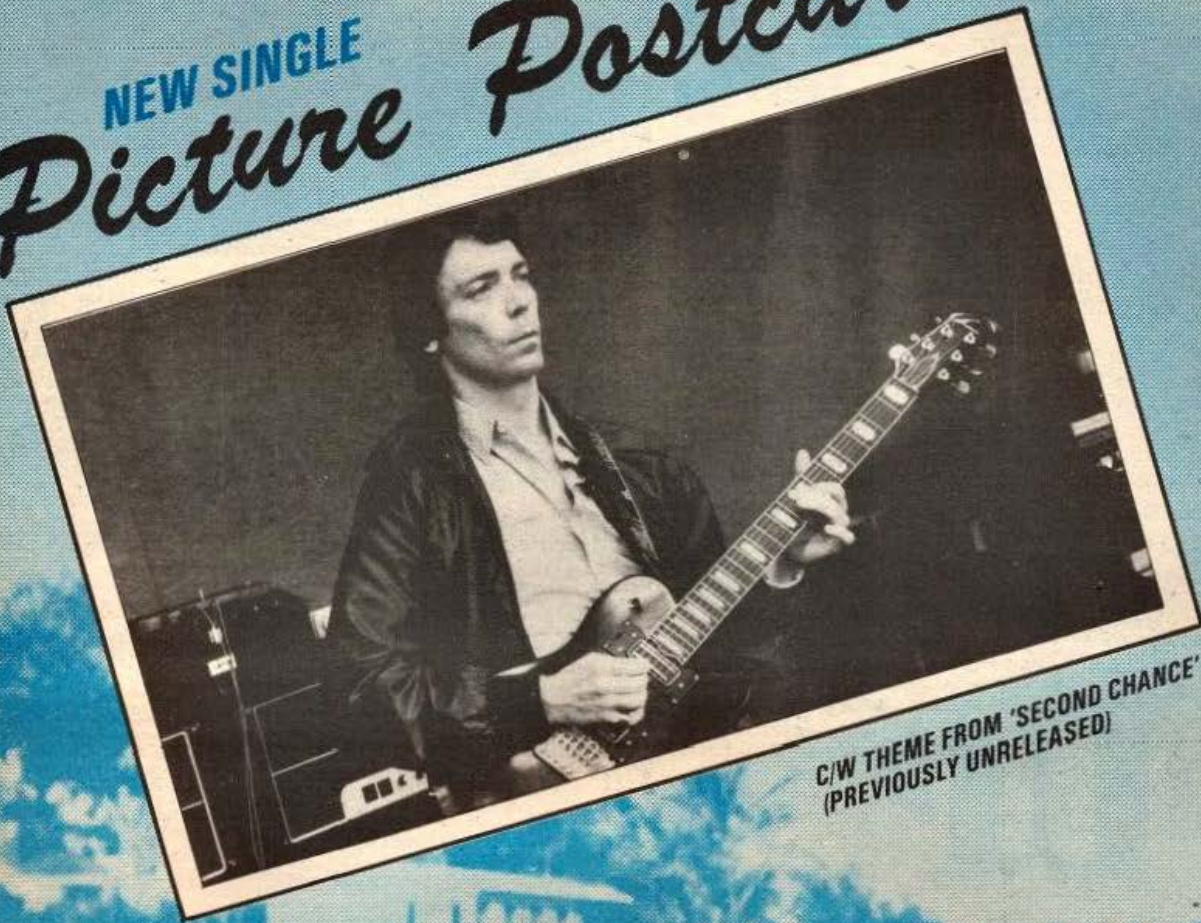
"Hmmm"

What else are you interested in?

"Nothing. I don't have any all-consuming hobbies. I suppose I love music - God what a terrible cliché! Delete that! But I do! I wake up and make for the piano. Be dragged away for breakfast, come back and so it goes on all day. I don't like to be away from musical instruments for long. If I am, it'll be to be with my son. Late at night reading him a bed-time story." Let's hope this one doesn't give him a nightmare.

STEVE HACKETT

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FREDDIE MERCURY



DAVID BOWIE

SHOCK news of the week here at the column that put the hot in gossip is that David Bowie is in New York and recording with (horrified pause) Freddie Mercury! 'strus, swear our NY spies, but we just don't want to believe... back on our side of the pond, the very wonderful Lemmy was spotted enjoying a few bouts of Asteroids (painful) with his 14-year-old son Paul at the Venue on Saturday night, while the less paternally-minded Motorheaders Phil and Eddie conversed with various ladies present, all of whom were pretty certainly over 14... TBA International, the agency who book David Bowie, Adam And The Ants, Iggy Pop, Hazel O'Connor and Garth Crooks (huh?) amongst others, are rumoured to be handling the Pope's next tour — we kid you not... talking of Adam, how come Mr Lip Gloss barred photographers from his recent gig at Dr Pepper in New York? Dr Pepper, by the way, is an American soft drink that tastes like a cross between Coca Cola and Germolene, but that's beside the point... as is Hazel O; this story concerns Wesley Magooan (now there's a moniker), her sax player, who went for a dip in the hotel swimming pool when the group played Plymouth, only to find that someone had been playing silly buggers with the 'Deep End' and 'Shallow End' signs — West dived into the supposed deep and emerged with a broken schnozz... Richard Jobson, one time resident of these very One Liners, is twenty-one this week; ah well, it comes to us all, mate... Phil Daniels is wandering about with a shaven head at the moment (his own, we hasten to add) due to his role as a Tibetan monk in a new Royal Court production... a triangular island in Central Park is to be re-named Strawberry Fields in honour of the late John Lennon... in that same park a couple weeks back, half a million punters packed in for Simon and Garfunkel's re-union gig, eleven years on; we thought they'd both given up being top pop stars in order to become third-rate actors years ago... our favourite "rock" (broadcasting variety, not ethnic) Richard Skinner held a little soiree last Friday to celebrate his move to the Big Chair at the Round Table. Spandau Ballet put in an appearance, albeit a brief one, and amused themselves by raising their eyebrows at the presence of the Culture Club's George and John; immaculately tweezed eyebrows were lifted in return, of course; no love lost there... Janet Kay, of 'Silly Games' fame, and Victor Romero appeared in a night of black entertainment at the Venue last week, said to be akin to a "black Cabaret Futura"; mime artistes and comics also performed, and Pauline Black and actor Trevor Laird were among those cheering from the sidelines... does the new U2 single remind you of something? and how are the Associates these days?... the new Twyla Tharp dance work, with music by Talking Head David Byrne, has opened on Broadway... Gillan's current Far East tour is being undertaken by ship, in order that the players' families may travel with them; what a blow to the rock 'n' roll lifestyle, eh? And on that pleasing note, we bid you au revoir...



MADNESS: the first rehearsal — as the Invaders!

BOYS ON FILM

IN GRAINY black and white, Barso shuffles up Camden High Street with something on his mind. He pops into a record shop and later meets up with his mate Lee and tries to scrounge enough cash to buy a Fats Domino record he likes. Lee refuses. He's already lent him a fiver and hasn't had that back yet. Flash to colour... and see a group called the Invaders playing in a garden. A party goes on upstairs and Barso is livid because the (awful) group were meant to be playing there, not outside. Move on to an early gig at West London's Acklam Hall.

The Invaders are now Madness and get the backs up of various skinheads. They run down back alleys in a mad panic and dive into their Morry Thou' van just in time. And later at the Camden Town Dublin Castle they all dash in with amps in hand having done a support with the Specials at the now de'unct Nashville Rooms. The film 'Take It or Leave It' is about Madness. About a group of London blokes who decide to get a group together, and make their first record, 'The Prince'. It is never pretentious — other than a black and white fantasy scene a 'Star Wars' take-off with a fight with fluorescent tubes lit up in a tube station — often funny and very true. 'Take It or Leave It' bounds along around the streets, houses and haunts of the North London group, giving a sensitive insight into their ideas and humour. The only criticism is that, perhaps, Suggs is a little too professional right from the start. But in the main it's a fine movie where Stiff-boss Dave Robinson's direction pays off to give a very watchable uncluttered film. And like the group, provides fine entertainment. At your Palais soon! SIMON HILLS.

UP



TOP 30

	Album	Cassette
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Meat Loaf	: Deadringer..... £4.29	£4.49
Rolling Stones	: Tattoo You £4.49	£4.49
Ultravox	: Rage in Eden £4.29	£4.49
Cliff Richard	: Wired for Sound £4.49	£4.49
Shakin' Stevens	: Shaky..... £4.49	£4.49
Joan Armatrading	: Walk Under Ladders..... £4.29	£4.49
ELO	: Time £3.99	£4.49
Heaven 17	: Penthouse and Pavement £4.49	£4.49

New Releases

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Saxon	: Derim & Leather..... £3.99	£4.49
Not the Nine O'Clock News	: Hecgehog Sandwich £4.29	£4.49
Stray Cats	: Gonna Ball £4.29	£4.49
John Foxx	: The Garden £4.49	£3.49*
Madness	: 7..... £4.29	£4.49

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MONDAY

I NORMALLY find most pop stars so physically repulsive that I avert my gaze whenever one stumbles past. But of course their vileness is a closed book to them and they turn up in their droves whenever there is photographic exhibition connected with music. The Riverside Studios in Hammersmith was literally teeming when a pathetically small bunch of shots was put on show for public humiliation. Well known balloon impersonators Elvis Costello and Squeeze's Chris Difford were there as the ugly sisters from Adam Ant's video. Johnnie Fingers and Gary Roberts were presenting the Boomtown Rats, Brad of the Specials, Police's Andy Summers and Todd Rundgren all made their un-noticed appearances.

Just imagine the sick expressions on their little faces when they finally realised that most of them were not famous enough to have his mug plastered across the wall! Life must be hard for last year's stars.

TUESDAY

OFF TO the most exclusive bash in town, the lavish launch of Virgin Records's whizz kid Richard Branson's latest business venture in recycled papier mache, Event magazine. Naturally



CLAWS

By Greta Snipe

wonderboy throws it at Heaven, the club where men are men and the men are glad of it, because, like the rest of London, he owns it. Everybody who is nobody but would dearly love to be somebody is there, all trying desperately to ingratiate themselves with each other in positions normally associated with the club's special butch and rugged nights. How dreary these overcrowded and sweaty occasions are, full of ugly secretaries and slimy PR men all trying to impress each other and plan clandestine sexual encounters. I accept a few celebratory snorts and make my excuses and leave.

WEDNESDAY

IT IS seven o'clock in the morning and fresh, virgin copies of RECORD MIRROR first hit the streets. Within a few hours Police drummer, alien US

egomaniac and brother of Miles, Stewart Copeland, is on the blower to his publicity agent to whine about the headline we ran above our feature on the ambitious young man. It read 'The Man Who Would Be Sting' (Geddit!!!!!!)

Naturally the lugubrious Copeland wishes that he were the centre of attraction instead of the handsome flaxen haired singer. But shorts and long legs are not really enough and a hurriedly conducted 'Snipe Poll' reveals that 97 per cent of the population have never heard of him and the remainder are split in their belief that he is Coronation Street's Brian Tisley or an 'athlete' from 'It's A Knockout'. Either way, they are united in one thing — they couldn't really give a damn.

More Police news. A dark haired and romantic friend tells me that Sting has threatened to kick me in a certain part of my anatomy if I ever write about him again. Naturally I shall continue to write about whom I like and unless he is very careful I shall invoke the Curse of Greta and never talk to him again. This, however, is not from fear. I am not like NME's dreary spartan Julie Birchill who was too scared to interview the blond one because she had slagged him off in the past. Sting was very upset as he considers himself to be much more intelligent than the verbose boiler and was looking forward to 'stitching her up'.

THURSDAY

WHO IS the meanest man in rock'n'roll. I ask myself? Is it poor misjudged Paul McCartney, the man dubbed 'the wee meanie' by his hoardes of grasping relatives? Or is it ageing athlete Mack Jigger who so resented paying ex-wife Bianca Nicaragua her paltry alimony for putting up with him for all those years.

No, these tightfists pale in comparison with The Greatest Skinfint Of All Time, Police manager Miles Copeland. The energetic tycoon is so 'careful', as the Scots would put it, that he seems to expect a percentage of everything that comes from the Police camp. Some photographs of the band carry his name on the back so whenever we use one we have to pay him an agency fee. Can he really need the £13.50 minimum rate? Most bands give away promotional shots.

But worse than all this is, the time Record Mirror wanted to run a special offer on Police T-Shirts. The Fagin of the charts tried charging us more than we were going to sell the shirts for in the first place. Our answer was... thanks but no thanks! Everyone ended up with Record Mirror logos on their chests, which is infinitely preferable anyway.

FRIDAY

THE MOST obnoxious TV show in the land, 'Swap Shop', finally returns to our screens and the BBC, in their foolishness, throw a lunchtime party to celebrate.

Naturally that slithering toad, the paunchy and dyed in the hair lookalike second hand car salesman is there, making a lousy presentation. For some reason I always want to stick my head in a gas oven whenever I see him. Bumptious bore Cheggers is staggering around and grinning like a maniac, and goody goody drone John Craven sticks his hatchet chops in at any available opportunity. The stars of '79 are represented by middle aged paranoid BA Robertson and the average age of the audience is somewhere round 56.9.

The format of the show is the same as ever, predictable little features with Adam Ant, the films about preserving the countryside. Most young people I know would rather sniff glue and have sex with another than go into the countryside and, while I abhor this behaviour, I can understand how patronising shows like 'Swap Shop' can drive them to it.

SATURDAY

PRECIOUS BORES Genesis are No 1 in the album charts and their concerts are an instant sell out where ever they appear. But they still refuse to give Record Mirror an interview unless we guarantee that their ugly features will be splattered across our front cover, in colour too (Pass the sick bag, Alfie). How prima donna can you get? Still, I suppose we're lucky when compared to the poor unfortunate Melody Maker hack who slagged their

rotten last album and received threatening phone call from the balding dunce himself, Phil Collins.

Strange really, pop stars touchiness seems to be in inverse relation to their talent. The roll call of honour of those who have vowed never to speak to us again daily grows longer. It includes barrel like Elvis Costello, prissie pock marked Chrissie Hynde, (well) over 30, of the Pretenders and gangly goofball Freddie Mercury of Queen.

And now to top it all, Adam Ant's manager phones all the way from Australia to say that his is withdrawing all Ant advertising from the paper because of what I have written about the cosmetic looney. Isn't it pathetic? Thank God I didn't mention that he used to sing songs like 'Light Up A Beacon On A Puerto Rican' when he was an open minded art student a few years ago!



Elvis Costello

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ARTLESS IMAGES

THREE of Altered Images are cooped up with me in a poky dressing room upstairs at the Venue. Or, to pinpoint their position more precisely, they have behind them a single (skirting the charts as I write) and a debut LP, both on A Major Label, singer Clare's leading role in the highly-acclaimed movie 'Gregory's Girl', some touring as support to the Banshees, a sturdy following of their own and a pretty unfriendly reaction from much of the music press.

Altered Images began, they tell me, as Tony, John and Tich who practised together at school. Then they "got Clare in". What, you'd heard that she could sing so you asked her along?

"On no, they hadn't," Clare butts in. "I couldn't. I just used to wail along with this noise they were making."

"It was all right, though," observes John, "because we couldn't play our instruments either." Then Siouxsie and the Banshees came to Glasgow.

"We sent them a copy of a demo tape," recalls Clare, "and said 'oh please please can we support you' and they phoned us and said yes, which was very nice.

And then when they went on another tour they asked us to play with them again." As simple as that. What came next, of course, was a certain amount of press attention, partly through the Banshees connection and largely through the vogue for anything that came from north of the border. Altered Images, though not the trendiest of the crop, were the first to sign: they went to Epic (CBS, by any other name).

"They offered us the most freedom," says John. Whether or not this proved, or will prove to be, a good thing is open to question, but it did mean that when the group made their first LP, they were able to draft in Bansheeman Steve Severin as producer. Wasn't there an element of gratitude about their choice — patron turns producer?

"No, no. We could trust Steve, whereas a big producer would have just told us what to do."

Well, you could always argue back, I suggest.

"Not if you're learning. He can baffle you with big words that you don't really know... Steve wouldn't have done it if he'd thought that we were just grateful. Anyway, if it was down to gratitude we could've got out manager or John Peel in to do it."

At about this time, the Altered Images ranks were swelled by Jim, the tall, dark boy now perched on the window sill on my left and regarding me with deep and obvious mistrust. Jim doesn't see why I should



SUNIE gets charmed by Clare and her Altered Images

want to interview him or his colleagues, seeing how I've never seen them play or heard their LP and I was unkind to and dismissive of the 'Happy Birthday' single. The latter has grown on me; it still seems slight, but its lopsided cuteness is winning, and having listened to the LP of the same name since our meeting, I'd certainly say that 'Birthday' is far and away the best thing they've yet recorded.

And another source of interest — Clare Crogan in Bill Forsyth's wonderfully warm and funny film 'Gregory's Girl'. Like most of the film's characters, hers is charming and believable without being overcute; mind you, it wasn't until this meeting that I'd realised just how much acting went into Clare's part. The real-life lady bears little resemblance to the self-possessed young creature of the film. Clare's tiny (kissing Gregory involved standing on a box), unaffected with very trusting, a disarming trait in an interviewee. She has faith in human nature, she says. She doesn't share Jim's distrust, or at least profound wariness, of me. She says little in the interview unless she's directly questioned. A direct question, then: tell us about making the film.

"A lot of the young people in it were from the Glasgow Youth Theatre, and I wasn't, but it didn't matter. Bill had seen me working in a restaurant on Hallowe'en, dressed up, and he asked me did I want to be in his film. I said 'all right' and

then forgot about it, but six months later he phoned me up — he'd found out my number — and said he'd finally got this fillum together and did I still want to be in it. It was like Work. It was just a big carry-on to me. I was walking about wide-eyed the whole time. And I was getting £50 a day, which helped a lot!"

"Didn't give us a penny," declared her colleagues. "Spent it all on herself."

"I bought my mum a pair of curtains," Clare asserts notly.

Since Altered Images cheerfully admit that musical proficiency is not their greatest strength, what, in their opinion, is? What makes them special?

"Our honesty," they decide quickly and unanimously. Further qualities take more unearthing, perhaps due to natural modesty, but I press the point. "Umm... writing melodies," they suggest, but honesty seems to come out tops.

On the subject of why they choose to make their living this way, they are more forthcoming.

"See when I'm playing in front of a lot of people, Jim volunteers, "and they like it, it makes me feel great. It's comforting." John speaks to playing Glasgow and finding fans from Newcastle in the audience; the thrill of being appreciated and admired.

And, Clare, your motivation?

"I really love attention," she replies artlessly but with a small smile. "I'd be a liar if I said different."

Graham Bonnet
NEW SINGLE
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TON UP

Single of the week:
HAIRCUT ONE HUNDRED: 'Favourite Shirts (Boy Meets Girl)' (Arista 12in). The flag of my Fed Up With Funk

movement is being temporarily lowered like they've just invented it. Haircut One Hundred play it and their breezy enthusiasm is irresistible. This is that comparatively rare item, a 12-inch with no surplus and irrefragable. This is that use as HOH deliver their debut (and when I say deliver, I don't think it's their whiteness that stops them, or Funkapollitan, from pulling it off, as much as their Englishness; our speech doesn't fall into the groove as readily as that of our colonial cousins. That aside, this is great stuff: something like 'Chant No. 1' but One Hundred times better.

The week's singles:
23 SKIDOO: 'The Gospel Comes To New Guinea' (Fetish 12in). Something of a disappointment at first, since I'd expected more snappiness and more funkiness from these London "funksters". Having accepted that they're closer to A Certain Ratio than to Kool & The Gang, I began to enjoy it. The effect of the drifting pieces of sound stop a fascinating rhythm has now won me over completely: one more play and I'll love it.

U2: 'Gloria' (Island). In excelsis! It's time U2 charged up our charts: this being very different from their previous attempts, might just do the trick. No less powerful, it's nonetheless softer, a little blurrier and less hard-edged. Earlier U2

HAIRCUT ONE HUNDRED: no short cuts here

productions have sold them short, methinks: too many people have dismissed them as a rather conventional - sounding rock band, while anyone who's seen them live on a good night knows that they have a peculiar delicacy that balances and complements their awesome drive. 'Gloria' is — at least — recorded evidence of that special quality. The way it builds at the end, a successor to '11 O'Clock Tick Tock', and that's mighty praise.

ROLF HARRIS: 'Way Canoe' (EMI). Rolf is making strictly no comment about this timely re-release of his 1965 Aborigine rowing song, which on its original issue didn't exactly set the charts alight. But now we all know that Prince Charming nicked his No 1 from this very source, and I wouldn't be surprised if the old dauber ended up with a peak hit on his hands — to be followed up by a re-release of 'Sun Arise', of course.

THE CURE: 'Charlotte Sometimes' (Fiction). From 'Killing An Arab' through to 'Primary', the Cure have produced a wide variety of excellent singles. This one is closer to the sombre mood of their LPs (first one excepted) than the persistent beat of previous 45's and into the lower reaches of the chart again, it's doubtless to carry them further. It's a shame, because it's a positively unlikely song: it's a positively accessible song: it's a positively bursting to get out by the end, I dare you to put your picture on the cover of the next one, Robert. Smiling.

ROD STEWART: 'Tonight I'm Yours' (Riva). While Alana is obviously engaged upon the appalling task of turning her man back into a human being, she's definitely sorted out his wardrobe a bit. For on the cover of this he appears clad in a decent short and jacket, with nary a ruffe nor a spandex trouser to be seen. Musically, he's dragged himself away from that awful raunchy root to produce a rather bouncy pop song. BUT lyrically, the influence of the awful Brit lives on, as the words are still the order of the man and this time our little blow on puts out his chest and blows on about that favourite sterile male fantasy. The One Night Stand. Pathetic, really.

BUGGLES: 'I Am A Camera' (Carrere). And while we're on the

subject of loathsome people... The utterly revolting Buggles weld together Landscapa and Godley & Creme (both of whose latest singles sound Buggles-written) and the end result is, as you might expect, not exactly the lost chord. Still, look what they did for Yes: perhaps one could persuade them to join Genesis next!

MAXIMUM JOY: 'Stretch' (Y). Any record that has "shake your run-off waiters" scratched into the run-off groove, or whatever it's called, can't be all bad, and this isn't. No girl shouts like Annabella, though, and the one who shouts for Maximum Joy gets a bit wearing. That apart, a smashing dance record, and further cause for me to eat my anti-funk words. The shame of it: To sum up then, in a phrase borrowed from Mr Peel, "superlime, as I believe you young people say."

MARTHA AND THE MUFFINS: 'Women Around The World At Work' (Dindae). Great little instantly suggestive of those 'Look At Life' films that used to precede the main picture down at the local flea pit. The song starts well, slips some natty saxophone into its MOR, almost jazzy lavour, then blows it with a spectacularly unnecessary guitar solo.

THE BIRTHDAY PARTY: 'Mr Clarinet' (AAD). Re-issue by their current label of a single previously available in very small numbers on the Birthday Party's own label. Not as good as the terrific Release The Bats, but quite exhilarating nonetheless. Wild and noisy and it makes me laugh.

F J PROBY & POLLY BROWN: 'You've Got It All' (Roostery). You thought that nothing could be worse than last week's B A Robertson and Maggie Bell duet? Think again.

JAMES KING AND THE LONE WOLVES: 'I Tried' (Cuba Libre / Virgin). Like other Cuba Libre releases, this is highly raucous and enthusiastic, but it has little else to recommend it. Folk will notice that you're going nowhere, if even if you are going there vigorously.

LORA LOGIC: 'Wonderful Offer' (Rough Trade). Yikes, what an unexpected pleasure. It's this sort of thing persists. I'll start believing that Rough Trade really are waking their ideas up. This is commercial without sacrificing anything in the way of quality: a classy, dancey, well-produced record topped with a lovely Logical vocal that's breathy without being coy. An offer I can't refuse and the nicest surprise in the singles pile.

THE FOUR TOPS: 'When She Was My Girl' (Casablanca). But for a trace of synthesiser, this is much like the Tops of yore, something of a relief, when most of one's favourite old souls have gone MOR

or disco. It's not that special, but let's be nice to it for old times' sake. There's a lot worse things about. For instance...

FINGERPRINTZ: 'The Beat Escape' (Virgin). Fingerprintz think they've got it right, and you can see why: all the ingredients are there, from dance beat to "thoughtful" dance words, but it's all too clever by half. At the risk of sounding precious, I have to say that I don't trust this record. Not at all.

SYSTEMS: 'Total Recall' (Open Eye). Nicely produced song with some very tasteful sax, released by Liverpool indie label. Not a world beater, but of much higher quality than I've come to expect from such things. The acceptable face of independentism?

ICEHOUSE: 'Can't Help Myself' (Chrysalis). Electronic Antipodean thing mixed, unless I'm very much mistaken by the bloke who did the B-52's 'Party My Life' and from an American new wave pop group (The Pop? The Shoes?) and doesn't really fit in with the rest of what's going on. What's going on doesn't amount to much, either, second division stuff.

GASPAR LAWAL: 'Kita Kita' (Cap). African pop meets dub, and the meeting proves more than successful. Look elsewhere and you'll find people ready to swear that this is The Greatest Thing (Funk) well, since the last thing (Funk) that far, I'll happily admit that 'Kita Kita' is a good thing. Next?

REVIEWED BY
SUNIE

JAMES KING AND THE LONE WOLVES



LOOK

CAMERA



THE BIRTHDAY PARTY



altered
images



the album
'happy
birthday'

includes
hit single
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CHA-CHA-CHA

BAD MANNERS: 'Gosh It's ...' (Magnet MAGL 5043)
By Mike Nicholls

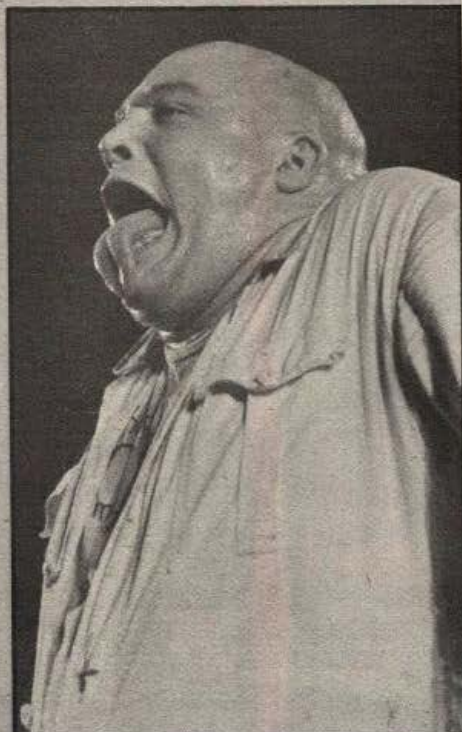
AS IF they could possibly be mistaken for the London Symphony Orchestra. If ever there was a band that specialised in sending up their own musicianship, it's ... Bad Manners. Fat, farting, brash brass sounds from a gang that swings like a coach party of chimpanzees and still have time for more private jokes than an old boys' reunion.

I mean 'Ben Me Wiggle' a philosophical statement derived from a story told on a 73 bus? 'Runaway' an ode to a World Service programme about fishing? Well there's obviously something profound afoot as included amongst their self-penned song synopses is a claim that 'Gherkin' has been covered by Spandau Ballet.

Note the subtle irony? Something to do with this fashionable funk upsurge, perchance? A clue: Buster and his pals have been whooping it up for years and prefer to stay a couple of steps ahead. So instead of sticking with the ska, calypso and Caribbean which lesser talents have bandwaggoned aboard, the north London loony tunesmiths have now tried their chop at the Cha Cha.

This isn't so much an attempt to follow the craftily-included 'Can Can' by promoting another dance craze as a little dues paying to one Perez Pedro. Said gent and current hero of the group is the geezer who originated the type of music which tea for two used to be sung along to.

Elsewhere they cover the whole range of sounds and styles which one describes as fun, from the atmospheric 'Casablanca' to the sheer party-time beano



Bleeeuurghh!

of 'Don't Be Angry' which could be an impromptu knees-up at a garage that was nice enough to keep.

On a comparatively sober note there's the classy 'Walking In The Sunshine' hit though the real touch of genius is saved till the end. It seems that while you were attending to your bodily functions some blighter switched the disc until you realise the heart-

rending bluesbuster is actually a most brilliant piece of burlesque about a terrible vice — gherkins.

And you know something? Spandau never did it, but then neither did Shirley Bassey. But know something else? 'Gosh It's ...' joins Madness's '7' as a compulsory purchase for all tomorrow's parties. To ignore this record would be ... bad manners. + + + + +

BILLY JOEL: 'Song In The Attic' (CBS 85273)
By Robin Smith

A LIVE album, but not your usual collection of greatest hits trotted out on stage and guaranteed rapturous applause. Joel has gone one step beyond that and decided that some of his early material would benefit from a live setting and this album is the result.

Oh sure, there's 'Summer Highland Falls', 'Say Goodbye To Hollywood' and 'Seen The Lights Go Down On Broadway' — but much of the album relies on little publicised classics, some of which were originally written in those twilight years when Joel opened for such lofty acts as Yes and the Doobie Brothers.

I guess the man had a desperate will to succeed then and that urge to win, no matter what the odds might have been, are captured on this album. Really, it's given Joel the chance to re-vamp the songs that were the nucleus he grew from, and although he's playing in front of massive audiences he's been careful not to dilute them too much and they still come over with a sense of near innocence.

Joel's a consummate performer with a true sense of devotion and craft and that is probably what sets him apart from other American singers such as



One step beyond

PAST MASTER

the appalling Manilow. Songs on this album range from the beautiful 'She's Got A Way' which is delivered with even more sentiment than the original, to the 'Captain Jack' with spit and Joel's clever political observations. Strangely though, there's no 'Piano Man'. Joel says that it would sound pretty much the same

live as it does on record but I'd disagree having heard him roll through it on his brief British visit last year. Apart from that little gripe Joel's unusual concept has paid off. Frustrated for years that many of his early songs had to be recorded with session men this live setting has managed to bring out their true worth. + + + + +

BOB MARLEY: 'Chances Are' (WEA K99183).
By Mark Cooper

'WE'RE TRYING to take some of the mystique away from Bob Marley because his entire life wasn't all revolution and religion. Bob Marley was basically a young ambitious guy who wrote love songs — a family man who loved women and soccer.' David Simmons, publisher and part of the 'promotion team' for 'Chances Are', quoted in the NME. Thanks a lot for telling us that Bob Marley is really an Andy Capp who happened to be black. Thanks, bub.

It seems that there are various guys over at WEA who're a little disturbed by the way in which Bob has been remembered. They want to do us a favour and put the record straight. Real kind, guys, real kind. And kindness is a rare commodity which is more than you say for Marley material in the vaults. Maybe for the next album they'll let the guys who did the overdubbing on Bolan's 'Scared to Death' do the job.

As I listen to this album, I can feel myself beginning to realise that Marley wasn't all religious. Nope, folks, he wrote great love songs. I feel sure that this record is going to convince all you



In younger days

MARLEY MARRED

fans out there that Marley is one of the great talents of the century. 'Cos you need convincing don't you?

'Chances Are' consists of doctored material for which the basic tracks were recorded between 1968 and 1972. On the cover is a picture of the Rasta Marley, glowing with health, taken in the last few years of his life. Another Marley.

Yes, Marley's past is full of great music. Check out 'The Birth of A Legend' double or Trojan's 'Soul Rebel' if you need confirmation. But this ain't it. That's not to say that Marley doesn't sing well — he had so much style and personality that that's guaranteed. Even the people

who put this together can't get in the way of that.

But they can make Marley middle of the road. I mean they've got some competent to good dance tracks with backing brass and they've some Marley songs and they've put them together. This album doesn't reflect where Marley was at in 1968. But then it doesn't reflect where he was at any point in his life.

'Reggae on Broadway' opens that's exactly what this album is. Marley's style and feeling banded out for public consumption.

Someone else's public. Marley worked with a vision. The vision on this album isn't his. I'm sending it back. No stars.

JUNGLE JIVE

BOW WOW WOW: 'See Jungle! See Jungle! Go Join Your Gang Yeah, City All Over! Go Ape-Crazy!' (RCALP 3000).

By Winston Smith

WITH a speaker shoved up each nostril (pleasure technology at its most uncomfortable) I settle back and prepare to absorb the exotic, sunny swashbuckling sound of Bow Wow Wow ... 'Land Ahoy! Bip bam booni!' and all that. But first, Mr Malcolm McLaren, manager.

Subversive sleeve this Malcy, subversive booklet too. Let's see, there's photos of 15 year old Annabella in various seductive, half naked poses, there's two nude girls with Sony Slowways wrapped around them, there's a Bow Wow Wow with nothing on but a radio secured to his vitals ... the shocks never stop.

Bow Wow Wow don't need this nonsense. They should make McLaren (ahem) walk the plank as it were. They might lose those subversive pirate togs, from Malcolm's not — so — subversive — any — more shop, the trendy 'World's End', but they would immediately be seen in a new light. As a serious, self dependent group.

Annabella would no longer be considered Malcolm's puppet (which she is) and guitarist Mathew Butler might no longer feel the need (or pressure) to become the band's token 'new Sid Vicious'. They don't need to make the Sunday People to become huge. They are too talented for that.

The music. Big, thunderous, tribal drums, frantic and full and a big 'Pah!' to that pathetic demigod Adam 'punk me? Never! Ah, (Hisness) quota aside, this lot wipe the floor with those buffoons).



Take me to the alter

There's the groovy, sunny twang of Mathew's South Pacific, Hank Marvin guitar, the plonky, funky bass of Leroy Gorman, and of course, the very agreeable voice of the lady herself, Annabella Lwin.

Best tracks are the ingenious 'Go Wild In The Country', 'Sinner Sinner Sinner' and 'Chihuahua', all faced with Malcy's saucy, sizzling, sexy lyrics scandalous. Best moment is realising that like Rotten was the Sex Pistols, Annabella is

Bow Wow Wow. She'll never be sacked, they'd be finished.

Though not as consistently good as 'Cassette Pet', 'See Jungle ...' is a must for your Christmas stocking (in October?). Dance away those long winter nights! Oh, by the way, isn't the comic strip for 'Go Wild In The Country' strangely similar to the 'Holidays In The Sun' sleeve?

Do I deserve a 'good kicking'? Mathew? + + + + +

GIRLS IN THE CLUB

TOM TOM CLUB: 'Tom Tom Club' (LPs 9686) By Mark Cooper

SO YOU thought they were one-hit wonders, novelty workers, a bass player having a rare flash of creative inspiration like Bill Wyman and 'Rock Star'? I'm only accusing you to spare my own blushes; attack is the best form of defence etc, etc. I should have known better.

'Wordy Rappinghood' is bursting with wit, wisdom and funfunk — it should have been obvious there was more where that came from. And there is, a bright and bubbly album all sunny girlfiness with a wacky sense of humour that comes on like 'Airplane' made by intellectuals.

Fact is, it's a shame that an obvious candidate for album of the summer should be coming out in October while the storm clouds gather. Tina Weymouth always had a sense of humour and bubbly funk. And a background in modern art courtesy of America's top art college, Rhode Island School of Design.

'Wordy Rappinghood' comes on like one of those pieces of found art in which sculpture excelled for a while. Musical and verbal puns gathered in a collage for some musical jokes and party games... with a rap rap here and a rap rap there

A regular burst of ideas all put together on a funky typewriter with a right royal rhythm section. Sunny stuff with joie de vivre intact, ripe for giggling.

Found in the streets of New York, the Tom Tom Club specialise in verbal graffiti but their rap isn't a macho boast, more a verbal feather tickler. Not that they're ashamed of the roots of their style — 'Genius Of Love' the new single is a tribute to the Tom Toms' beat roots, black artists from James Brown to Kurtis Blow.

Rap is a jive - talking comic style but it's based on a relentless rhythm, a steady grind as provided here. On the top of which we have Tina Weymouth's vocals as accompanied by her two sisters, Loric and Laura. They sound like a mixture of the 'Hair' choir on Aquarius and the lead singer from Girls At Our Best.

The second side is a little less direct than the first which collects the singles together. 'Lorelei' stands out as a drifty summer sway with a haunting ethereal chorus floating into focus from the background. Then to conclude there's 'Booming and Zooming' which does exactly that and uses a comic rap to do it.

Spice and variety. Have a witty giggle, bang the tom tom. + + + + +

ANGELIC UPSTARTS: 'Live' (EMI ZEM 102). By Simon Hills

THIS IS a rowdy din. But it's what Mensi and the Angelic Upstarts do, and they do it well.

Dabbling in that dodgy fringe political area the band, to their credit, have unashamedly stood up for what they think is right and at the same time made their position absolutely clear. So while they appeal to the same audience as the Oil

crowd, they have never been linked to fascism (a picture of Mensi on the first Oil album shows him wearing a Fascism Kills T-shirt).

An orgy of noise, the album shows the group's best numbers straight, just adding the rough edges — if it's possible to make 'I'm An Upstart' any more abrasive — and chucking on some brass now and again.

Rough and ready, and ready to be rough, this should satisfy the younger elements of the two million voices — now read three — and the sentiments of 'Teenage Warning', 'Pride Without Prejudice' and 'You're Nicked' ring as true as ever.

Musical inspiration it isn't. But it is powerful and worthwhile — listen to 'Mr Politician' for a fine heaving number, full-blooded and potent. Mensi has a point to make, and although it often comes down to plain sloganeering, there is nothing wrong with the simplicity. This album captures that feel, which let's face it, is what live music is all about. + + + + +

PHYLLIS HYMAN: 'Can't We Fall In Love Again' (Arista SPART 1154).

By Alan Couillard

THE GORGEOUS Philadelphia born Ms. Hyman has managed to accrue quite a following since Norman Connors inveigled her to sing lead vocals on his 'You Are My Starship Album' back in 1975. The problem is, of course, possessing enough individuality to push herself in front of the queue of American soul beauties striving for recognition. The easy way to the top is obviously to find a sure fire hit single such as 'Ring my bell', which shot Anita Ward to momentary stardom only to plummet into obscurity even quicker than her song.

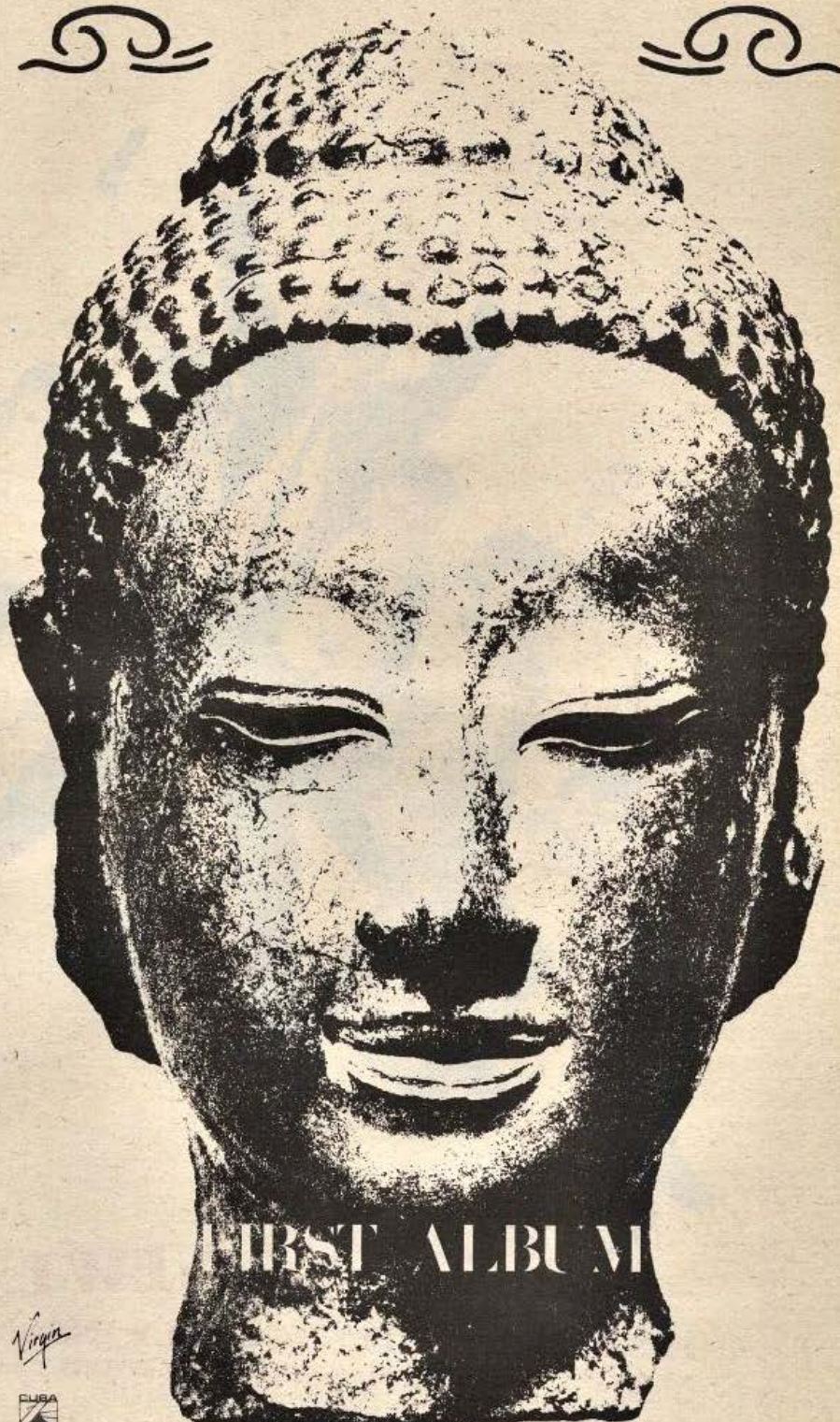
Last year, Phyllis too was on the verge of a big hit with the classic Mtume and Lucas produced 'You know how to love me' but it never quite made it. If I tell you there isn't a track anywhere near that quality here it seems to follow that she'll have to work her way up the hard way, searching for that spark of originality which could help sell her records.

Nevertheless, this is a very pleasant set, a perfect fusion of classy ballads and catchy uptempo dance tracks, but there isn't a hit single here and that's what she needs most of all. The current single, 'You sure look good to me', is little more than ordinary and has been lumbered with the two other major dance tracks, 'Tonight you and me', and the old Odyssey tune, 'Don't tell me, tell her' on a 12 inch single (Surely illustrating Arista's lack of confidence in the single?).

Of the slower stuff, the title track duet with Michael Henderson is the highlight although 'Just another face in the crowd' has grown on me recently.

With the looks of Phyllis Hyman, it only needs a hit record to inspire us to tear down all our posters of Kim Wilde and replace them with some of this statuesque siren. Let's hope this album gives Hyman the break she needs. + + +

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No to pill

AS MY girlfriend is reluctant to go on the pill, we haven't made love yet. I want to have oral sex, which I enjoy, and is a lot safer as well. But my girlfriend doesn't like the idea. Is her attitude abnormal? We're both 18. Terry, London.

Let the sexual side of your relationship develop at its own pace and don't try to rush things if your girlfriend is unwilling. If she doesn't like the idea of having oral sex, then all you can do is respect her wishes. But, any relationship involves give and take and she should also be aware of your needs too. Her attitude isn't abnormal, and neither is yours. If you continue going out together you'll eventually and naturally reach some kind of compromise. You're learning about each other, on every level, gradually. There's no rush. Trust happens with time.

If your relationship is a serious one and you intend to stay together, despite your differences of attitude, then it would be a good idea for both of you to seek advice on some form of effective contraception — it doesn't have to be The Pill. Your girlfriend can discuss this with her family doctor, or you can both make an appointment with the nearest Family Planning Clinic, or Brook Advisory Centre, (see telephone book). If you go along with her, this will give your girlfriend added confidence. For free leaflets on contraception, send a large stamped addressed envelope to 'Help'.

Tattoo

FEW years ago, I was engaged to a girl called Jane, and, at the time had a large tattoo with a snake, a heart and our names engraved on my right arm. Ever since we broke-up this has been really embarrassing. And now I have a new girlfriend, it's embarrassing for her too. Is there any way I can have this removed? John, Portsmouth

Yes, tattoos can be removed by plastic surgery, but you'll have to pay, and should bear in mind that if the area of tattoo you want removed is a large one, you could be taking a risk. Plastic surgery may leave slight scar tissue, even with more recent developments, including skin planing, (dermabrasion), when the surface layers of skin containing the tattoo pigment are taken away. This kind of treatment is not available under the National Health Service, but your GP will be able to put you in touch with a cosmetic surgeon in your area.

Steady

I'VE JUST started going out again with a boy I dated three years ago, when I was 15. I haven't gone steady with anyone since then, but he's been out with loads of girls. I love him very much and he says he loves me too, even though he's slept around a lot since. The problem is that I work with one of his ex-girlfriends and she says he's just using

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 - 835 1147.

me and all he thinks about is sex. What she said has really been getting to me, and I'm beginning to wonder if she's right. Who should I believe? Claire, Essex.

Rely on your own judgement. You've known this boy, on and off, for some time, and should have sussed him out pretty well by now. What may be no more than the jealous comments of a jilted ex-girlfriend have achieved the poisonous result of making you uneasy about your renewed relationship with this boy, but you should try to analyse why you're worried and uncertain.

Age difference

CHATTED-UP a really beautiful girl at a local disco last week and thought I'd made it at last. But at the end of the night, she said she didn't want to see me again. She said she liked me, but the age difference was important to her. She's 22, I'm 16. I just walked off at the time, but now I feel so depressed. I feel like crying. I really fell for her. What can I do? Gordon, Great Yarmouth.

The girl you met obviously enjoyed your company or she wouldn't have stayed with you as long as she did. That's one ego-booster. She just didn't want to get involved, that's all. For all you know, she might have been married or otherwise attached, at the disco to have a good time without a regular boyfriend hanging around. You liked her, and, who knows, you may see her again at the disco.

Sick-bed radio

I'D LIKE to spend some spare time doing something for other people, and the idea of Hospital Broadcasting

attracts me. What qualifications do I need to stand a chance of a spare-time job? Harry, Swindon.

Provided you have a fairly cosmopolitan taste in music, or are at least willing to acquire one with the needs of a captive audience in mind, plenty of enthusiasm and the willingness to work for free, you qualify. But you do need to be over 16, before hospital radio can take you on. It's up to you to apply to the people who run the station at your nearest hospital. For a full list of hospital radio stations and hospital broadcasting organisations, write to National Association of Hospital Broadcasting Organisations, 255 Greenside, Euxton, Chorley, Lancs. (Tel: Chorley 76029). Record companies and others with pristine discs and tapes to spare, send 'em along. They'll be used in a good cause.

Stye

I'VE ALWAYS had eye trouble and have now started to get styes forming every few weeks. I feel embarrassed about this, and just stay in nowadays until they go down. It's ruining my social life. What can I do? Faith, Walsall.

Sounds as if you're generally run down, which means that your resistance to all kinds of minor infections is considerably lowered. Styes are caused by an infection of the eyelash follicle or base, and can be cleared - up easily with an ointment from the doc, who'll also be able to advise on how you can help prevent them developing in future. See the medicine man for speedy relief.

Kissing cousins

THERE'S only one girl I've ever liked and she's my cousin. We have a really good time when we go out

together and I'd like to get engaged and marry her eventually. My parents say I'm daft. I'm 16. Andrew, Great Yarmouth.

How does your cousin feel about your intentions? Better find out. Legally there's nothing to stop anyone from marrying a first cousin and keeping it in the family. See how it goes.

Smelly

IS THERE anything I can do about the way my feet smell? They're very sweaty and the smell in my room is awful. I'm sure other people notice too. Odour eaters I've bought from the chemists don't seem to work, and washing regularly doesn't seem to make much difference. Dino, Woking.

As well as making sure you change sweat-soaked socks every day, try washing your feet, and the other sweaty bits in a soap containing the bacteria-killing chemical hexachlorophene. This will cut down on odour. Brands of medicated soap include hexachlorophene. Check at your chemists, and also ask for an anti-bacteriological powder to cut down on shoe smell. Wearing several pairs of shoes in rotation, giving each pair a chance to air well between times will also help reduce the pong factor.

BAND / PUB / CLUB / VENUE FLASH: SHELTER, the National Campaign For The Homeless is currently organising a six month series of benefit gigs throughout England, Scotland, Wales and hopefully Northern Ireland. Both locally and nationally

known bands as well as pubs, clubs and other concert venues are invited to get on the blower if you're interested in getting involved. Bands play for expenses.

Ring Pat Mason on 01 633 9377 or 01 938 1642 for details, or drop him a line at Shelter, 157 Waterloo Road, London SE1.

Gig-goers also look out for the benefit 'Bogged Down In Britain Tour' kicking off this week in Scotland at Glenrothes Rothes Arms (Thursday), Paisley College of Technology (Friday), and

Dundee College of Technology (Saturday), moving to England late in October.

KONTACT KORNER: Thanks readers for the response to this free service so far, and keep the letters coming folks. Anyone who wants to get it together with other people in your area with a view to gig-going, drop a line. The more response we have, the more readers we can link-up. Write to Contact Korner, c/o Help, Record Mirror, 40 Long Acre, London WC2.

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SHOULD WE CHECK THE LABEL OUT?

OUR BAND has been offered a recording contract by an unknown label and we'd like to check it out with the help of a music biz lawyer. How can we get in touch?

Andy, Manchester.

It's well worth consulting a specialist on the small print of management deals, recording contracts and the rest. 'Help' has a full list of the legal eagles in the mainstream of the music business and we're sending you a copy. Any more for any more? Let us know.

Meanwhile, if you want to check-out whether a label has released material in the past, contact the Mechanical Copyright Protection Society, 41 Streatham High Road, London SW16. (Tel: 01 769 4400).

ONE IN A MILLION



HAZEL O'CONNOR is the face that launched a thousand magazine covers. DANIELA SOAVE finds out who good old Haze really thinks she is. Photographs by SIMON FOWLER



A DAM ANT. Toyah. Gary Numan. Kim Wilde. Julian Cope.

No matter how natural any of these people might be, put them on a stage and all that disappears in a puff of smoke. Ruthless and poised, they seem to grow to giant proportions as their alter ego gains control, demanding the audience's total attention.

Not so with Hazel O'Connor. The Hazel you encounter on stage is exactly the Hazel on the one you'd meet out shopping in Sainsbury's. Two hours with enough (bored) stars prior to a gig to witness some alien power creeping over them as the countdown to the concert approaches, it's part of the necessary process which gives them the bottle to go out in front of all those people. It separates them from you and me.

Some groups like to go through a chant together to rouse their emotions to the required pitch; other individuals prefer to be left alone to sulk for the last few minutes to gather their thoughts.

Hazel O'Connor goes to her hotel for a few hours kip before turning up at the gig.

And what you finally see is really what you get. There's no masquerade behind her stage patter, she treats the audience as though it's one big person. To this last member of those post-punk post-punk bands, she's not. They're us, boring as how winning she looks hasn't changed my life features. But all of this is reserved to whom, yes, I think Hazel O'Connor is. Or more revealingly, who Hazel O'Connor thinks she is.

Covered one of the darling of the press, rivalled only by Lady Diana. Sometimes she wonders why we don't just change the title of RECORD MIRAGE to Hazel O'Connor. We'd all love to see with it. The amount of publicity she enjoys (music press, women's magazines... and men's... TV and radio) reflects her popularity, but what does it really tell us about her?

What is there left to say about old Hazel? What tiny facet of her personality has been left unexplored? Not a lot, especially when you consider that her autobiography is shortly to be published. Fancy your life story before you've even reached 20?

And yet I'm still curious about her. The Hazel I bump into is a real girl, glib, mischievous and still in her Peter Pan years, a bit rude and a little coy, very funny and very friendly. From the first time I met her on the set of *Breaking Glass*, right through to this last encounter, she hasn't changed. And yet, how can that be, when she's had two years of personal publicity, a successful film and three successful albums?

Does she believe everything that people think of her? What does she think of when she walks out on that stage, who does she become?

CONTINUED OVER PAGE

HAZEL



FROM PREVIOUS PAGE

"I think about going out and making friends," she says, frowning at the same time. The frown's there because we're amidst a game of Travel Scrabble and we're running out of letters. "It's just the same as meeting one new person except you're doing it en masse. People have come to see me, they're visiting me and it's a warm friendly occasion."

"I don't think there's any difference from the me that you know and the me that my fans know because I'm a very open person and people pick up on that. If anything can be attributed to my success then it's probably that. It's probably the thing which has made me enemies, too," she muses. "It upsets people who dislike me because they think, ooh, who does she think she's fooling with all this naturalness? They just can't believe that it's real, and that shakes them to the very foundations."

"They don't like the fact I'm not one step above my fans, that my gigs are as much an emotive event as a musical one. I like to think that everyone takes a little bit of me away home and feels they've met me . . . not just watched me go through the motions."

From the long, railing scratches which run down her arms, received from fans at the front of the hall trying to clasp hold of her, it looks like some of them have succeeded.

"Yeah, under their nails!" Haze cackles. "Someone was even trying to pull my rings off. I thought he was going to pull my fingers out of the joints."

This is probably the thing about Hazel I find the hardest to imagine. To me she evokes the emotion which would make fans go up to her and say "Hi, Haze" as if she were an old mate. But mobbing her!

Yet the fans at the front of the Edinburgh Odeon were pushing hard against the stage, eager to get a bit of Ms O'Connor under their nails. Pushing pretty ferociously, too, as the ridge on photographer Simon's

chest caused by his being rammed up against the stage will testify.

The next day, when I suggest climbing to Carlton Hill to take photos, Haze refuses: "If I walk through the streets I'll be mobbed." We take a taxi instead.

Is she imagining it or is it fact? Part of me wants to put this to the test, but how would I cope with being trampled underfoot if she were right. But it does reveal one thing about Hazel. She might still retain her down to earth manner, but she does realise she is one step above her fans.

Such constant exposure hasn't really raked in the moolahs, either. Okay, she owns a modest two bedroomed flat in West Hampstead, but she had to go to the building society for a mortgage. She's got a car, but it's secondhand.

And, when you think about it, Hazel hasn't had an amazing amount of hits. I'm not being bitchy when I bring this up, but for someone who hasn't yet had a number one, she's had a lot of publicity.

No number ones, and not a vast amount of money. Is it worth being a piece of public property?

She grimaces. "It has its drawbacks. People can be real horrid to you, because you don't have your defence up they think you're henk-baked and they take advantage of your good nature. I try not to let them see it upsets me because it gives them even more pleasure."

"Like that taxi driver this morning," she says, recalling the man who drove us from the Carlton Hill down to the Waverly Station. We'd been waiting for him to arrive for a good 15 minutes, and when he did, he laughed and laughed. "This must be the strangest job I've ever had," he told us. "I thought they were pulling my leg when they told me I had to pick up a girl with straggly red hair and funny clothes. You don't go around looking such a state all the time do you? You're not serious about getting on a train like that?"

Haze had laughed, bashing him

Ken Dodd style with the paper flower but you could see she was annoyed. As she says later, "Who was he to tell me how I should look? It happens all the time. Just because you've been on telly people think they've got a right to have a say in what you say and how you look. That bugs me."

Despite such drawbacks, she does enjoy the life she's living, although to her it's simply another stage — albeit an important one — in her life. She does realise that for most people staying at the top has a time limit and already she's starting to look to the future. Never one to rigidly plan her progress, she does however rely on feelings and this is what she's doing.

I'd dearly love to help somebody, to use what knowledge I've gained to put someone else on the path

"Everything you do in life has a purpose, although it might not seem clear to you at the time," she explains. "I find that now when I can draw on my past experience, and put it to use in my present career, I'll be able to do that with my singing and acting connections in the future."

"For instance, on the American tour the promoter of the gig in Boston asked me to cancel the show because only 30 people had bought tickets. But I was of the opinion that if 30 people have turned up to see me, well then, I won't be the one to say tough luck."

"Playing a venue with only 30 people is an entirely different prospect to playing the same place with maybe 10 or 20 times that capacity and it has to be treated differently. So I drew from my experience in working in cabaret and it worked well. You just sing the songs a little bit different, you bring

people in closer. It makes a real nice change."

"I wouldn't be that bothered if we didn't return to America again," she says. "Some places I'm popular in the States, others I just don't mean a thing. It depends a lot on who's seen the film and who hasn't. They've just released it on video format. A fan wrote to me and said that he'd seen 'Breaking Glass' while he was on holiday in the UK, so had bought a copy of the cassette on his return to the States."

"Would you believe it, they've chopped off the end of the film for the American version! It ends with the 'Eight Day' sequence. I don't know who gave them the power to do that. I wouldn't have learned about that if the fan hadn't taken the time to drop me a line."

"The film won't make sense," she says with a shrug.

Although Hazel isn't thinking of calling a halt to touring or writing yet, she has been thinking about what comes next. And she's certain that, as with her other jobs, the experience she's gained in her current one will stand her in good stead.

"It's like what I was saying earlier about relying on your feelings. I didn't think with any previous job, ooh, this'll give me experience to progress. I just knew it was right. For instance as the beginning of the seventies when I took that job as a dancer in the Far East I got an Equity card. Over the years I let my membership drop. I never paid my fees, but when it came to the audition for 'Breaking Glass' one of the first things they asked was if I belonged to the Actor's Union. And I could truthfully say yes. All I had to do was pay my lapsed fees."

"I muse about what I'll do next. Sometimes I think I'd like to get into management because there's so much talent around. I'd dearly love to help somebody, use what knowledge I've gained to put somebody else on the path. Maybe not right now, but it is a possibility."

"I think most probably I'll turn to writing," she admits. "I've enjoyed

writing about my adventures and although the project has been temporarily shelved, I truly loved working on a film script with Chris Langham."

"At the moment I do write on a collaboration basis, but it's something I enjoy doing and could see myself becoming involved in. It's another creative process. Whether I channel it into a script or another book of my adventures remains to be seen."

Who does Hazel O'Connor think she is? She sees herself as somebody being able to do what she wants, not because she thinks she is some superwoman or because people are humouring her. She does what she wants because it has never occurred to her that she can't do it. She's the sort of person who thrives on her enthusiasm.

If Haze thought she could fly she'd jump off a cliff and probably would, she's that sort of person. And that, probably just as much as her open character, is why she gets on.

There are probably thousands of people as creative as the Coventry lass. Though talented, her gift isn't startlingly exceptional. But the difference lies in the fact that while a lot of people sit at home and snidely comment "What's so special about that old bitch? I could have done that," Hazel O'Connor has actually gone out and done it.

Who does Hazel O'Connor think she is, when she picks up practically any publication and finds herself staring out of it? Once she's read where she buys her clothes, who has a place in her heart this week, and what she'll be doing for the next six months, what does she think?

My guess is she doesn't attach too much importance to it. It's all part and parcel of the particular job she's doing at the moment, and when nobody wants to interview her any more and she's far from the Top 20, I don't think she'll be too sad.

She'll be too busy involved in her next adventure, doing it with equal success, equal good humour and openness.

Still the same old Haze.

Turn On

MOVIES



KURT RUSSELL

MIRROR MOVIES

By Jo Dietrich
Escape From New York and **Memoirs Of A Survivor** demonstrate just how little in common two films can have while ostensibly belonging to the same genre. Both are futuristic fiction, *Escape* being the latest work of director / writer John Carpenter who has used his relatively large budget (compared with those of *The Fog* and *Halloween*) to flesh out a strip - cartoon SF fantasy of rock 'n' roll thugery. In 1997 the American crime rate has risen so fast that only a prison the size of Manhattan Island can hold all the ne'er-do-wells who would otherwise be loose on the streets looting, burning, raping and fiddling their expenses. Into this home from home for all manner of junkies, freaks and psycho-killers (qu'est-ce que c'est?) steps Snake Plissken, master criminal and ex-Marine, never to return to the 'real' world when, whoop! a light plane carrying the President Of The United States to a crucial peace summit crashes slap dab in the middle of Noo Yawk Prison and is promptly

snatched by the weirdoes therein. What to do? Easy peasy: get Snake out again in the nick of time and promise him a full pardon in exchange for his unique and exclusive services in getting the Pres out. Just to ensure his cooperation you might want to implant two tiny explosive devices in his neck timed to go off within 24 hours and blow his bonce off. Thus, armed to the teeth, our hero enters the gaol to confront dangers as diverse as Isaac Hayes' chandelier - bedecked Cadillac and Adrienne Barbeau's cantilevered bosom, ending up a reluctant gladiator in the bloodstained Madison Square Garden facing a grotesque Goliath wielding a spiked club. Will our hero survive? For all lovers of futuro - mediaeval violence (watch out for Romero's *Knightriders*, too) *Escape From New York* is wonderfully subversive entertainment that reeks of decay and urban decadence and is well cast with Kurt (Elvis) Russell parodying Clint Eastwood as Plissken and Lee Van Cleef parodying himself as the warden.

Memoirs Of A Survivor, another futurist fantasy in a different kitchen, is based on a Doris Lessing novel and while it has all the elements of a genuinely bizarre and exciting film - social chaos, street gangs, subway cannibals and Julie Christie walking through walls - its preposterous pseudo-feminist dogma and soooo slow direction ensures its candidacy for terminal bore of the year. Pretentious and portentous in the extreme, it is a wasted opportunity and quite chilling in its vacuousness; a void.
 Meanwhile, good old Fellini (always a safe bet for sensationalism) doesn't let us down with his latest, *City Of Women*, the amazing, amusing and well over the top adventures of Snaporaz (Marcello Mastroianni) who falls foul of a feminists convention while chasing a classy piece of fall. A hurdy-gurdy whirlpool of a film, it takes us through Fellini's fears and obsessions as well as his delight in women and once again (after the cruel *Casanova*) proves that beneath that grotesque facade beats a heart of hot pasta. It's a film of wonderful moments rather than a well-conceived entirety but Fellini always does tend to prefer pictures to words and his knowledge of the female psyche is a sub-Cosmopolitan; but who cares when his ignorance is conveyed with such style?

RADIO

AT a suitably bleak and dismal hour on Thursday night, BBC 2 screens 'Futurama Rock 80' the second of four programmes shot during the Futurama Festival at Leeds Queen Hall last year. Nobody smiled because it was all so intense and meaningful - but away at 11.35, you can kick the cat out and sample the delights of *Music For Pleasure*, *Boots For Dancing*, *Guy*, *Flowers*, *Echo* and the *Bunnymen*, *Athletico Spizz 80* and some others. There're two more shows to go in this series, so don't say we didn't warn you...
 Much earlier, Andy Peebles reviews the new top 30 album chart on Radio One at 6pm and Paul Gambaccini catalogues the rise of rock geriatrics the Beach Boys. In his seemingly endless series of programmes about the stars at 7pm. The band still manage to command much respectability despite their advanced years and Gambo charts their rise from fresh faced youths capturing everything that was supposed to be good about young America to a portly rather MOR act. Leaving no stone unturned in his quest for the truth Gambo also catalogues in explicit detail Brian Wilson's drug problem, which meant that the image cracked for a while.
 "The appeal of the Beach Boys fantasy is timeless," Gambo told us this week, and seriously folks, his programmes are about the best on radio at the moment. After Gambo comes the return of Kid Jensen, the man who turned down millions of dollars to work for an American network for a cosy studio at the BBC.
 "I've had a lot of catching up to do," he tells us. "The scene in Atlanta where I was working has 44 radio stations but only three of them play the sort of music you'd hear here. I want to play a mix of everything and I'll definitely be keeping sessions from new bands."
 And just think, he's had time to polish up his hideous trans-Atlantic accent while he's been away.
 Up on Radio Trent Castle Rock features an interview with sensitive creative artist John Fox and they'll also be running a competition to win a free autographed copy of his latest album. For some more culture



Paul Gambaccini plots the Beach Boys' success on Thursday

you could tune into the Billy Sloan show up on Radio Clyde from 12 to 2am.
 'JAWS' makes it TV debut on TV on Thursday night with the Great White carving up everything in sight including Robert Shaw who's graphically shown disappearing into his hideous mouth. It's the sort of film that makes you want to check there's nothing under the duvet before you get into bed and it cost ITV a fortune.

Haireut One Hundred

a new stereo forty five cut



favourite shirts (boy meets girl)

the first single produced by tub sargeant
 out now - available as 7" and 12" platters

- 16th glasgow - maestro's
- 17th edinburgh - valentine's
- 22nd oxford - blades
- 23rd sheffield - limit club
- 24th leeds - warehouse

10p 7" favourite shirts (boy meets girl) / boat party
 12p 12" 12" favourite shirts (boy meets girl) / extended version / boat party

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 "FROM THE TEA-ROOMS OF MARS... TO THE HELL HOLES OF URANUS"
 (RCA LP 5003 - CASSETTE RCA K 5003)
 INCLUDES THE HIT SINGLES "EINSTEIN A GO GO" AND "NORMAN BATES"



NEWS IN BRIEF

NEWS EXTRA

ELECTRIC LIGHT Orchestra have added an extra date at Birmingham National Exhibition Centre on December 13 and Edinburgh 16. Tickets are again priced at £8.50, £7.50 and £6.50 and are available by post only from NEC Box Office, National Exhibition Centre Ltd., Birmingham, B49 1NT. Postal orders or cheques should be made payable to NEC (ELO Concert) and a SAE should be enclosed. Credit card bookings are being taken on (021) 780 3434. They are available by post with cheques being made payable to the outlets including Edinburgh Playhouse.

OIL BANDS The Business and Infra Riot take on a short tour around the country, which includes an Oil Against Racism gig at Sheffield Marples on October 19 — following accusations that the bands encourage the National Front and similar factions. Other dates for the tour are: Bristol Granary October 12, Scarborough Taboo 16, Leeds Brannigans 17 and Manchester Mayflower November 7.

TOP NEW disco band Heaven 17 — who crept into the charts with their 'Play To Win' single — release a follow-up single with 'Penthouse And Pavement' on October 16. The single is a re-mixed version of the title track of the album and there is yet another mix for the 12-inch disco version. The band also take on some personal appearances in discos around the country and local press should be checked for details.

UB40 HAVE just returned from touring down under and release their third album this week. It's entitled 'Present Arms In Dub', and the band have promised a tour in Britain by the end of the year.



The Pointer Sisters

THE POINTER Sisters, riding high in the charts with their 'Slowhand', are to play four British dates next month. They will appear at the Birmingham Odeon November 22, London Dominion 23, Manchester Apollo 25 and Liverpool Empire 27. They also release a new single 'Should I Do It' on November 8. Like 'Slowhand', it comes from their 'Black And White' album.

THE CURE bring out a new single this week entitled 'Charlotte Sometimes'. But there are no plans for any live dates.

SOUL SINGER Teddy Pendergrass brings out a new album this week entitled 'It's Time For Love'. A single 'Nine Times Out Of Ten' also comes out this week.

DISCO BUFFS with a bit of cash can go to Discom 81 — a trade fair at Porte De Versailles in Paris. There will be 25 British companies at the event as well as conferences on copyright and legal aspects of the mobile disco profession. Interested people should contact International Exhibition Organisation, 9 Stafford Street, London W1. Tel: 01-499 2317.

POLITICAL GIGS start again this autumn, spearheaded by RAR's 'Run Magpie Run' tour against unemployment. Dates are Manchester Polytechnic with Aswad and The Distractions October 10, Blackburn King George's Hall with The Mo-Dettes 13, Preston Polytechnic with Tarzan 5 and Dislocation Dance 14, Blackpool Squires Club with the Distractions 15 and Blackpool Anti-Tory Party 16 to lobby the conference.

TOURS

● **THE FALL** are back on the road again, following the release of their 'Early Years 1977-1979' album. The group play: London North London Polytechnic October 19, Brighton Arcadians 21, Canterbury Marlows Theatre 22, Manchester University 23, Edinburgh Coasters 26, Newcastle Bierkeller 27, Hull The Tower 28, Sheffield Mill Club 29, London North East London Polytechnic 30, Liverpool Warehouse November 3, Blackpool Gaiety 4 and Leeds Hoffbrauhaus 5.

● **THE AU Pairs** take on 17 dates this autumn, and threaten a number more. Those booked are: Bristol Polytechnic October 15, Sheffield Polytechnic 16, Newcastle University 17, Leicester Polytechnic 21, Leeds Warehouse 22, Aberdeen University 23, Glasgow Strathclyde University 24, St Andrews University 25, Edinburgh Valentino's 26, Portsmouth Locarno 29, Brighton Sussex University 30, Reading University November 3, Canterbury University 4, London Hammersmith Palais 5, York Alcuin College 7, Liverpool Warehouse 11, Coventry Warwick University 12, Hull The Tower.

shock



"New people need new vices..."

● **IAN DURY** and ex-Feelgoods guitarist Wilko Johnson takes his band Solid Senders on the road this month. He joins the Blues Band's 'Itchy Feet Package' and plays all dates including London Hammersmith Palais October 19 and a new date at Sheffield Lyceum 26. Solid Senders have a new single 'Casting My Spell On You' released this week.

● **HEAVY METAL** band Girl play three nights at the London Marquee on October 20, 21 and 22. The band also have a new album released this week entitled 'Wasted Youth'. It includes their recent single 'Thru The Twilit'.

● **DEPARTMENT S** play the London Venue on October 16. The band, who hit the charts with their last single 'Going Left Right' are currently recording their debut album.

● **RANDY CRAWFORD** has added two nights to her London Theatre Royal concerts on October 21 and 23. It means she will have played a total of nine dates in the capital.



Ruts DC

● **RUTS D.C.** say they will play only two gigs this year — at the London Fulham Greyhound on October 15 and 16.

● **THE SUNDAY** Party play three London dates at the Moonlight October 14, Brixton Town Hall 16 and North London Polytechnic 23 as well as dates at Oxford Scamps 12 and Surrey University 24.

● **MISTY IN** Roots are back touring in their own right part from their RAR and unemployment commitments. The band, who have just released a new album 'Wise And Foolish' play: Reading Central Club October 10, Ipswich Gaumont 16, Luton High Town Recreation Centre 17, Sunderland Mayflower 21, Nottingham Palais 22, Blackburn King George's Hall 23, Manchester Mayflower 24, Liverpool Griston Rooms 25 and Aylesbury Civic Centre 27.

RELEASES

MARC BOLAN has a picture disc of his 'You Scare Me To Death' single released this week. Also out is a new album of previously unreleased material of the same name. Each copy of the LP also contains a 40,000-word biography of the star written by journalist Chris Welch and producer Simon Napier-Bell.

ACCLAIMED new band Haircut One Hundred bring out their debut single this week. It is entitled 'Favourite Shirts' / 'Boat Party' and produced by Bob Sargeant. The group also play at London's Xclusive club on October 7. The Xclusive was formerly the Speakeasy.

Laurie ANDERSON's import single 'O Superman' is finally coming out here this week. The record runs for nearly 8½ minutes and is backed with 'Walk The Dog'. Laurie Anderson plays flute, sax and clarinet and will be bringing her show — which includes video and theatre to London's Riverside Studios on October 5, 10 and 11.

HELEN REDDY brings out a new album this week. It's entitled 'Play Me Out', and single from it 'Save Me' is released at the same time.

THE EURYTHMICS bring out their debut album on October 9. It was recorded at Conny Plank's studio in Germany and is produced by ex-Tourists Annie Lennox and Dave Stewart who form the nucleus of the band. Other musicians on the album include Blondie's Clem Burke, and the band go on the road later this year.

THE GAS — who go on tour with Doll by Doll — have a new single out this week entitled 'The Finger'. It is taken from their forthcoming album 'Emotional Warfare' which is released on October 30.

NEW YORK heavy metal band Riot release a new single this week entitled 'Outlaw'. It is an edited version of the song on their recent album 'Fire Down Under'. The group are currently supporting Saxon on their tour.

THE DEBUT single by Jesse Rae is released this week. It is entitled 'D.E.S.I.R.E.' and comes out in a fan-shaped bag.



Laurie Anderson

"The Seven Tour" MCD presents

MADNESS

HAMMERSMITH PALAIS
THURS. 19th NOV. 8.00 pm.
Tickets £4.00

Available from Box Office Tel. 748 2812/2 and usual agents
N.B. Over 18's only (All postal applications to include a S.A.E.)

CABBIES OUT IN FORCE

CABARET VOLTAIRE/23 SKIDOO
North London Polytechnic
By Winston Smith

FRIDAY NIGHT, and what a dilemma for the Grims... New Order at Walthamstow or Cabaret Voltaire at Holloway... A good few Bleakies plumped for the Cabs. Their evening's entertainment began with Band Of The Month, 23 Skidoo.

The 23 Skidoo sound is best described as 'brittle funk', fragmented by unpleasant random blasts of squeaking horns, a kind of even poorer man's Pigbag. 23 Skidoo are an immense yawn. Off to the bar...

Some old film of air-raid wardens exploring a devastated World War Two street signalled the arrival of Cabaret Voltaire. Dressed in uniform black, the Cabs provided a perfect soundtrack for the sights on the screen behind them. As Wardens rushed about in search of survivors, the band throbbed and howled in mutual misery and shared despair.

'Sluggin' Fer Jesus' aside, tonight's material was all new. The song titles were not announced of course, but the sound was just as you'd expect. You know, gashing guitar/keyboard strikes, resounding, booming drums, sparse, desolate bass and the inhuman voice of Steve Mallinder crooning along with all the subtlety of fingernails raking a blackboard. Stunning stuff... At first.

Cabaret Voltaire have found a winning formula, and are sticking to it. However the problem with a style as rigidly defined as that of the Cabs, is that after just half an hour or so of listening to it, familiarity, and later boredom takes a firm hold.

As is the case with a lot of HM groups, although they often produce exciting new tunes, (and masterful singles) the noise always remains the same, with little changes, if any. At the risk of losing a few devotees, the Cabs must now take a few chances, and add some variety to their sound. They must freshen up and develop, they can do it. Because be it good or bad, Cabaret Voltaire are emerging as the Motorhead (and I also like Motorhead) of the long-mac brigade.

DEADKENNEDYS
The Mayflower Club,
Manchester
By Kevin Moseley

PUNK ISN'T dead it's just been exported. All the way to sun-kissed California. From whence cult outfit the Dead Kennedys paid a visit to already rain swept Manchester.

They delivered the sort of set which the persistent punk regulars at the dingy sweaty Mayflower Club must have thought had gone forever along with the heavy excesses of 1977.

Excitement was not slow to build up in the hall of that boasted spectacular array of Punkadalia: clumsily axed porcupine hair dyed with grubby cheese cloth and studded slogged leather while the women opted for a fetching combination of bright and nasty make-up offset by chains and fishnet tights.

The hard core of quivering twitching fans crowding the stage got into practice early, clearly warming up for a classic "gobbing" session. Unholy mixtures of spit and Newcastle Brown rained down on the audience support Mayhem, who, in between extolling the hatred for every thing especially hippies, Margaret Thatcher and the audience seemed to draw substance from the deluge which cascaded spectacularly through the lights.

The whole gig was nearly aborted when the main support Gods Gift came on stage. They took to the stage to tell the audience they were all toys and the Dead Kennedys were crap and deserved the £1,500 they were getting for the gig.

At this point a fight broke out between the lead singer and the bouncer, the crowd cheered the management heavies waded in, and

inexplicably beat up and ejected the bouncer.

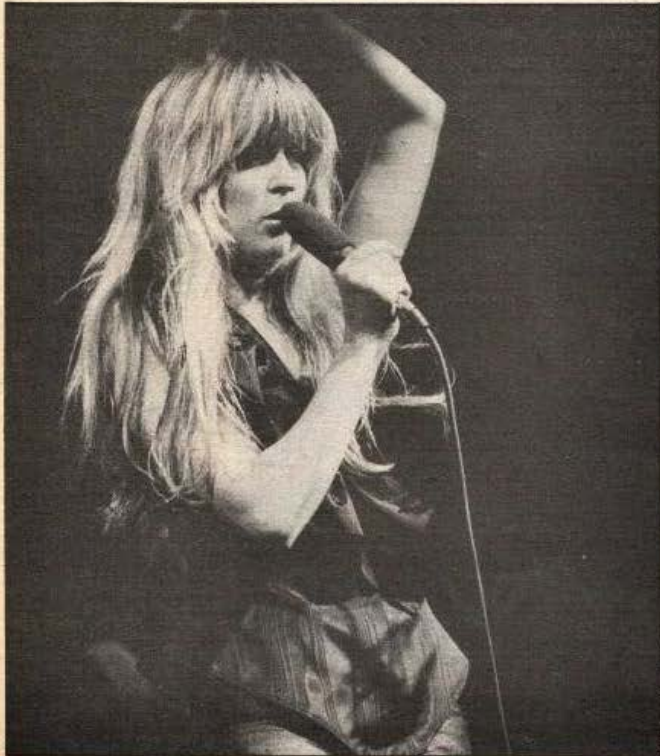
Still, the Kennedys eventually made it to the stage and launched into a furiously fast 40 mins set with hardly a breathing space from beginning to end. To the uninitiated, practically everything was instantly forgettable however, for all that, there's no denying that they were very professional.

The wall of urgent rhythm smashed out by the stationary beanstalk figure of East Bay Ray (who bore a striking resemblance to Plug from the Bash Street Kids) was tightly and crisply complemented by drummer Darren and a thoughtful Klaus Floride on bass.

The star of the party however, was front man Jello Biafra. A character who delighted the crowd by diving deep into the seething mass at every possible moment usually yelling something meaningful like funk before he dutifully spewed back on stage. This attitude to the audience was a feature that marked the band out from most punk groups. He made no pretence for disliking the audience, he just enjoyed himself and goaded the ecstatic fans to further fun.

The Kennedys as the name implies are a political band and in between chords Jello launched tirades against the Emperor Reagan and big business, but this was ignored by the crowd who busied themselves with evermore energetic pogoing.

They tacked two encores onto the end of the 10 track set before the crowd reluctantly dispersed. At the entrance to the club mothers peered quizzically through the doors as groups left looking like they had undergone a horrific ordeal. Definitely one for the reconverted this.



Carlene Carter: a miniskirt was the only thing missing.

Pic by Spud Murphy

Get Carter

CARLENE CARTER
The Venue, London
By Chas de Whalley

WAS it mainly Motown or mostly Memphis soul? It's hardly worth discussing the difference. One thing only need be said: When Carlene Carter played the Venue there was hardly an ounce of country cooking in her set.

Backed by the incredibly expert CC Riders — who included Ace and Squeezeman Paul Carrack on Hammond organ, Sincero Bobby Irwin on drums as well as Graham Parker's old sidekick Martin Belmont on guitar — the love of Nick Lowe's life steamed through her hour on stage more like a darkie from Detroit playing the chittlin' circuit rather than one of Johnny Cash's daughters.

The folks in Nashville would doubtless have thrown their hands up in horror, but London loved it, calling the delectable Ms Carter back for two encores.

Which she just about deserved, but only just. There were those in the audience a little disappointed in the Blue Nun's performance. And that wasn't merely because she'd left her miniskirt at home in

the wardrobe to appear in tight jeans instead. Compared with the classic tunes from her last two albums — some of which 'Never Together', 'Madness', 'I'm So Cool' she reworked successfully into the new R'n'B framework — a lot of her new 'Blue Nun' material sounded ordinary and was only rarely saved by the excitement the band blew into the riffs.

Her voice was a little shaky too, although I daresay some of that could have been due to the bomb scare which had earlier brought policemen swarming to the front of the Venue while the band fled in panic out the back!

But when she was duetting with Paul Carrack (who sang Squeeze's exquisite 'Tempted' remember) on songs like 'Do Me Lower' and the standard 'Half A Heartbeat', Carlene Carter could do no wrong. Listening to these two was like listening to William Bell and Judy Clay, Marvin Gaye and Tammi Terrell or even Otis Redding and Carla Thomas all night long. What better way to spend an evening?

THE SOUND/THE COMSAT ANGELS Manchester Polytechnic By Alan Entwistle

THE SUPPORT band were The Comsat Angels, those mundane hippies who just can't keep pace. Their bland blend of immature pop ideals made few happy. Most were glad to see them go.

But The Sound, well... The Sound are creeping up on us all. We'll wake up one morning and they'll have become overnight pop stars. They're not perfect, but they're quite good.

Adrian Borland may be chubby, and he may look fresh from behind the till at Barclays, but the brittle rhythms of his guitar compensate for his lack of outward pose; and he can sing a little, too.

But, of course, the money. The Sound's object tonight was the promotion of 'From The Lion's Mouth', their current LP, and no doubt they made many new fans with their stylish brand of intense music.

What more can I say, except that Graham Green plays neat bass, Michael Dudley plays mellow drums, Bi Marshall plays soulful keyboards that lightly draw up the threads of The Sound's wonderful sound, and everyone here at Manchester Poly had a good night out.

Listen to The Sound and watch your emotions stir.

ALTERED IMAGES Venue, London By Simon Hills

HERE'S A new one... twittering cutesy - pie vocals over a group that can just, and only just, play their instruments.

Altered Images, to be fair, are very endearing and faintly amusing at first. Lead singer, Clare is pretty, about four and a half feet tall and boasts a voice that's thinner and more wavering than a Trimphone beep.

With a surprising amount of panache she bounces round the stage with a coy grin, arms flailing like distracted windmills and a hip skip and jump fashioned directly from the Woodentops. Behind her, standing stock - still, are fashionable and intense young men, Brylcreem dripping from their bonces

as they sweat over basic guitar refrains.

The band's package is simple, and the fans danced the night away in glee at the normal, stale, if prestigious, Venue. The set is hinged around the superb single 'Happy Birthday' (or Burtday, the way Clare sings it), which consists of a basic pounding bass and drums sound with carefully constructed guitar riffs agonisingly laid out on top.

Youngness and naivety count for a lot. For the first few numbers Altered Images carried it off with no problem, but once 'Happy Birthday' was run through the group but fills in the rest of the departed Zai Cleminson and might even get some of the younger birds along. Not that the rest of them do badly. Vocalist Dan McCafferty still maintains a fine legs astride stance whilst Pete Agnew still boounces around with the lithe verve of an enthusiastic champagne salesman.

The instrumental 'Legionaire' and the unusual angular 'Insects' dragged some interest out those who weren't members of the devoted, but it was down to a re-run of 'Birthday' to get the whole audience together again. Naive charm and glibly pop songs are there in abundance and if their ideas withstand growing proficiency, then there's a real fun pop band with imagination around at last.

NAZARETH Rock City, Nottingham By Mike Nicholls

TALK ABOUT culture shock. The last time I was here was to see Soft Cell strut their or, unusual (pre-chart) stuff. Tonight decidedly less fey folk are out in force,

jamming the place stupid to get a blast of metal.

I won't sermonise about which of the two should be deemed a more wholesome night out but there's nothing like working up a thirst with a loud bunch of jocks. Actually, the Naz's Celtic strain has been diluted by an American but we won't hold that against him: John Locke's keyboards serve a useful purpose in fleshing out the band's tried and trusted repertoire and he's not the only new 'un, joining him is second guitarist Billy Rankin who might be young enough to have been sired by any one of the rest of the group but fills in well for the departed Zai Cleminson and might even get some of the younger birds along. Not that the rest of them do badly. Vocalist Dan McCafferty still maintains a fine legs astride stance whilst Pete Agnew still boounces around with the lithe verve of an enthusiastic champagne salesman.

Material - wise they concentrated on the classics, preferring to avoid the more serious nuclear stuff from the 'Fool Circle' ahem, concept album. Best up were 'Morning Dew', 'Hearts Grown Cold', 'Big Boy', a rousing 'Cocaine' and a whole lot more which I'd have had a better chance of remembering if it weren't for being too drunk to scribble.

Instead it was fist clinched in sympathetic salute, boiler swaying round me neck and a reet good time in one of the best venues in the UK. As for Naz there's plenty of life in the old dogs yet which the denizens of Nottingham appreciated in no uncertain terms.



BAD MANNERS

M.C.P and Kilburch present

plus support

BIRMINGHAM ODEON
THURS. 22nd OCTOBER 7.30

MANCHESTER APOLLO
FRI. 23rd OCTOBER 7.30

NEWCASTLE CITY HALL
SAT. 24th OCTOBER 7.30

ABERDEEN CAPITOL
MON. 26th OCTOBER 7.30

TIFFANY'S GLASGOW
TUES. 27th OCTOBER 7.30

ODEON THEATRE EDINBURGH
WED. 28th OCTOBER 7.30

ROYAL COURT LIVERPOOL
FRI. 30th OCTOBER 7.30

GUILDHALL PORTSMOUTH
MON. 2nd NOVEMBER 7.30

COLSTON HALL BRISTOL
WED. 4th NOVEMBER 7.30

IPSWICH GAUMONT
SAT. 7th NOVEMBER 7.30

DE MONTFORT HALL LEICESTER
SUN. 8th NOVEMBER 7.30

BRIGHTON CENTRE
TUES. 10th NOVEMBER 7.30

SOPHIA GARDENS CARDIFF
THURS. 12th NOVEMBER 7.30

GAUMONT SOUTHAMPTON
FRI. 13th NOVEMBER 7.30

RAINBOW THEATRE
MON. 16th NOVEMBER 7.30

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RCA



DYNAMITE BEAT

Haircut One Hundred

a new stereo forty five cut



favourite shirts (boy meets girl)

the first single produced by bob wiggans.
out now - available as 7" and 12" platters

27th london - busy's charing x road
28th hestings - downtown saturday's
29th hickstead - cinderellas
30th bournemouth - exeter bowl

clg 1-7 favourite shirts (boy meets girl) / boat party
clg 1P 1-10 favourite shirts (boy meets girl) extended version / boat party

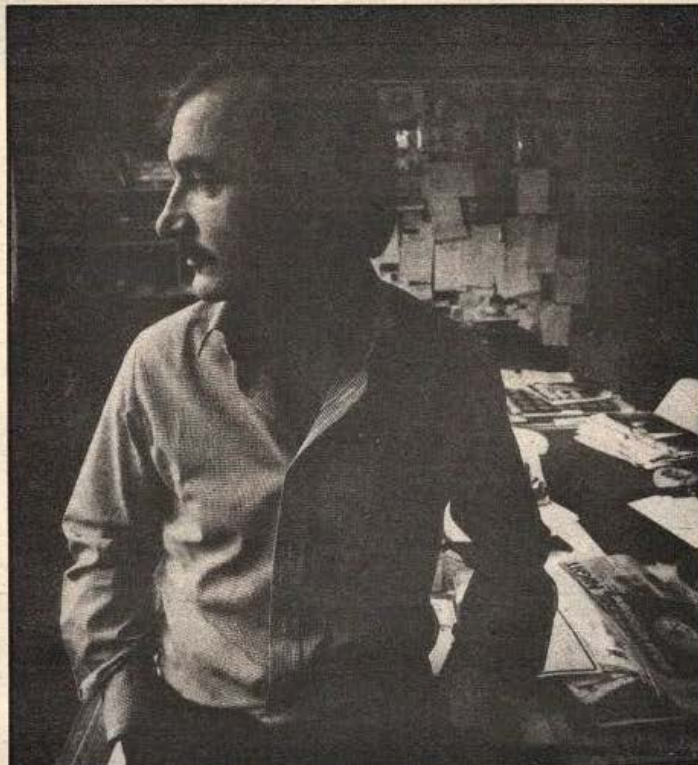
A LIFE IN THE DAY OF

Keith Altham

“ I LIKE to get up around seven o'clock when the kids get ready for school, but it depends whether I've had a late night or not. Usually my wife brings me a cup of tea and a piece of toast and I read the Guardian, which is my favourite newspaper. In return for breakfast in bed I

take the kids to school. Mostly I get the train into London. I drive the car to Surbiton and get the fast train, which only takes 18 minutes. Surbiton runs a late night service, which means I can always get home, no matter how late I am.

I like to get into the office around 11 am. Usually it's in utter chaos with about 15 people hanging round to see me and phones ringing



KEITH ALTHAM, 39, began his career writing for a football monthly with the ambition of becoming a top sports journalist. The wish was thwarted when the magazine folded and he was relegated to writing pop columns for a teen magazine. He discovered he enjoyed writing about music and has since written for all the music papers, as well as presenting a magazine programme for the BBC. In 1970 he went into partnership as a publicist with Chris Williams, branching off on his own four years later. Nowadays he handles publicity for the Stones, the Police, the Who and Slade. He lives in Epsom with his wife and children and works in an office in the centre of Soho.

incessantly. Erica, my assistant, tells me what disasters have arrived in the post and I attend to messages before I have a cup of coffee and skim through all the daily papers. I've digested all the news in the Guardian so I just look through the others for music biz items.

Quite often the day has already started at home with three or four calls. For instance this morning Stewart Copeland was on the phone for 35 minutes complaining about the way Sting gets all the publicity. Then I had to get on the blower to Sting. That took less time and luckily was conducted at a lower volume. You have to keep your sense of humour or else you'd go insane.

I can quite easily go through an hour and a half's work at home before I even leave for the office; I've known the phone to start ringing at seven am with the national papers on the case if it's a big story.

Once I've skimmed through the papers and had my coffee I'll deal with whoever's come to see me. This morning it was Nine Below Zero who wanted to see their new publicity pictures. One of the first rules of a publicist—never mind the PR, get the act's name in the papers!

At the moment I'm looking after nine or 10 acts. Sometimes that number can rise to about 12, but you can't really do a good job if you have more than that. A time and motion expert would have heart failure if he studied this office. You see, it's not just a case of getting publicity. You have to get the right publicity at the right time, and more important, you've got to get the most sympathetic response from the media.

A publicist's job is to sell tickets, sell albums and to build a long term reputation for the group. It isn't just a

question of writing biographies and news releases or arranging photo sessions. You have to try to establish relationships with journalists from all walks of life. The music press, although unquestionably a major influence, is by no means where it begins and ends. Publications from Gardener's Weekly to Jackie magazine are just as valuable, because outside the music trade there's a huge amount of provincial newspapers which play a massive part.

For instance, setting up a cover story on the Who for Time magazine isn't something you'd immediately think of, but you like to get involved in different areas. Film magazines are another valuable contact when people like Sting or Daltrey are working in that medium. I don't do a lot of work on TV or radio, though.

Lunch depends. It's either a McDonald's or a sandwich from Bruno's across the road. Or I could be eating too much in some restaurant. You sometimes wonder if you're getting anywhere spending so long away from the office but, while a lunch with—say—the Sunday Express colour supplement's Feature Editor might not bring immediate results, it's always useful in the end.

I only have one or two lunches like that a week. I much prefer someone to come up here to the office. Why? Have you ever heard of the Stiff Records motto, when you kill time you kill success? That's why.

I work a lot longer than people think. It's not all entertainment. When you've been doing the same line of business for 10 years or more it loses its sparkle. I don't mean I don't enjoy it, just that it's not all fun and games as some people think.

It's not unusual for me to

work a 12-hour day, more if I'm abroad. If I've gone to New York to see the Stones I'm working every waking minute. I travel more than I care to, spending maybe three or four weeks of the year abroad. It's not all to exotic places, I mean Antwerp or Ostend are hardly thrilling, are they? I hate New York. It's a neurotic city, just like a human zoo.

I did enjoy my week in Montserrat. That's the one trip of my entire career I can truthfully say was wonderful. I was out there with the Police when they were recording the LP 'Ghost In The Machine.' I went out running with Sting one morning just to show him I wasn't the old crock he thinks I am. He used to run the four or five miles to the studio every day so one day I thought I'd accompany him. It was roasting hot and he set off at a cracking pace. I settled for a more sensible stride because it was no use having a heart attack in order to keep up with him, but within a few minutes he was out of sight.

I didn't know the way to the studios and I ended up running to the top of this mountain. There were two farmers at the top of it and they creased up at the sight of this knackered white man who was stupid enough to go running in such hot weather. Turned out the studio was at the bottom of the mountain!

I've been really unfit since I gave up football a year ago, when I broke my leg and was in hospital with it in traction for six weeks. I had to conduct all my business from a pay phone at my hospital bed. Miles Copeland, the Police's manager, couldn't believe it when I tried to reverse the charges to him when he was staying in the Tokyo Hilton! Maybe it had something to do with the fact he didn't know I was in hospital.

People still ask me to take on their publicity but I have to turn them down. You can only take on so much. My only criteria is I won't handle obnoxious people, because no matter how talented they might be it's just not worth it. I'd rather handle a little known band that I had a good relationship with than some ungrateful group. I genuinely like the people I work with, past and present, with the exception of the Stray Cats. For the first time in 20 years I'm involved in a law suit and they're the cause of it. I can honestly say that the work I put in on them when they were unknown helped make them what they are. Once they became famous they left me, and still haven't paid me a penny for all the work I put in. It kind of leaves you jaundiced, it would be really easy to get bitter.

What's the most difficult thing about my job? If I'm honest it's a lack of... how can I put it, something concrete at the end of your job. There's nothing left to point at, because it's something abstract. You look at an article and you think, well I set that up but I didn't write the article or take the pictures, there's nothing there to show I had anything to do with it. It's like being the invisible man. There's no artistic satisfaction.

I would love to still be a rock writer but I'd written myself out. Publicity is the next best thing. You very seldom get people phoning you up and thanking you for getting them in the press, though.

I think the thing is to look what you're doing. I still get great pleasure out of going down the Marquee and seeing good... new bands. If I didn't I'd start getting worried.

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UK SINGLES

THIS WEEK	LAST WEEK	WEEK IN CHART	ARTIST & TITLE
1	1	(3)	PRINCE CHARMING, Adam & The Ants, CBS
2	7	(5)	BIRDIE SONG, Tweets, PRT
3	2	(3)	INVISIBLE SUN, Police, A&M
4	6	(5)	UNDER YOUR THUMB, Godfrey & Crema, Polydor
5	3	(7)	HANDS UP (GIVE ME YOUR HEART), Ottawan, Carere
6	4	(6)	PRETEND, Alvin Stardust, Stiff
7	10	(3)	SHUT UP, Madness, Stiff
8	17	(4)	IT'S MY PARTY, Dave Stewart/Barbara Gaskin, Stiff
9	9	(5)	ENDLESS LOVE, Diana Ross/Lionel Richie, Motown
10	5	(7)	SOUVENIR, Orchestral Manoeuvres In The Dark, Dindisc
11	12	(4)	JUST CAN'T GET ENOUGH, Depeche Mode, Mute
12	8	(11)	TAINTED LOVE, Soft Cell, Bizzare
13	32	(2)	THUNDER IN MOUNTAINS, Toyah, Safari
14	11	(8)	SLOW HAND, Pointer Sisters, Planet
15	13	(10)	YOU'LL NEVER KNOW, Hi Gloss, Epic
16	36	(3)	WALKIN' IN THE SUNSHINE, Bad Manners, Magnet
17	15	(9)	SO THIS IS ROMANCE, Linn, Chrysalis
18	16	(5)	IN & OUT OF LOVE, Imagination, N&S
19	26	(4)	QUIET LIFE, Japan, Hansa
20	14	(7)	WIRED FOR SOUND, Cliff Richard, EMI
21	—	(—)	OPEN YOUR HEART, Human League, Virgin
22	22	(4)	ORIGINAL BIRD DANCE, Electronics, Polydor
23	47	(2)	GOOD YEAR FOR THE ROSES, Elvis Costello, F. Beat
24	19	(9)	HAND HELO IN BLACK & WHITE, Dollar, WEA
25	34	(2)	MAD EYED SCREAMER, Creatures, Polydor
26	18	(4)	STARS ON 45 (VOL. 3), Star Sound, CBS
27	25	(7)	PASSIONATE FRIEND, Teardrop Explodes, ZOO
28	48	(2)	HAPPY BIRTHDAY, Altered Images, Epic
29	31	(4)	LOCK UP YOUR DAUGHTERS, Siada, RCA
30	35	(3)	LET'S HANG ON, Barry Manilow, Arista
31	24	(9)	ONE OF THOSE NIGHTS, Bucks Fizz, RCA
32	28	(5)	SEASONS OF GOLD, Gides Park, Polo
33	38	(3)	BACK TO THE SIXTIES PT. 2, Tight Fit, Jive
34	21	(10)	JAPANESE BOY, Aneka, Hansa/Ariola
35	29	(18)	LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin
36	37	(5)	JUST ANOTHER BROKEN HEART, Sheena Easton, EMI
37	23	(7)	START ME UP, Rolling Stones, EMI
38	20	(11)	HOLD ON TIGHT, Electric Light Orchestra, Jet
39	54	(2)	EVERYTHING'S GONE GREEN/PROCESSION, New Order, Factory
40	—	(—)	IT'S RAINING, Shakin' Stevens, United Artists
41	45	(3)	LOVE HAS COME AROUND/LOVING YOU, Donald Byrd, Elektra
42	27	(9)	EVERYBODY SALSA, Modern Romance, WEA
43	50	(2)	IF YOU WANT MY LOVIN', Evelyn King, RCA
44	46	(4)	IT WILL BE ALRIGHT, Odyseye, RCA
45	69	(2)	HANGING AROUND, Hazel O'Connor, Albion
46	49	(5)	PLAY TO WIN, Heaven 17, Virgin
47	—	(—)	WHEN YOU WERE SWEET SIXTEEN, Foreys, Ritz
48	66	(2)	EUROPA & THE PIRATE TWINS, Thomas Dolby, Parlophone
49	—	(—)	NIGHTMARE, Obitan, Virgin
50	33	(10)	ONE IN TEN, UB40, Dep Int
51	43	(3)	MAIDEN IN JAPAN, Iron Maiden, EMI
52	74	(2)	THE STRIKE, Billy Squier, Capitol
53	—	(—)	AND THEN SHE KISSED ME, Gary Glitter, Bell
54	—	(—)	PLATINUM POP, This Year's Blonde, Creole
55	44	(9)	MULE (CHANT NO 2), Beggar & Co, RCA
56	55	(3)	WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Brothers
57	—	(—)	PHYSICAL, Olivia Newton John, EMI
58	42	(8)	ABACAB, Genesis, Charisma
59	40	(8)	THE THIN WALL, Ultravox, Chrysalis
60	—	(—)	TUNNEL OF LOVE, Dire Straits, Vertigo
61	—	(—)	AND I WISH, The Dooleys, GTD
62	63	(8)	WALKIN' INTO SUNSHINE, Central Line, Mercury
63	61	(3)	I'M STANDING HERE TODAY, Joe Cocker, MCA
64	—	(—)	STATUS ROCK, The Headbangers, Magnet
65	58	(4)	YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red
66	—	(—)	DON'T DO THAT, Young & Moody Band, Bronze
67	59	(12)	GREEN DOOR, Shakin' Stevens, Epic
68	58	(5)	I'M LUCKY, Joan Armatrading, A&M
69	62	(3)	I'M GONNA LOVE HER FOR BOTH OF US, Meatloaf, Epic
70	—	(—)	I CAN'T TURN AWAY, Savannah, R&B
71	—	(—)	JUKE BOX HERO, Foreigner, Atlantic
72	—	(—)	LABELLED WITH LOVE, Squeeze, A&M
73	71	(2)	KEEPING A RENDEZVOUS, Budgie, RCA
74	41	(7)	HOLLIDAZE, Hollies, EMI
75	—	(—)	GENIUS OF LOVE, Tom Tom Club, Island

BUBBLING UNDER

- AIE A MWANA, Bananarama, Deram DM 446
- ANGELS ON SUNDAY, Matchbox, Magnet MAG 198
- ARTHUR'S THEME (BEST THAT YOU CAN DO), Christopher Cross, Warner K17848
- BEGIN THE BEGINE (VOLVER A EMPERZA), Jullie Iglesias, CBS CBSA 1512
- CADILLAC RANCH, Bruce Springsteen, CBS A 13577
- DO YOU KNOW, Secret Affair, Eye Spy See 15
- HE'S A LIAR, Bee Gees, RSO, RS381
- HOLD ME, B. A. Robertson, Swansong, BAM 1
- HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red, Cherry 13
- IS THERE A REASON, The Mood, RCA, RCA 123
- KIND OF LOVIN', The Whispers, Solar SO 22
- LIVING IN MY LIMOUSINE, Bill Nelson, Mercury, WILL 3
- LOVE ME TONIGHT, Trevor Walters, Magnet, MAG 198
- MAMA USED TO SAY, Juniors, Mercury, MER 91
- MOTOWN WIK, RSO 83
- MYSTERY GIRL, The Dukus, WEA K 18887
- NEVER MY LOVE, Sugar Minott, RCA RCA 138
- REGGAE ON BROADWAY, Bob Marley, WEA K79250
- SIGN OF THE TIMES, Bob James, CBS, CBS A 1968
- TELECOMMUNICATIONS, Flock of Seagull, Jive, Jive 4
- THE FLAME TREES OF THIKA, Video Symphonie, EMI, EMI 5222
- THE JAM WAS MOVING, Debbie Harry, Chrysalis, CHS 2554
- THROUGH BEING COOL, Dave, Virgin, VS 459
- THRU THE TWILITE, Girl, Jet, Jet 7014
- WHEN SHE WAS MY GIRL, The Four Tops, Casablanca, CAN 1005



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



SHEENA EASTON

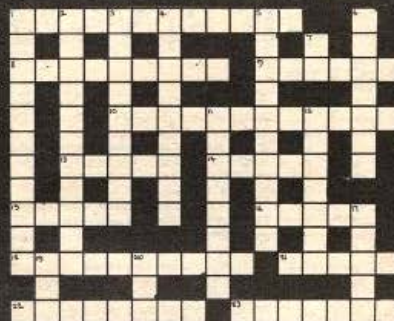
- HANG ON IN THERE BABY — Johnny Bristol. It takes me back to my youth — must be played very loud.
- PEG — Steely Dan. Well, it was going to be "Rikki Don't Lose That Number" but then who doesn't love that!!!!
- FREE MAN IN PARIS — Jani Mitchell. I couldn't have said any one Jani Mitchell track — they're all superb. She has said everything I have ever wanted to say in song.
- BRASS IN POCKET — The Pretenders. We don't hear enough of this sort of class pop in the top 40 these days — the most deserved no 1 I've heard for ages.
- WATERCOLOUR — Janis Ian. I think this is one of the best — good music to be depressed by.
- LOVE AND AFFECTION — Joan Armatrading. This one speaks for itself.
- SAILING — Christopher Cross. A real summer sound. Every track on this album is good enough to cheer up a Sunday and that's difficult.
- MY MAN — Barbara Streisand. My favourite vocalist — it shows her voice to great advantage even if it is a bit camp!!!
- ALWAYS A WOMAN — Billy Joel. Beautiful... the classic ballad... a sort of modern-day torch — plighting song.
- WALKING IN RHYTHM — The Blackbirds. Personal nostalgia.

UK ALBUMS

THIS WEEK	LAST WEEK	WEEK IN CHART	ARTIST & TITLE
1	1	(1)	GHOSTS IN THE MACHINE, Police, A&M
2	2	(4)	SUPER HITS 1 & 2, Various, Ronco
3	1	(3)	ABACAB, Genesis, Charisma
4	7	(4)	SHAKY, Shakin' Stevens, Epic
5	11	(2)	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
6	5	(6)	HOOED ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K Tel
7	3	(5)	DEADINGER, Meatloaf, Epic
8	4	(3)	WIRED FOR SOUND, Cliff Richard, EMI
9	—	(—)	MADNESS 7, Madness, Stiff
10	6	(5)	TATTOO YOU, Rolling Stones, Rolling Stones
11	9	(2)	DENIM & LEATHER, Saxon, Carere
12	8	(4)	RAGE IN EDEN, Ultravox, Chrysalis
13	12	(4)	CELEBRATION, Johnny Mathis, CBS
14	13	(4)	BEAT THE CARROTT, Jasper Carrott, DJM
15	18	(1)	HITS RIGHT UP YOUR STREET, Shadows, Polydor
16	41	(2)	VERY BEST OF ANNE MURRAY, Anne Murray, Capitol
17	17	(22)	LOVE SONGS, Cliff Richard, EMI
18	20	(15)	SECRET COMBINATION, Randy Crawford, Warner Brothers
19	20	(15)	BAT OUT OF HELL, Meatloaf, Epic/Cleveland
20	15	(10)	TIME, Electric Light Orchestra, Jet
21	10	(5)	WALK UNDER LADDERS, Joan Armatrading, A&M
22	21	(7)	BLACK & WHITE, Pointer Sisters, Planet
23	14	(3)	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
24	32	(2)	THE GARDEN, John Fox, Virgin
25	23	(16)	DURAN DURAN, Duran Duran, EMI
26	19	(4)	MICHAEL SCHENKER GROUP, Michael Schenker Group, Chrysalis
27	24	(3)	NINE TONIGHT, Bob Seger Silver Bullet Band, Capitol
28	30	(9)	MAKIN' MOVIES, Dire Straits, Vertigo
29	40	(7)	CALIFORNIA DREAMIN', Various, K Tel
30	34	(7)	ASSEMBLAGE, Japan, K Tel
31	22	(10)	PRESENT ARMS, UB40, Dep International
32	39	(11)	ROCK CLASSICS, LSD/Royal Choral Society
33	36	(2)	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI
34	33	(4)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
35	26	(4)	STARS ON 45 VOL 2, Star Sound, CBS
36	29	(5)	SONS AND FASCINATION/SISTERS FEELINGS CALL, Simple Minds, Virgin
37	31	(4)	DANCE DANCE DANCE, Various, K Tel
38	54	(4)	ANTHEM, CBS
39	28	(5)	DANCE, Gary Numan, Beggars Banquet
40	37	(9)	WAR OF THE WORLDS, Joff Wayne, CBS
41	—	(—)	DISCIPLINE, King Crimson
42	43	(4)	HAPPY BIRTHDAY, Altered Images, Epic
43	25	(3)	GLORIOUS POOL, John Martyn, Geffen
44	55	(10)	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING, BBC
45	49	(7)	LEVEL 42, Level 42, Polydor
46	51	(—)	HI-INFIDELITY, RED Speedwagon, Epic
47	27	(3)	ANGELIC UPSTARTS, Angelic Upstarts, Zonophone
48	79	(14)	RUMOURS, Fleetwood Mac, Rak
49	35	(8)	PRETENDERS II, Pretenders, Real
50	75	(10)	JAZZ SINGER, Neil Diamond, Chrysalis
51	68	(10)	TRAVELOGUE, Human League, Virgin
52	85	(23)	KILIMANJARO, Teardrop Explodes, Mercury
53	37	(33)	GUILTY, Barbra Streisand, CBS
54	58	(34)	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
55	63	(7)	BUCKS FIZZ, Bucks Fizz, RCA
56	—	(—)	SEATTLE BALLADS, Beatles, Parlophone
57	—	(—)	SONGS IN THE ATTIC, Billy Joel
58	60	(56)	SIGNING OFF, UB40, Graduate
59	66	(11)	25 GOLDEN GREATS, Beach Boys, Capitol
60	53	(7)	SHOCK OF LOVE, Bob Dylan, CBS
61	—	(—)	LOVE IS, Various, K Tel
62	38	(3)	BACK TO THE SIXTIES, Tight Fit, Jive
63	45	(9)	THE RIVER, Bruce Springsteen, CBS
64	81	(5)	COVER PLUS, Hazel O'Connor, Albion
65	52	(3)	VIENNA, Ultravox, Chrysalis
66	42	(32)	FACE VALUE, Phil Collins, Virgin
67	—	(—)	LORD UPMINSTER, Ian Dury, Polydor
68	71	(4)	STANDING TALL, Crusaders, MCA
69	58	(10)	BELLA DONNA, Stevie Nicks, WEA
70	62	(23)	BAD FOR GOOD, Jim Steinman, Epic/Cleveland
71	78	(23)	DISCO DAZE & DISCO MITES, Various, Ronco
72	50	(3)	NIGHT FADES AWAY, Nile Lotgren, Backstreet
73	60	(15)	BEST OF MICHAEL JACKSON, Michael Jackson, Motown
74	—	(—)	FRESH QUOTA, Status Quo, PRT
75	46	(4)	HOTTER THAN JULY, Sterie Wonder, Motown
76	73	(8)	BREAKING AWAY, Al Jarreau, Warner Brothers
77	77	(9)	REPRODUCTION, Human League, Virgin
78	59	(19)	NO SLEEP TILL HAMMERSMITH, Motorhead, Bronze
79	70	(2)	SNAZ, Nazareth, Nems
80	—	(—)	PIRATES, Rickie Lee Jones, Warner Brothers
81	57	(12)	FUR, Foreigner, Atlantic
82	48	(5)	EXIT, Tangerine Dream, Albion
83	51	(2)	THE PLATINUM ALBUM, Various, K Tel
84	72	(18)	JU JU, Slouxi & The Banshees, Polydor
85	55	(19)	25 GOLDEN GREATS, Diana Ross, Motown
86	43	(3)	ASSAULT & BATTERY, Rose Tattoo, Carere
87	59	(7)	ORGANISATION, Orchestral Manoeuvres In The Dark, Dindisc
88	76	(7)	DARK SIDE OF THE MOON, Pink Floyd, Harvest
89	81	(5)	T. REX IN CONCERT, Marc Bolan, Marc
90	—	(—)	LOVE BYRD, Donald Byrd, Elektra
91	62	(8)	MOTORHEAD, Motorhead, Ace
92	69	(5)	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC, Atlantic
93	94	(14)	KIM WILDE, Kim Wilde, Rak
94	74	(4)	TILT, Cozy Powell, Polydor
95	83	(7)	BOY, U2, Island
96	—	(—)	PRESENT ARMS IN OUB, UB40, Dep Int
97	64	(2)	ALLIED FORCES, Trümph, RCA
98	95	(11)	CATS, Various, Polydor
99	100	(17)	CHARIOTS OF FIRE, Vangelis, Polydor
100	98	(10)	4 SYMBOLS, Led Zepplin, Atlantic

PUZZLE

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



- ACROSS**
- Where Kate Bush found herself (3,2,4,3)
 - ELO's female companion (4,5)
 - Recent Daisy's hit (4,2)
 - Duo who were Dancing In The City (8,4)
 - See 14 Across
 - A 19 Across, 1975 Bob Marley LP (5,5)
 - Only Statesman composer, Sam (5)
 - The Kingmen sang about him (5)
 - Bananas hit (10)
 - Pipers or Kilns (3)
 - 1988 XTC LP (5,3)
 - Film which starred Roger Daltry (7)

- DOWN**
- Bella Donna's Fleetwood Mac (8,3)
 - A Slimeish of the heat (7,4)
 - 1975 Queen hit (3,2,4)
 - Where Selector were first heard (2,2,5)
 - Definitely a Madness LP (10)



- Bob just playing with his friends (7)
- 10 out of 10 for Ms Derek (2)
- Sloueie's garden (4,4)
- Bealies 43 (3,4)
- Gay friend of Paul and Andy (5)
- John's company (1,3,1)
- The Who had a magic one (2)

SOLUTION TO WEEK BEFORE LAST'S X-WORD

ACROSS:
 1 Backfired, 5 Bag, 7 Remores, 9 Antmusic, 10 Off the Wall, 11 I'm Alive, 12 New, 13 You Dolls, 15 Wood, 18 Milk, 19 Lion Heart, 23 Styx, 33 Hard Promises.
DOWN:
 1 Born to Run, 2 Computer World, 3 Funeral Pyre, 4 Dean Friedman, 5 Bat, 6 Bill Nelson, 8 Smokey Robinson, 14 Swords, 16 Smith, 17 Belle, 20 Boxer, 21 Copo, 23 Pig, 24 Tho.

SOLUTION TO WEEK BEFORE LAST'S POPAGRAM (in order of puzzle): Evelyn King, The Train Man, Show Me, Stevie Wonder, One in Ten, Human League, Wunderbar, Japanese Boy.
DOWN: Kim Wilde

Send your completed entry to X-word, Record Mirror, 48 Long Acre, London WC2 1JT.

Name

Address

US ALBUMS

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

US SINGLES

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

US SOUL

- 4 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 2 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
- 3 SUPER FREAK, Rick James, Gordy
- 1 ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- 5 NEVER TOO MUCH, Luther Vandross, Epic
- 6 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 7 LOVE ALL THE HURT AWAY, Aretha Franklin And George Benson, Arista
- 8 ON THE BEAT, The BBAO Band, Capitol
- 9 I'LL DO ANYTHING FOR YOU, Denroy Morgan, Beckett
- 10 SWEAT, Brick, Bang
- 11 SILLY, Deniece Williams, ARC/Columbia
- 12 GET IT UP, The Time, Warner Bros
- 14 I CAN'T LIVE WITHOUT YOUR LOVE, Teddy Pendergrass, P.I.R.
- 15 I HEARD IT THROUGH THE GRAPEVINE, Roger, Warner Bros
- 11 JUST BE MY LADY, Larry Graham, Warner Bros
- 16 DO IT NOW, The SOS Band, Tabu
- 27 TAKE MY HEART, Kool & The Gang, De-Lite
- 21 BEFORE I LET GO, Maze Featuring Frankie Beverly, Capitol
- 23 LOVE HAS COME AROUND, Donato Byrd And 125th Street, NYC, Elektra
- 20 WIKKA WRAP, The Evlsons, Sam

US DISCO

- 1 ZULU, The Quicks, Pavilion
- 6 DO YOU LOVE ME, Patii Austin, Qwest/Warner
- 3 MENERGY/I WANNA TAKE YOU HOME, Patrick Cowley, Fuslon
- 4 A LITTLE BIT OF JAZZ, Nick Straker, Prelude
- 2 DANCIN' THE NIGHT AWAY, Voggue, Atlantic
- 5 NEVER TOO MUCH, Luther Vandross, Epic
- 7 LOVE HAS COME AROUND, Donald Byrd & 125th Street, N.Y.C., Elektra
- 8 WALK RIGHT NOW, The Jacksons, Epic
- 9 YOU'RE THE ONE/DISCO KICKS, Boystown Gang, Moby Dick Records
- 10 BUSTING OUT, Material with Nona Hendryx, ZE/Island
- 15 LET'S START II DANCE AGAIN, B ohannon Featuring Dr. Perri Johnson, Phase II
- 12 ON THE BEAT, B.B.Q. Band, Capitol
- 13 SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE, Rick James, Gordy
- 21 OUR LIPS ARE SEALED, GoGo's, I.R.S.
- 18 NUMBERS/COMPUTER WORLD/COMPUTER LOVE, Kraftwerk, Warner
- 16 YOU'RE MY MAGICIAN/YOUR LOVE, Lime, Prism
- 11 GET ON UP AND DO IT AGAIN, Suzy Q, RFC/Atlantic
- 19 FIRST TRUE LOVE AFFAIR, Jimmy Ross, RFC/Quality
- 25 START ME UP, Rolling Stones, Rolling Stones/Atlantic
- 20 INCH BY INCH, The Strikers, Prelude

ROCK N' ROLL

- 1 HARBOUR LIGHTS, Elvis Presley, RCA
- 2 SATURDAY NIGHT SPECIAL, Sundown Playboys, Apple
- 3 JACK THE RIPPER, Screamin' Lord Satch, Ace
- 4 AIN'T GOT A THING, Sammy Burgess, Charly
- 5 SHAKY SINGS ELVIS, EP, Shakin' Stevens, Solid Gold
- 6 MORE SIDES OF EDDIE COCHRAN, Rock Star
- 7 WASH MACHINE BOOGIE, Echo Valley Boys, Rollercoaster
- 8 RAINY DAY SUNSHINE, Gene Vincent, Magnum Force
- 9 ROCKABILLY RULES OK, Crazy Cavern, Charly
- 10 IS A BLUEBIRD BLUE (10" - EP), Shakin' Stevens, Nu-Disc

PICK TO CLICK: CAN'T LIVE ENOUGH, Rockin' Jimmy and the Brothers Sonnet

ALBUMS

- 1 MILLION DOLLAR QUARTET, Elvis & Jerry Lee, Sun
- 2 ROCK BABY ROCKET, Various, Charly
- 3 SOLID GOLD, Jackie Wilson, Brunswick
- 4 KEEP ON COMING, Flying Saucers, Charly
- 5 ROCKABILLY IN PARIS, Crazy Cavern, Big Beat/Magnum Force
- 6 SHAKY, Shakin' Stevens, Epic
- 7 TEXAS ROCKABILLY TEAR UP, Sonny Fisher, Big Beat
- 8 LIGHT UP THE DYNAMITE, Shakin' Stevens and Ducks Deluxe
- 9 HOLLY HOUSE, Larry Holly, Cloud Nine
- 10 LOVE SONGS, Buddy Holly, MCA

PICK TO CLICK: ROCK & ROLL, Bobby Darrin, Belts
Compiled By: ROLLERCOASTER RECORDS, PO Box 19F, Chessington, Surrey

HEAVY METAL

- 1 HEAVY METAL, Sammy Hagar, 45, Epic
- 2 PRINCESS OF THE NIGHT, Saxon, 45, Carrere
- 3 ROCK 'N' ROLL IS KING, Rose Tattoo, 45, Carrere
- 4 JUKE BOX HERO, Foreigner, 45, WEA
- 5 THRU THE TWILIGHT, GRI, 45, Jet
- 6 DON'T DO THAT, The Young & Moody Band, 45, Bronze
- 7 VOODOO CHILE, Jimi Hendrix, 45, Track
- 8 SHOOT, SHOOT, UFO 45, CHS
- 9 DEMONS EYE, Deep Purple, 45 - B-side, Harvest
- 10 ROCK BRINGER, Dark Star, 45, 'Dark Star', Damp
- 11 LADY OF MARS, Dark Star, 45, Avatar
- 12 ALLEY CAT BLUES, Starlighters, 45, Jive
- 13 STREET FIGHTER, Mothers Ruin, 45, Spectra
- 14 ALLIED FORCES, Triumph, 45, RCA
- 15 NIGHT FLIGHT, Buglie, 45, MCA
- 16 APACHE DROPOUT, Edgar Broughton Band, 45, Harvest
- 17 END OF THE WORLD, Gaskin, 45, Rondelet
- 18 PLEASE DON'T TOUCH, Motorhead/Grischoel, 45, Bronze
- 19 HOT BLOODED, Foreigner, 45, Atlantic
- 20 STAIRWAY TO HEAVEN, Led Zeppelin, 45, Atlantic Import

Compiled By: THE TYNESIDER, Tuck's Rock Night, Saltwater Road, Gateshead.

CHART FILE

Alan Jones is on holiday this week so, after many requests for details of Elvis Presley records, here is the second part of the list of all Presley's British hits reprinted with kind permission from 'The Guinness Book of British Hit Singles'. The information given is as follows: Date disc first hit the chart, title, label, catalogue number, highest position reached on chart, number of weeks on chart. Number one records are highlighted with a star, other top ten records by a dot and a dagger indicates hits still on charts at 31 December 1980.

CONTINUED FROM LAST WEEK

Elvis PRESLEY US, male vocalist

Date	Title	Label	Number	Position
6 Mar 71	YOU DON'T HAVE TO SAY YOU LOVE ME (re-entry) RCA 2048	RCA	2048	35 3 wks
23 Jan 71	THE WONDER OF YOU (re-entry) RCA 1974	RCA	1974	47 1 wk
20 Mar 71	THERE GOES MY EVERYTHING RCA 2060	RCA	2060	9 11 wks
15 May 71	RAGS TO RICHES RCA 2084	RCA	2084	9 11 wks
17 Jul 71	HEARTBREAK HOTEL/HOUND DOG (re-issue) RCA Maximillion 2164	RCA	2164	10 12 wks
2 Oct 71	I'M LEAVING RCA 2125	RCA	2125	23 9 wks
4 Dec 71	I JUST CAN'T HELP BELIEVING RCA 2158	RCA	2158	6 16 wks
11 Dec 71	JAILHOUSE ROCK (re-issue) RCA Maximillion 2153	RCA	2153	42 5 wks
1 Apr 72	UNTIL IT'S TIME FOR YOU TO GO RCA 2188	RCA	2188	5 9 wks
17 Jun 72	PROMISED LAND RCA 2229	RCA	2229	9 11 wks
30 Sep 72	BURNING LOVE RCA 2261	RCA	2261	7 9 wks
18 Dec 72	ALWAYS ON MY MIND RCA 2304	RCA	2304	9 13 wks
26 May 73	POLK SALAD ANNIE RCA 2359	RCA	2359	23 7 wks
11 Aug 73	SOUL RCA 2383	RCA	2383	15 10 wks
24 Nov 73	RAISED ON ROCK RCA 2435	RCA	2435	36 5 wks
16 Mar 74	I'VE GOT A THING ABOUT YOU BABY RCA APBO	RCA	APBO	33 5 wks
13 Jul 74	IF YOU TALK IN YOUR SLEEP RCA A PBO 6280	RCA	A PBO 6280	46 3 wks
16 Nov 74	MY BOY RCA 2458	RCA	2458	5 13 wks
16 Jan 75	PROMISED LAND RCA PB 10074	RCA	PB 10074	9 5 wks
24 May 75	T.R.O.U.B.L.E. RCA 2562	RCA	2562	31 4 wks
28 Nov 75	GREEN GREEN GRASS OF HOME RCA 2635	RCA	2635	29 7 wks
1 May 76	HURT RCA 2674	RCA	2674	6 9 wks
4 Sep 76	GIRL OF MY BEST FRIEND RCA 2720	RCA	2720	9 12 wks
25 Dec 76	SUSPICION RCA 2768	RCA	2768	6 9 wks
3 Mar 77	MOODY BLUE RCA PB 2857	RCA	PB 2857	4 13 wks
13 Aug 77	WAY DOWN RCA PB 2898	RCA	PB 2898	13 13 wks
3 Sep 77	IT'S NOW OR NEVER (re-issue) RCA 2698	RCA	2698	39 2 wks
3 Sep 77	ALL SHOOK UP (re-issue) RCA PB 2864	RCA	PB 2864	41 2 wks
3 Sep 77	CRYING IN THE CHAPEL (re-issue) RCA PB 2706	RCA	PB 2706	43 2 wks
3 Sep 77	JAILHOUSE ROCK (2nd re-issue) RCA PB 2695	RCA	PB 2695	44 2 wks
3 Sep 77	ARE YOU LONESOME TONIGHT (re-issue) RCA PB 2028	RCA	PB 2028	45 2 wks
3 Sep 77	THE WONDER OF YOU (re-issue) RCA PB 2705	RCA	PB 2705	46 1 wk
3 Sep 77	WOODEN HEART (re-issue) RCA PB 2700	RCA	PB 2700	49 1 wk
3 Sep 77	RETURN TO SENDER (re-issue) RCA PB 2706	RCA	PB 2706	42 3 wks
10 Dec 77	MY WAY RCA PB 1165	RCA	PB 1165	9 5 wks
24 Jun 78	DON'T BE CRUEL RCA PB 9265	RCA	PB 9265	24 12 wks
15 Dec 78	IT WON'T SEEM LIKE CHRISTMAS (WITHOUT YOU) RCA PB 9464	RCA	PB 9464	13 6 wks
30 Aug 80	IT'S ONLY LOVE/BEYOND THE REEF RCA 4	RCA	4	3 10 wks
6 Dec 80	SANTA CLAUS IS BACK IN TOWN RCA 16	RCA	16	41 4 wks

N ADDITION to the hits listed in 'The Guinness Book of British Hit Singles' Elvis spent a single week in the chart in 1967 with 'Long Legged Girl' (Hst. Pos. - No. 49), and this year, has added 'Guitar Man' (RCA 43, No. 43) and 'Loving Arms' (RCA 46, No. 47) to bring his tally of hits to 101.

In America too, Elvis leads the way with a grand total of 147 hits, a mere 55 ahead of his nearest rival, James Brown. And, having tabulated his British hits, it seems appropriate to round off the Elvisfile with a complete listing of his US successes: 1956: Heartbreak Hotel (No. 1), I Was The One (No. 23), Blue Suede Shoes (No. 24), Money Honey (No. 76), I Want You, I Need You, I Love You (No. 3), My Baby Left Me (No. 31), Don't Be Cruel (No. 1), Hound Dog (No. 2), Blue Moon (No. 55), Love Me Tender (No. 1), I Don't Care If The Sun Don't Shine (No. 74), Anyway You Want Me (That's How I Will Be) (No. 27), Love Me (No. 8), When The Blue Moon Turns To Gold Again (No. 27), Paralyzed (No. 59), Old Shep (No. 47), Poor Boy (No. 58), 1957: Too Much (No. 2), Playing For Keeps (No. 34), All Shook Up (No. 1), That's When The Heartaches Begin (No. 56), (There'll Be) Peace In The Valley (No. 39), Let Me Be Your Teddy Bear (No. 11), Loving You (No. 28), Jailhouse Rock (No. 1), Treat Me Nice (No. 27), 1958: Don't (No. 1), I Beg Of You (No. 6), Wear My Ring Around Your Neck (No. 3), Doncha' Think It's Time (No. 21), Hard Headed Woman (No. 2), Don't Ask Me Why (No. 28), One Night (No. 4), I Got Stung (No. 8), 1959: (Now And Then There's) A Fool Such As I (No. 2), I Need Your Love Tonight (No. 4), A Big Hunk O' Love (No. 1), My Wish Came True (No. 12), 1960: Stuck On You (No. 1), Fame And Fortune (No. 17), It's Now Or Never (No. 1), A Mess Of Blues (No. 32), Are You Lonesome Tonight (No. 1), I Gotta Know (No. 20), 1961: Surrender (No. 1), Flaming Star (No. 14), Lonely Man (No. 32), I Feel So Bad (No. 5), Wild In The Country (No. 26), Marie's The Name! My Latest Flame (No. 4), Little Sister (No. 5), Can't Help Falling In Love (No. 2), 1962: Good Luck Charm (No. 1), Anything That's Part Of You (No. 31), Follow That Dream (No. 15), She's Not You (No. 5), Just Tell Her Jim Said Hello (No. 55), King Of The Whole Wide World (No. 30), Return To Sender (No. 2), Where Do You Come From (No. 89), 1963: One Broken Heart For Sale (No. 11), They Remind Me Too Much Of You (No. 53), (You're) The Devil In Disguise (No. 3), Bossa Nova Baby (No. 8), Witchcraft (No. 32), 1964: Kissin' Cousins (No. 12), It Hurts Me (No. 29), What'd I Say (No. 21), Kiss Me Quick (No. 34), Viva Las Vegas (single) (No. 29), Viva Las Vegas (4EP) (No. 92), Such A Night (No. 16), Ask Me (No. 12), Ain't That Loving You Baby (No. 18), 1965: Do The Clam (No. 21), Crying In The Chapel (No. 3), (Such An) Easy Question (No. 11), It Feels So Right (No. 55), Tickle Me (No. 70), I'm Yours (No. 11), Puppet On A String (No. 14), 1966: Tell Me Why (No. 33), Blue River (No. 55), Frankie And Johnny (No. 25), Please Don't Stop Loving Me (No. 45), Love Letters (No. 19), Spinout (No. 40), All That I Am (No. 41), 1967: Indescribably Blue (No. 33), Long Legged Girl (With The Short Dress On) (No. 83), That's Someone You Never Forget (No. 32).

CONTINUED NEXT WEEK

READER'S CHART

WE ASKED for your chart suggestions, and this week it's an Undertaker's and Gravedigger's Top Ten:

- 1 ASHES TO ASHES, David Bowie
- 2 GHOST TOWN, Specials
- 3 ANOTHER ONE BITES THE DUST, Queen
- 4 GOING UNDER GROUND, Jam
- 5 FUNERAL PYRE, Jam
- 6 SCARE ME TO DEATH, Marc Bolan
- 7 KILL THE PODR, Dead Kennedys
- 8 KNOCKING ON HEAVEN'S DOOR, Bob Dylan
- 9 BELA LUGOSI'S DEAD, Bauhaus
- 10 THREE STEPS TO HEAVEN, Showaddywaddy

Chart suggested and compiled by Robert Ewing, Kinning Park, Glasgow, and a 15 record token goes to him. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 40 Long Acre, London W2 (postcards only please).

VIDEO

- 1 PINK FLOYD LIVE AT POMPEII, Spectrum
- 2 WOODSTOCK, Warner Brothers
- 3 ELV LIVE IN CONCERT, VCL
- 4 ROCK FLASHBACK, DEEP PURPLE, BBC 3M
- 5 SLIPSTREAM - JETHRO TULL, Chrysalis
- 6 ELTON JOHN IN CENTRAL PARK, VCL
- 7 GARY NUMAN - THE TOURING PRINCIPLE '79, Warner/Brothers
- 8 BLONDIE - EAT TO THE BEAT, Chrysalis
- 9 ABBA VOLUME 2, Intervention
- 10 A STRANGE CASE OF ALICE COOPER IN CONCERT, Magnetic
- 11 ELVIS PRESLEY - KING OF ROCK 'N' ROLL, World of Video 2000
- 12 THIN LIZZY - LIVE & DANGEROUS, VCL
- 13 IRON MAIDEN, EMI
- 14 TONI BASIL, Intervention
- 15 ABBA VOLUME 1, Intervention
- 16 TO RUSSIA WITH ELTON, PRT
- 17 STAMPING GROUND (PINK FLOYD/VARIOUS ARTISTS), Intervention
- 18 MOTORHEAD, Spectrum
- 19 TOYAH AT THE RAINBOW, BBC 3M
- 20 ELVIS IN HAWAII, Mountain Video

Compiled By: HMV, Oxford Street, London W1

REGGAE

- 1 LOVE ME TONITE, Trevor Walters, Ital
- 2 FATTY BUM BUM, Ranking Dread, Greensleeves
- 3 ENTERTAINMENT, Tristan Palmer, Greensleeves
- 4 WAITING, Simple City, King & City
- 5 HAVE YOU EVER, Dennis Brown, Powerhouse
- 6 SHOW SOME LOVE, One Blood, NK Records
- 7 DON'T EVER LEAVE, Marcia Griffiths, Sheba
- 8 RIGHT TIME OF THE NIGHT, Danny Ray & Shirley James, Black Jack
- 9 TOGETHER AGAIN, Starlight, Star Track
- 10 PARTY TIME, Mighty Diamonds, Joe Gibbs Label
- 11 NEVER MY LOVE, Sugar Minotri, RCA
- 12 SUMMERTIME BLUES, Investigators, Inner City
- 13 DON'T WANT TO LOSE YOU, Nana Decosta, Rokel
- 14 TRYING TO TURN ME ON, Johnny Obourne, Greensleeves
- 15 PHONE LINE, Mystic Harmony, SS Music
- 16 DIANA, Dines, Silver Camel
- 17 STEALIN' G LOVE ON THE SIDE, Carlene Davis, Creole
- 18 TRUE LOVING, Elton Ellis, Fashion
- 19 BEST GIRL, Black Stallion, Inner City
- 20 MR WALKER, Hugh Griffiths, Art & Craft

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

NIGHTCLUBBING

- 1 BOLLOCK BROS (Live At Day's Of Future Past Best Group There - Leeds), Tape
- 2 JALOUSIE, Gelosia Gade, Tango LP, Mode
- 3 CARMINTO DE FILIBERTO, Tango LP, Mode
- 4 CHERRY PINK AND APPLE BLOSSOM WHITE, Cha Cha Cha, LP
- 5 LA PALOMA Y RADIER, Tango LP, Gala
- 6 BESAME LA BEINBITA, Pupi Lopez and his Orchestra LP, Mode
- 7 ALI BABA AND THE FORTY THIEVES, Bing Crosby and his Orchestra, LP, Gala
- 8 OPEN YOUR HEART/NON STOP, Human League, 12", Virgin
- 9 PUSHIN' TOO HARD/SEEDS, The Happening, 7", Label
- 10 I LEFT MY BUM IN SAN-ALA DILDOD, Blue Rondo A-La-Greek
- 11 GET IT ON - Ritz, 12" version, CBS
- 12 THE PRICE OF LOVE, The Everly Brothers 7", WB
- 13 SOUL WARFAIR (from the LP 'Penthouse & Pavement'), Heaven 17, Virgin
- 14 CAN'T HELP THINKING ABOUT ME, David Bowie, 7", (14 Jan '86), Pye
- 15 I DID EVERYTHING (from the LP 'Soft In The Middle') David Bowie, Rare

Compiled By: DAVE ARCHER, KARBEA, 63 Conduit Street (off Regent Street), London W.1. (Saturday Nights)

YESTERYEAR

ONE YEAR AGO (October 4, 1980)	FIVE YEARS AGO (October 9, 1975)	TEN YEARS AGO (October 9, 1971)	15 YEARS AGO (October 8, 1966)	20 YEARS AGO (October 7, 1961)
1 DON'T STAND SO CLOSE TO ME, Police	1 DANCING QUEEN, Abba	1 MAGGIE MAY, Rod Stewart	1 FREEDOM COME, FREEDOM GO, The Fortunes	1 WILD IN THE COUNTRY/I FEEL SO BAD, Elvis Presley
2 MASTERBLASTER (JAMMIN') Stevie Wonder	2 MISSISSIPPI, Pussycat	2 HEY GIRL DON'T BOTHER ME, The Tams	2 I BELIEVE (IN LOVE), Hot Chocolate	2 WALKIN' BACK TO HAPPINESS, Helen Shapiro
3 DISCO, Ottawan	3 CAN'T GET BY WITHOUT YOU, The Real Thing	3 DID YOU EVER...? Nancy Sinatra and Lee Hazlewood	3 DISTANT DRUMS, Jim Reeves	3 JOHNHY REMEMBER ME, John Leyton
4 BAGGY TROUSERS, Madness	4 SAILING, Rod Stewart	4 TWEEDELEDE, TWEEDELEDM, Middle Of The Road	4 BEND IT, Dave Den, Dozy, Beaky, Mick & Tich	4 JEALOUSY, Billy Fury
5 ONE DAY I'LL FLY AWAY, Randy Crawford	5 I AM A CIDER DRINKER, The Wurzels	5 YOU'VE GOT A FRIEND, James Taylor	5 I'M A BOY, The Who	5 YOU'LL ANSWER TO ME, Cleo Laine
6 MY OLD PIANO, Diana Ross	6 DISCO DUCK, Rick Dees and his Cast of Idiots	6 TURN UP ON THE WATER, CCS	6 YOU CAN'T HURRY LOVE, The Supremes	6 WILD WIND, John Leyton
7 FEELS LIKE I'M IN LOVE, Kelly Marie	7 I ONLY WANNA BE WITH YOU, The Bay City Rollers	7 FOR ALL WE KNOW, Shirley Bassey	7 LITTLE MAN, Sonny and Cher	7 SUCU SUCU, Laurie Johnson
8 ANOTHER ONE BITES THE DUST, Queen	8 DANCE LITTLE LADY DANCE, Tina Charles	8 COUSIN NORMAN, The Marmalade	8 WINCHESTER CATHEDRAL, New Vaudeville Band	8 YOU DON'T KNOW, Helen Shapiro
9 IT'S ONLY LOVE, Elvis Presley	9 BLINDED BY THE LIGHT, Manfred Mann's Earthband			
10 AMIGO, Black Slate	10 ARIA, Acker Bilk			

UK DISCO

- 1 1 LOVE HAS COME AROUND, Donald Byrd, Elektra 12in
- 2 2 WALKING INTO SUNSHINE, Central Line, Mercury 12in
- 3 3 SO THIS ROMANCE/THE RIO MIX, Lina, Chrysalis 12in
- 4 4 YOU GOT THE FLOOR, Arthur Adams, US Inculcation 12in
- 5 10 YOU'LL NEVER KNOW/I'M TOTALLY YOURS, Hi-Gloss, Epic 12in
- 6 5 AS THE TIME GOES BY, Funkapollan, London 12in
- 7 9 I CAN'T TURN AWAY, Savanna, R&B 12in
- 8 11 IN AND OUT OF LOVE, Imagination, R&B 12in
- 9 7 DO IT ANY WAY YOU WANNA, Mike "T"/Joe Thomas, Blue Inc 12in
- 10 12 INCH BY INCH, Strikers, Epic 12in
- 11 15 IF YOU WANT MY LOVIN', Evelyn King, RCA 12in
- 12 8 EVERYBODY SALSA — SALSA RAPPBODY, Modern Romance, WEA 12in
- 13 21 MYSTERY GIRL, Dukas, WEA 12in
- 14 16 R.R. EXPRESS, Rose Royce, Whitfield LP
- 15 19 I HEARD IT THROUGH THE GRAPEVINE/A CHUNK OF SUGAR/SO RUFF SO TUFF/DO IT ROGER, Roger, US Warner Bros LP
- 16 13 SIGN OF THE TIMES, Bob James, Tappan Zee 12in
- 17 17 MULE CHANT NO. 2, Beggar & Co., RCA 12in
- 18 14 YOU'RE THE BEST, Kent Burke, RCA 12in
- 19 18 I LIKE YOUR LOVIN', Richard 'Dimples' Fields, Epic 12in
- 20 6 EASY/WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros 12in
- 21 23 HAVIN' FUN WITH MR. T./HERMANOS TAMARAC/AFTER THE LOVE IS GONE/CHERUBIM, Stanley Turrentine, Elektra LP
- 22 24 SUMMER GROOVE (MOVING-ON), Jonesea, Champagne 12in
- 23 27 WARM WEATHER/BODY MAGIC/STEADY GLIDE/EASY ROAD HOME, Pieces Of A Dream, US Elektra LP
- 24 33 LOVE IN THE FAST LANE, Dynasty, US Solar LP
- 25 26 HEAVY ON EAST/STAY AWAKE, Ronnie Laws, Liberty 12in
- 26 52 CRUISING/THE STREETS/REMEMBER ME SUITE, Boys Town Gang, Moby Dick LP
- 27 30 GIVE IT UP (DON'T MAKE ME WAIT)/HERE IS MY LOVE, Sylveste, Fantasy 12in
- 28 28 SOMETHIN' THAT YOU DO TO ME, T. Life, Arista 12in
- 29 34 YOU SURE LOOK GOOD TO ME/TONIGHT YOU AND ME/DON'T TELL ME TELL HER, Phyllis Hyman, Arista 12in
- 30 35 THE GENIE/LOVE ME TO DEATH, Patti Austin, Qwest LP
- 31 58 MAMA USED TO SAY, Junior Giscombe, Mercury 12in
- 32 31 LOVE ACTION/HARD TIMES, Human League, Virgin 12in
- 33 22 TURN IT ON, Level 42, Polygram 12in
- 34 42 FOOT TAPPING, Real Thing, Caliber 12in
- 35 37 LOVE ME TONIGHT, Trevor Walters, Ital 12in
- 36 53 ENDLESS LOVE, Diana Ross/Lionel Richie, Motown
- 37 41 TAINTED LOVE/WHERE DID OUR LOVE GO, Soft Cell, Some Bizzare 12in
- 38 39 SQUARE BIZ, Tenna Marie, Motown 12in
- 39 32 NO. 1, K.I.D., Record Shack 12in
- 40 50 I WANNA FEEL YOUR LOVE, Candy Bowman, RCA 12in
- 41 35 LIFT YOUR VOICE AND SAY, Love Unlimited Orchestra, Unlimited Gold 12in
- 42 49 CHANT NO. 1, Spandau Ballet, Reformation 12in
- 43 20 LOVE FOR SALE/I FEEL LIKE LOVING YOU TODAY/I'LL ALWAYS LOVE YOU, Donald Byrd, Elektra LP
- 44 29 FUNTOWN USA/ALL THAT'S GOOD TO ME, Rafael Cameron, Salsoul 12in
- 45 46 HEART HEART, Geraldine Hunt, US Prim 12in
- 46 46 VICTIM OF THE PLANETS, Big Dipper/Heavenly Bodies, Epic 12in
- 47 62 YOU'RE GONNA LOSE ME/SISTER 'STINE, Freddie Hubbard, Fantasy 12in
- 48 36 JOY AND PAIN, Maze, Capitol 12in
- 49 47 DO YOU LOVE ME?, Patti Austin, Qwest 12in
- 50 14 LOVE ALL THE HURT AWAY/HOLD ON I'M COMIN', Aretha Franklin, Arista 12in
- 51 — ME AND YOU, Ch-Lite, 20th Century-Fox/Chil-Sound 12in
- 52 45 SHAKE IT UP TONIGHT, Cheryl Lynn, CBS 12in
- 53 38 BETCHA' WOULDN'T HURT ME, Quincy Jones, A&M 12in
- 54 60 HOLD IT/PULL FANCY DANCER PULL, One Way, US MCA LP
- 55 54 SUPER FREAK, Rick James, Motown
- 56 57 HANDS UP (GIVE ME YOUR HEART), Ottawa, Carrere 12in
- 57 49 "43"/HEATHROW/STARCHILD/ALMOST THERE, Level 42, Polydor LP
- 58 65 NICE AND SOFT, Wish, US Perspective 12in/Excalber 12in
- 59 86 BORN TO HUSTLE/BEST LADY/SINISTER WAY, Shadow, Elektra LP
- 60 25 ROOF GARDEN/CLOSER TO YOUR LOVE/TEACH ME TONIGHT, Al Jarreau, Warner Bros LP
- 61 76 TAKE IT LIGHT, Jumbo, US Atlantic 12in
- 62 83 WAIT FOR ME/PARTY LITES/FUNKEN TOWN/SNAP SHOT, Slave, US Cotillion LP
- 63 59 SHAKE-N-SKATE, Dr York, Grooves Production 12in
- 64 — TAKE MY HEART/GET DOWN ON IT/STIPPIN' OUT, Kool & The Gang, US De-Lite LP
- 65 — FUNKY SENSATION/POYSON/FEEL SO GOOD, Gwen McCree, US Atlantic LP
- 66 84 PUSH, One Way, MCA 12in
- 67 72 SWEAT (TIL YOU GET WET)/SEASIDE VIBES, Brick, US Bang 12in
- 68 — CAN YOU FEEL IT, Funk Fusion Band, US WMOT 12in
- 69 77 STREET MUSIC (INSTRUMENTAL), Bang Gang, US Sugarcoop 12in
- 70 81 COLOMBIA (IN THE JUNGLE)/THE MUSIC MAN, M&O, Mainstreet 12in
- 71 68 FREAKY DANCIN'/DON'T BE SO COOL/THE SOUND TALENT, Cameo, Casablanca 12in pack
- 72 — NIGHTS (FEEL LIKE GETTING DOWN)/ARE YOU READY, Billy Ocean, GTO 12in
- 73 81 AIN'T NO MOUNTAIN (EDIT), Boys Town Gang, Moby Dick 12in
- 74 — TEE'S HAPPY, Northend, US Emergency 12in
- 75 84 BACK TO THE '80s (PART 2), Tight Fit, Jive 12in
- 76 83 PLAY TO WIN/PLAY, Heaven 17, BEP 12in
- 77 — BUSTIN' OUT, Material, Za 12in
- 78 — THIS KIND OF LOVIN', Whispers, Solar 12in
- 79 85 STATION BRAKE/(INNERMISSION), Captain Sky, US WMOT 12in
- 80 — GIVE IT TO ME (INSTRUMENTAL), Conquest, US Prelude 12in
- 81 82 I'M GLAD THAT YOU'RE HERE, Alphonse Mouzon, US PAUSA LP
- 82 80 FIRST TRUE LOVE AFFAIR, Jimmy Ross, Megafunk 12in
- 83 87 TAKE OFF, Herlow, Champagne 12in
- 84 — BODY MUSIC, Chris Rainbow, EMI 12in
- 85 73 SHE'S GOT PAPERS ON ME, Richard 'Dimples' Fields, US Boardwalk LP
- 86 — BULLET TRAIN, Mike Mainieri, US Warner Bros LP
- 87 56 STANDING TALL/I'M SO GLAD I'M STANDING HERE TODAY, Crusaders, MCA 12in
- 88 43 THE STEAMIN' FEELIN', Bob James, Tappan Zee LP
- 89 71 (WE ARE HERE TO), GEEK YOU UP, Michael Henderson, US Buddha LP
- 90 — YOU'RE SUPPOSED TO BE MY FRIEND, Jerome, DJM 12in

INDEPENDENT

- SINGLES**
- 1 — PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory FAC 33
 - 2 1 JUST CAN'T GET ENOUGH, Depeche Mode, Mute MUTE 015
 - 3 3 THUNDER IN THE MOUNTAINS, Toyah, Safari SAFE 38
 - 4 2 REALITY, Chron Gen, Sleep Forward SF 19
 - 5 — POLICE STORY, Partisans, No Future 01 2
 - 6 4 YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red CHERRY 28
 - 7 5 ALL OUT ATTACK (EP), Blitz, No Future 01 1
 - 8 10 LEATHER, Bristles, STUDS & ACNE, G.B.H., Clay PLATE 3
 - 9 9 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y Y10
 - 10 11 HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red CHERRY 13
 - 11 8 I DON'T WANT TO LIVE WITH MONKEYS, Higoons, Romans In Britain HIG 2
 - 12 43 HANGING 'ROUND, Hazel O'Connor, Albion ION 1922
 - 13 6 ONE IN TEN, U&O, DEP International DEP 2
 - 14 13 PUPPETS OF WAR (EP), Chron Gen, Fresh FRESH 38
 - 15 17 FOUR SORE POINTS (EP), Anti-Passit, Rondeliet ROUND 2
 - 16 14 LET THEM FREE (EP), Anti-Passit, Rondeliet ROUND 5
 - 17 7 INCONVENIENCE, Au Pairs, Human HUM 3
 - 18 16 LAST ROCKERS, Vice Squad, Riot City RIOT 1
 - 19 12 RELEASE THE BATS/BLAST OFF, Birthday Party, 4AD AD 111
 - 20 23 NEW LIFE, Depeche Mode, Mute MUTE 014
 - 21 15 NEU SMELL (EP), Flux Of Pink Indians, Crass 321984/2
 - 22 32 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
 - 23 19 ONE LAW FOR THEM, 4-Skins, Clockwork Fun CF 191
 - 24 — BARBED WIRE HALO (EP), Annie Anxietly, Crass 321984/3
 - 25 22 NAGASAKI NIGHTMARE, Crass, Crass 421984/2
 - 26 20 MATTRESS OF WIRE, Astec Camera, Postcard 81/8
 - 27 26 SHE'S IN LOVE WITH A MONSTER MAN, Revillos, Superville SV 1081
 - 28 34 CEREMONY, New Order, Factory FAC 33
 - 29 37 ARMY LIFE, Exploited, Secret SHH 112
 - 30 18 GRASS/TRADE UNIONS, Robert Wyatt/Dishari, Rough Trade RT 001
 - 31 35 KINGS CROSS, Charge, Test Pressing TP 3
 - 32 38 THE RESURRECTION (EP), Vice Squad, Riot City RIOT 2
 - 33 28 WARDANCE/PSYCHE, Killing Joke, Malicious Damage MD 540
 - 34 40 ATMOSPHERE, Joy Division, Factory FAC FACUS 2
 - 35 41 WHY, Discharge, Clay PLATE 2
 - 36 42 DOGS OF WAR, Exploited, Secret SHH 110
 - 37 30 MOTORHEAD, Hawkwind, Flamingo FLS (EP) 205
 - 38 48 TRANSMISSION, Joy Division, Factory FAC 13
 - 39 24 DREAMING OF ME, Depeche Mode, Mute MUTE 013
 - 40 26 NERO, Theatre Of Hate, Burning Rose BRR 1931
 - 41 21 KITCHEN PERSON, Associates, Situation 2 ST 7 (T)
 - 42 27 FEEDING OF THE 5,000 (SECOND SITTING), Crass, Crass 821984 1
 - 43 29 WHEN I WAS DEAD, Rudl, Jamming CREATE 1

- ALBUMS**
- 1 (1) PRESENT ARMS, US 40, Dep International LP DEP 1
 - 2 (3) WISE AND FOOLISH, Misty In Roots, People Unite PU 101 ALB
 - 3 (2) RED MECCA, Cabaret Voltaire, Rough Trade ROUGH 27
 - 4 (7) PENIS ENVY, Crass, Crass 321984/1
 - 5 (8) SIGNING OFF, U&O, Graduate GRAD LP 2
 - 6 (4) COVER PLUS, Hazel O'Connor, Albion ALB 108
 - 7 (5) THE LAST CALL, Anti-Passit, Rondeliet ABOUT 5
 - 8 (11) T.REX IN CONCERT, Marc Bolan, Marc BOLAN 1
 - 9 (17) STATIONS OF THE CRASS, Crass, Crass 321984
 - 10 (16) 77 — EARLY YEARS — 79, Fun, Sleep Forward SFLP 8
 - 12 (9) ANTHEM, Toyah, Safari VOO 2
 - 13 (18) UNKNOWN PLEASURES, Joy Division, Factory FAC 10
 - 14 (14) FIRE ESCAPE IN THE SKY — THE GOD LIKE GENIUS OF SCOTT WALKER, Scott Walker
 - 15 (19) PUNKS NOT DEAD, Exploited, Secret SEC 1, Zoo ZOO 2
 - 16 (—) THE CURSE OF ZOUNDS, Zounds, Rough Trade
 - 17 (—) MOTORHEAD, Motorhead, Ace/Chiswick WIK 2
 - 18 (15) PRAYERS ON FIRE, Birthday Party, 4AD CAD 104
 - 19 (13) ALWAYS NOW, Section 25, Factory FAC 45
 - 20 (16) PLAYING WITH A DIFFERENT SEX, Au Pairs, Human HUMAN 1
 - 21 (15) ODYSHAPE, Raincoats, Rough Trade ROUGH 13
 - 22 (32) IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
 - 23 (23) DIRK WEARS WHITE SOX, Adam & The Ants, Do It Ride 3
 - 24 (20) FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red B RED 10
 - 25 (25) LIVE AT THE LYCEUM, Cabaret Voltaire, Rough Tapes COPY 001
 - 26 (26) THE BLUE MEANING, Toyah, Safari IEYA 666
 - 27 (27) INFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade ROUGH 1
 - 28 (21) THE ONLY FUN IN TOWN, Josef K, Postcard 81-7
 - 29 (24) DOCUMENT AND EYEWITNESS, Wire, Rough Trade ROUGH 25
 - 30 (—) TOYAH! TOYAH! TOYAH! Toyah, Safari LIVE 2

Songwords

Elvis Costello A Good Year For The Roses On F Beat Records

Words and Music: JERRY CHESTNUT

I can hardly bear the sight of
lipstick
On the cigarettes there in the
ashtray
Lying cold the way you left 'em
But at least your lips caressed 'em
while you packed
And a lip-print on a half filled cup of
coffee
That you poured and didn't drink
But at least you thought you wanted
it
And that's so much more than I can
say for me

CHORUS:
What a good year for the roses
Many blooms still linger there
The lawn could stand another
mowing
Funny I don't even care as you turn
to walk away
As the door behind you closes
The only thing I have to say
It's been a good year for the roses

After three full years of marriage
It's the first time that you haven't
made the bed
I guess the reason we're not
talking's

There's so little left to say we
haven't said
While a million thoughts go racing
through my mind
I find I haven't said a word
And from the bedroom the familiar
sound
Of our one baby's crying goes
unheard

REPEAT CHORUS.

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Profile

CHRIS BOY OF MADNESS

Full Name: Christopher John Foreman Esq
Date of Birth: Sometime in the late 1950's
Education: Well-educated
First love: Farleys Rusks
First disappointment: My teeth falling out
First performance: Parliament Hill Fields in the swings
Musical influences: Early Dr Feelgood, Prince Buster, Mike Barson, Chuck Berry, Kinks

Hero: My son, Judge Dredd Of Mega City One
Heroines: My wife, Hilda Ogden, Lauren Bacall
Vices: Black & Decker workmate
Hobbies: Reading 2000 AD
Idea holiday: two weeks in Great Yar-mouth
Ideal home: The one I live in
Favourite food: Chips on my shoulder
Favourite drink: Singapore Sling
Fave clothes: The one's I'm wearing
Hate choice: I love everybody
Ambition: To have a hair transplant



A RUM DO

AN OPEN message to Ultravox. Start treating your fans better. There's no excuse in leaving them standing outside Sheffield City Hall until 8.00 when the concert should start at 7.30. Further delays meant you didn't show your faces until 10.00. I had to leave at 10.40 for the last train home. I was ripped off. £4.50 to see less than half the set. No apology. I'm disappointed in you — I thought you were different. I was wrong.

Jenny Robbins, Doncaster
 *Life's hard, ain't it kid? I never really got over finding out that Father Christmas wasn't Al Martin.

Private eye

HAVE YOU noticed that on the new Teardrops' single 'Passionate Friend', Mr Cope sings: 'I've got all sleep's secrets hidden in my bag'. Well did you know 'All Sleep's Secrets' is the title of a cassette by the Freshies? Is this Julian's revenge for the bouncing babies thing?

Tony Jackson, Stockport, Lancs.
 *You're not one of Greta's spies, are you?

Old bores

I AGREE, all the members of ELO are quite "hideously ugly" — that is all except the gorgeous Jeff Lynne. (Thought it was too good to be true didn't you?) What a hunk! At least he's got an air of mystery (Yeah you have to guess how many years ago he was 40) — not like the Adam Ants or Gary Numan of this world. Yeah, Jeff was at his best and hairiest just before 'Time' — it's a shame he had his hair cut.

It's hardly surprising that the lads are snubbing British journalists after the way they've been treated, or rather "slagged-off".

Anyway, ELO didn't need the help of bitchy rags like yours — they wouldn't lower themselves. Why don't you get that twat Tebutt to make-up an interview with Jeff Lynne? That would just about say it all. Meanwhile my advice to Miss Snipe is: Cut yer fingernails off and preferably your hands too so that we don't have to suffer anymore garbage.

Gerald Manley-Hopkins, Hornchurch, Essex.

*What is it about ELO that attracts so many young people? Guilt perhaps. Their records work out cheaper than a donation to Help The Aged, I suppose.

A loony writes

YEEUUUCH! YOUR paper makes me throw up. I read the same old crap every week. (Yeah, especially on the letters page). If it's not Toyah it's Adam and the Ants or that old tart Siouxsie and what makes it worse are those centre page colour posters. I wouldn't even wipe my bum on some of them.

Why can't you put something decent in your paper for once, e.g. an Alice

Cooper interview or a centre page poster of Elkie Brooks? While on the subject of Alice Cooper, why haven't you written any reviews about his excellent new album 'Special Forces'? So come on buck your ideas up, and while you're at it lets also see a review of Tim Curry's new album 'Simplicity'.
Dave Brooks, Putney.
 *You are clearly as ill-informed as you are mad. Tim Curry's duff album was reviewed months ago!

Black Marc

IS ANNA Smithson really serious about accusing Greta Snipe of "implying" that Marc Almond is a queer (RM Sept 26).

Obviously this girl is one of those who first heard about Soft Cell when 'Tainted Love' came out. If she were a long time fan or at least been to one of their gigs she would be perfectly aware of the fact that Marc is gay and promotes this as part of Soft Cells' image, e.g., the name of the groups own record label, 'Big Frock', Marc's obsession with the aforesaid garments, their future plan to work with a transvestite synth player named Vanessa... need I go on?

"I wasn't exactly thrilled to be practically told he was a poof". This sarcastically insinuates that if it were true (which she is certainly too thick to have to consider) it would prejudice her not only against "gorgeous" Marc Almond personally, but against the sound of Soft Cell's music as well!

She wrote as if being homosexual were some terrible sin and as if she were defending his name from being blackened. Maybe if she were not so small minded she would also have thought of the possibility that she was defending him against being called something he most emphatically is.

What a shame all that indignant anger was for nothing. Oh well, Anna dearie, you can stick your views up your bum — if it's not as narrow as your mind, that is.
Simon, Birmingham (and in love with Marc Almond).

Broad sweep

IN REPLY to Anna Smithson, N Yorks. So what if Marc Almond of Soft Cell is gay? It doesn't make him any worse as a person and he still makes good music. So lay off and try and be a bit more broadminded in your approach. It isn't the Victorian era you know!
Frances Parenti (Soft Cell fan who couldn't care less if the Queen Mother was gay), Brixton Hill, London.

Death wish

I AM writing in to drop a few hints to Greta Snipe. Why don't you kill yourself? I used to amuse myself by reading your bit of a rag, but when you insult the world's greatest guitarist then you have gone too far.

I am referring of course to Pete Townshend, how dare you call him "an old drone" and "clapped out". I was fortunate enough to see The

Who at Poole Arts Centre on the last leg of their tour and they were great. So Greta Snipe you can just go and kill yourself and don't insult any of The Who again.
Graham O'Brien, Dorset.
 PS: For being such a great writer can I have a record token?
 *You're as great a writer as Pete Townshend is a guitarist. In short you don't get a record token.

John who?

WHO THE hell is John Shearlaw?
David Frosti, St Ives, Cornwall.

*We answered that one last week.

Sunie who?

JUST WHO the hell does that so called Sunie think she is! (No points for unoriginal opening line).

I'm sick to death of reading her bad reviews on the very talented Shakin' Stevens. (No points for introduction of boring artist). How dare she say Shaky's new album is lifeless, etc. It's absolutely first class material. Some of the songs featured on the album are written by Shaky himself (Wow). How the hell can she state that it's middle-aged music! Each track is given the true Eighties treatment and Shaky injects his own unique style into each song. (No points for repeating magazine articles).

Finally, Sunie's more hunky and he's got more sex appeal than any of these poxy, lousy so-called singers of today. Shaky's fantastic on stage, believe me! (No points for dark glasses, white stick and Labrador). If all you can do is 'slag off Shaky', Sunie, I'd prefer it if you didn't review his records in the future.
Barbara Grady, Golborne, Lancs.

*OK, so you fancy middle aged men. We don't. Get the point?

Simon who?

WHO IS Simon Hills, anyway?

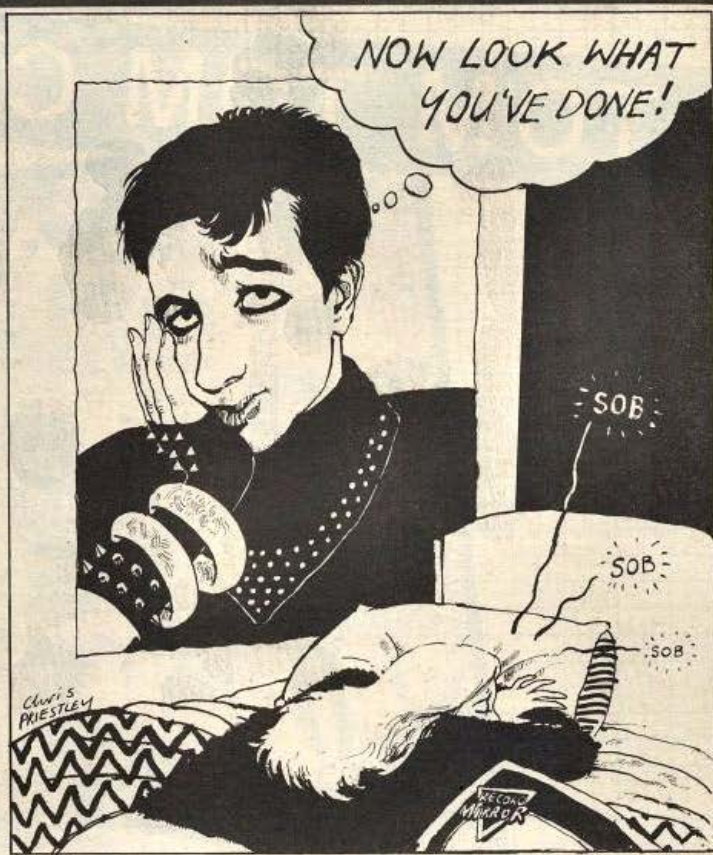
Terry Jasper, Hunstanton, Norfolk.

A waster

I CAN just about tolerate Greta Snipe — it's the sickly faced record reviewer!!! Sunie that really gets on my tits! The singles page is a total waste of time and space! Does she even bother to listen to the records? For instance, what are we supposed to make of the Toyah single review — except that Sunie doesn't like it?

I dunno, soon you'll be making up your own charts — there's nothing left in RM any more. You even give free badges, posters and flexi-discs away to make people buy it.

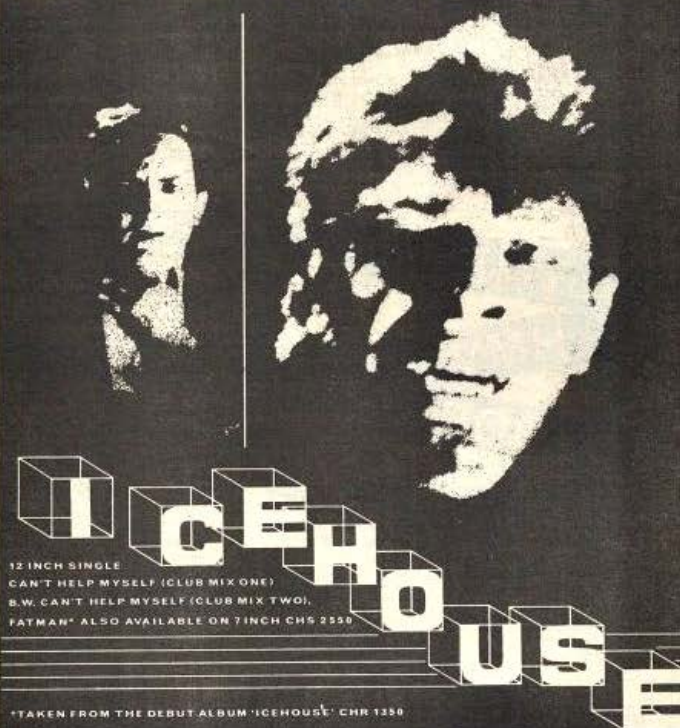
Geoff, Holywell, Clwyd.
 *Yeah, and the letters are pretty naff too.



See Black Marc

CAN'T HELP MYSELF

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(excluding batteries)



Offers obtainable in most stores subject to availability.

343 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. BEDFORD: SILVER ST. TEL: 211354. BIRMINGHAM: NEW ST. TEL: 643 7029. BRADFORD: CHEAPSIDE TEL: 2882. BRIGHTON: CHURCHILL SQUARE TEL: 29060. BRISTOL: BROADMEAD TEL: 297467. COVENTRY: HERTFORD ST. TEL: 25001. DERBY: ST. PETERS ST. TEL: 364700. EDINBURGH: ST. JAMES CENTRE TEL: 556 1236. ENFIELD: CHURCH ST. TEL: 363 0184. EXETER: GUILDHALL SHOPPING CENTRE TEL: 35804. GLASGOW: UNION ST. TEL: 2271850. GLOUCESTER: KINGS WALK TEL: 32231. HOLLOWAY: HOLLOWAY RD. TEL: 6071872. MULL WHITFIELD GATE TEL: 226160. LEEDS: TRINITY ST. TEL: 35598. LEICESTER: HAYMARKET CENTRE TEL: 537232. LEWISHAM: RIVERDALE TEL: 852 3449. LIVERPOOL: LORD ST. TEL: 708 8833. LUTON: ANDALE CENTRE TEL: 35290. MANCHESTER: MARKET ST. TEL: 834 9920. NEWCASTLE: NORTH BRIDLAND ST. TEL: 27470. NORWICH: HAYMARKET TEL: 25490. NOTTINGHAM: BROADPARISH CENTRE TEL: 52841. NOTTING HILL GATE: NOTTING HILL GATE TEL: 229 1476. PLYMOUTH: NEW GEORGE ST. TEL: 30067. PORTSMOUTH: COMMERCIAL RD. TEL: 29678. SOUTHAMPTON: BARGATE TEL: 32654. STRATFORD: BROADWAY TEL: 555 0372. STOCKTON: HIGH ST. TEL: 66174. SUNDERLAND: HIGH STREET WEST TEL: 47267. SUTTON: HIGH ST. TEL: 420084. SWANSEA: THE QUADRANT CENTRE TEL: 462094. WOLVERHAMPTON: THE GALLERY, MANDER SQUARE TEL: 29978.