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RECORD MIRROR

GILLAN

EXCLUSIVE INTERVIEW

PLUS LP & LIVE REVIEW



BEE GEES EXCLUSIVE



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Daytime: 01-436 1522
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EDITOR
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DEPUTY EDITOR
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ASSISTANT EDITOR
Mike Nicholls

NEWS EDITOR
Simon Hills

CHIEF SUB EDITOR
Simon Ludgate

ARTIST/SUB
Graham Stevens

EDITORIAL
Mark Cooper
Mike Gardner
Robin Smith
Daniela Soave

GROUP SERVICES EDITOR
Susanne Garrett

CONTRIBUTORS
Alden Cant
Alan Coalfhard
Chas de Whalley
Malcolm Dome
Ronnie Gurr
James Hamilton
Alan Jones
Gill Pringle
Paul Sexton
Billy Sloan
Winston Smith
Sunie
Kevin Wilson
Paula Yates

FILMS
Jo Dietrich

PHOTOGRAPHERS
Paul Cox
Simon Fowler
Andy Rosen

IN AMERICA
NEW YORK Ira Mayer

LOS ANGELES
Chris Marlowe

SAN FRANCISCO
Monica Gilham

MANAGING DIRECTOR
Jack Hutton

PUBLISHING DIRECTOR
Mike Sharman

ADVERTISMENT MANAGER
Carole Read

ASSISTANT AD
MANAGER
Geof Todd

ADVERTISMENT
REPRESENTATIVE
Steve Nash

ADVERTISMENT
PRODUCTION
Ian Wood

TELEPHONE SALES
MANAGER
Eddie Fitzgerald

PUBLICITY/PROMOTIONS
DIRECTOR
Brian Batchelor

PROMOTIONS EXECUTIVE
Angela Fieldhouse

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PRETENDERS: next month.

Tenpole Tudor tour dates finalised



TENPOLE TUDOR

TENPOLE TUDOR has completed the itinerary for his massive tour which kicks off this week.

And the zany star brings out a new single on Friday (October 30) entitled 'Throwing My Baby Out With The Bathwater'. It's backed with a track called 'Conga Tribe'.

The second half of his tour runs: Nottingham Trent

Polytechnic November 17,
Durham University 18, Leeds
Warehouse 19,
Loughborough University 20,
West Runton Pavilion 21,
Poole Arts Centre 23,
Chippenhams Rock Theatre
24, Brighton Top Rank 25,
Slough Centre 26,
Northampton Cricket Club
28, Portsmouth Locarno 29,
Reading Top Rank 30,
Cardiff Top Rank December
1, Plymouth Top Rank 2,
Exeter St George's Hall 3
and London Hammersmith
Palais 7.

Drops single and album

THE TEARDROP Explodes are finally releasing their second album next month — with a single coming out just before.

The album is entitled 'Wilder' and features the new band line-up which now includes leader Julian Cope, Gary Dwyer and Troy Tate as well as David Balfe. It comes out on November 20.

Two weeks before on November 6 the band bring out a single entitled 'Colours Fly Away'.

It is taken from the album, but the B side 'Window Shopping For A Crown Of Thorns' was recorded before the album and is not included on it.

Next week the group return to their native Liverpool to rehearse and break-in a new bass player, but it is uncertain whether they will appear live this year.

PRETENDERS BRITISH TOUR

THE PRETENDERS set off on the road next month for their first "proper tour" of Britain this year.

Live dates were in jeopardy after drummer Martin Chambers injured his hand in America and needed 50 stitches as a result.

But a specialist has given the OK for him to go on the road again.

Dates are: Dublin, Royal Dublin Showground November 25, Liverpool Royal Court 27, Glasgow Apollo 28, Edinburgh Odeon 29, Newcastle City Hall 30, Manchester Apollo December 2, Malvern Winter Gardens 3, Leeds University 5, Bristol Hippodrome 6, Birmingham Odeon 7, Derby Assembly Rooms 8, Leicester De Montfort Hall 9, Norwich University 11, Brighton Centre 12, London Lyceum 13 and London Dominion 15 and 16.

A new single from the band also comes out this week. It is the Ray Davies ballad 'I Go To Sleep', taken from their 'Pretenders II' album and backed with a live version of 'English Roses' — recorded during their American tour.

And a limited edition version which also includes a live version of 'Louie Louie' comes out at the same time. HOW TO BOOK: All tickets are on sale now from the venues concerned. Tickets cost £3.50 in Scotland, £3.50 for all unseated venues and £4 and £3.50 for all seated gigs.

ALTERED IMAGES DATES

ALTERED IMAGES, who have shot up the charts with their debut single 'Happy Birthday' play a short tour next month.

The band play: Newcastle Tiffany's November 11, Nottingham Rock City 12, Birmingham Aston University 13, Cambridge Corn Exchange 14, Sheffield University 15, Hull Tower Ballroom 18, Leeds Polytechnic 19, Bath University 20, Aylesbury Friars 21, Bristol Locarno 23, Portsmouth Locarno 24, Brighton University 25, Coventry Warwick University 26, London Walthamstow Assembly Hall 27, and the London Venue 28, where there will also be a special show for the under 18s at 5.00pm.

They also take on three Christmas shows in Scotland at Aberdeen Fusion December 20, Edinburgh Fusion 21, Glasgow Tiffany's 22.

Madness/Beat free gigs

MADNESS AND THE BEAT are to headline two free concerts at the London Rainbow next month for the unemployed.

They Play on November 27 and 28 as part of a three-day series of gigs, which are part of the Jobs For Youth Campaign, under the banner 'Give Us A Future'.

All tickets will be allocated in advance, with many going to participants on a special Jobs Express train which leaves Newcastle on November 23 and goes on to Edinburgh, Glasgow, Liverpool, Manchester, Sheffield, Birmingham, Swansea, Cardiff and Bristol before arriving in London on November 27.

A further 2,000 people will come from the regions for the weekend to attend various demonstrations, and the gigs are primarily for them.

The event culminates with a march on November 29 which will have entertainment in Hyde Park and music on the march.

Other bands appearing include Tom Robinson, OK Jive, Modern Romance and Chris Thompson and the Islands.

The money has been put up by the TUC which has asked trade unions to contribute a total of £50,000 with the National Union of Students sponsoring the Jobs Express train. The Greater London Council is sponsoring the Rainbow concerts with a guarantee of up to £20,000 if needed.

Extra Madness

MADNESS HAVE added two extra dates to their tour. They play an extra concert at the London Dominion Theatre on November 18 and at the Malvern Winter Gardens on November 13.

Tickets are on sale now for both gigs at £4, £3.50 and £3 for the London show (their fourth) and £3.50 for Malvern from box offices and normal agents.

OUTLAW AND PHIL MCINTYRE PRESENT

Billen

WIDEWORLD NIGHTWING

AUTUMN TOUR 1981

| | |
|--------------|-------------------------------|
| October 30th | Nottingham Rock City |
| 31st | Leeds University |
| November 2nd | Manchester Apollo |
| 4th & 5th | Sheffield City Hall |
| 6th & 7th | Edinburgh Odeon |
| 9th | Aberdeen Capitol |
| 10th | Glasgow Apollo |
| 11th | Dundee Caird Hall |
| 13th & 14th | Newcastle City Hall |
| 15th & 16th | Liverpool Empire |
| 17th | Preston Guildhall |
| 18th | Bradford St. Georges Hall |
| 19th | Carlisle Market Hall |
| 21st | Hull City Hall |
| 22nd | Ipswich Gaumont |
| 23rd & 24th | Birmingham Odeon |
| 25th | Gloucester Leisure Centre |
| 29th | St. Austell Cornwall Coliseum |
| 30th | Swansea Top Rank |
| December 1st | Bristol Colston Hall |
| 2nd | Cardiff Top Rank |
| 3rd | Guildford Civic Hall |
| 4th | Southampton Gaumont |
| 7th | Hemel Hempstead Pavilion |
| 8th | Gt. Yarmouth ABC |
| 9th | Hatley Victoria Hall |
| 10th | Derby Assembly Rooms |
| 11th | Leicester De Montfort Hall |
| 12th | Oxford Apollo |
| 14th | Brighton Dome |
| 15th | Tolkestone |
| 16th | Reading Top Rank |
| 20th | Chippenham |
| 21st & 22nd | Hammersmith Odeon |

All tickets £4, £3.50, £3.00 except Hammersmith £4.25, £3.75, £3.25.
and Carlisle, Gloucester, Swansea, Cardiff, Bradford, Bristol, Hammersmith, Hatley, Hemel & Ipswich at £4.00 on all dates.

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UB 40

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★ Return Luxury Coach Trip

Depart: Morning November 5
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..... No. of tickets reqd

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UB 40 Please tick box for trip required ULTRAVOX



Debbie Harry: will the new film flop?

Dexy's at Old Vic

DEXY'S MIDNIGHT Runners play three gigs at the London Old Vic Theatre — threatened by closure because of lack of funds — next month.

The band play at the 150-year-old theatre on November 13, 14, and 15 to mark the last dates of their 'Projected Passion Revue'. The gigs will also feature comedy duo Outer Limits and the dance troupe Torque.

After these concerts the group will start work on a new show which they'll take on the road in February.

Meanwhile they release a follow-up single to their 'Show Me' hit. It is entitled 'Liar A-Z' and backed with 'And Yes, We Must Remain The Wild-Hearted Outsiders'.

The band are still insisting that they are nothing to do with the rest of the pop world, and they have more in common with the theatre than rock.

"We promise an uplifting and entertaining show. The Old Vic is steeped in tradition and is just the right venue to stage our two-hour variety show," the group said in a statement.

Tickets cost £4 and £3.50 and are on sale now through the box office and normal agents.

DEBBIE STARS IN HORROR MOVIE

DEBBIE HARRY is to make another attempt at being a film star when she starts shooting a new film in Canada next month . . . and it will be a horror movie she'll be starring in.

She plays the lead role in a film called 'Video Drome', which is about television in the home altering the nervous system.

It is directed by David Cronenberg, who made the horror films 'Scanners' and 'The Brood', and also stars James Wood. Debbie Harry has already starred in the Meatloaf film 'Roadie' and 'Union City' — both of which flopped at the box offices.

Blondie have confirmed that they ARE making a new album together — quashing previous rumours of a split.

The group go into the studio with traditional producer Mike Chapman to record what Debbie's live-in boyfriend and fellow band leader Chris Stein describes as a "straight ahead rock album".

It will not be a Debbie Harry / Chris Stein project and will draw on the whole group's writing talents. As yet untitled, the album will mark a Blondie first by including a brass section in the line-up.

And a Blondie spokesman said that the group look set to tour again in the new year.

"I spoke to Chris last week and he said that it's very likely that they'll be coming over to promote the album," he said.

But fans hoping to catch a glimpse of Debbie Harry on a Chic tour will be disappointed. The disco super group are so behind with their new album — due out in November — that they will not be playing here until the new year.



Kevin Rowlands: "uplifting and entertaining."



AC/DC

AC/DC ALBUM

AUSTRALIAN HEAVY metal monsters AC/DC bring out a new album next month . . . their first since the 'Back In Black' debut with new singer Brian Johnson.

It is entitled 'For Those About To Rock' and comes out on November 16.

The album features 10 new songs written by Angus Young, Malcom Young and Brian Johnson. It was recorded in Paris and is produced by Robert 'Mutt' Lange who produced 'Back In Black' and their acclaimed 'Highway To Hell' albums.

But the band — who headlined the Castle Donnington Monster Of Rock festival earlier this year — will not be playing any live dates here for some time. They are about to play 60 dates across America which will take them through to the new year.

Tour dates and changes

TOP BANDS Depeche Mode Toyah, Saxon and the Pointer Sisters have all added or changed dates for their forthcoming tours.

DEPECHE MODE play an extra gig at the London Lyceum on November 16 on top of their already scheduled gig there on the fifteenth.

SAXON now play three extra Christmas dates following this month's sell-out 'Denim and Leather' tour. They play Birmingham Odeon December 15, London Rainbow 16 and Wolverhampton Civic Hall 17.

Wolverhampton and London tickets are all £4 and Birmingham tickets cost £4, £3.50 and £3. They all go on sale from box offices on October 30.

TOYAH'S Irish dates move back a day, and she now plays Belfast Kings Hall on November 25 and Dublin RDS 26. Tickets are on sale now at £3 in Belfast and £5.50 in Dublin.

THE POINTER SISTERS have added a second London concert to their series of dates next month. They now play the London Dominion Theatre on November 24.

They also release a new single on November 13 entitled 'Should I Do It', which is taken from their 'Black And White' album.

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.

Contents



IAN GILLAN hasn't been a singer all his life — he's still working on it. Still battling on at the grand old age of 36 he's about to lead his band out for their biggest ever British tour. JOHN SHEARLAW catches up with the non-stop rock 'n' roller in Australia for an exclusive interview — page 4.

PLUS!

AFTER OVER two years the BEE GEES have broken their silence . . . and it's another Record Mirror exclusive. With their new album 'Living Eyes' out at last CHAS DE WHALLEY talks to Barry Gibb in Miami — IN COLOUR — page 20.

PLUS!

GREGORY ISAACS — 'Mr Isaacs' — is fast establishing himself as the most popular and prestigious reggae singer to visit these shores. MARK COOPER charts his progress — page 18.

PLUS!

PUNK'S NOT dead say the EXPLOITED . . . and fellow Scotsman RONNIE GURR can only agree with them — page 24.

| | |
|-----------------------|------------------------|
| NEWS 2/3 | RICHARD SKINNER 22 |
| NEWS BEAT 8 | GIGS 26 |
| SINGLES 11 | TURN ON! 28 |
| ALBUMS 14 | JAMES HAMILTON 31 |
| A LIFE IN THE DAY | CHARTFILE 35 |
| OF RADIO ONE'S | MAILMAN 39 |

SECRET POLICE TOUR

THE POLICE are still ON for their dates around the rest of the country.

But they are not letting on where the concerts are being held.

Dates for the group's gigs are sitting on the desk of their promoter, but he is keeping them top secret until the ticket details are finalised.

Full details are promised for the supergroup's tour, which will run until Christmas Eve, next week, and fans will have to wait until then before they know how to get tickets.

They are scheduled to play the Deeside Leisure Centre and other similar venues around the country, with tickets going on sale by post and from record shops.

"The Seven Tour" MADNESS

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Tickets £4.00

Available from Box Office Tel. 748 2812/2 and usual agents
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GILLAN—

THE

THE HAIR gets longer, the denim gets more patched, the girls get younger and the price of beer goes through the roof. And life goes on.

INTERVIEW

By JOHN SHEARLAW

AND SO do Gillan, indestructible Gillan. Taking whatever they want to take and laying it all to waste. Today Australia, tomorrow the Hammersmith Odeon. Yesterday Bangkok, the day after tomorrow Glasgow Apollo. Life goes on.

Ian Gillan sits on top of Gillan as he always has done. The eternal rock 'n' roll journeyman, the rock singer in the classic mould. Gillan is Ian Gillan's life, his music is his tool kit, and the rock palaces of the world are his very own building site.

He's got all the features; constitution like an ox, lungs like bellows, a legendary temper. The list goes on. Yet he's intelligent, seemingly unscarred and very definitely 100 per cent committed.

And he was 36 this year. "I've had enough of this here life of fun / There have been too many of those days in the sun / I am just one / Soon I'll be none / Life goes on / Life goes on" (Life Goes On' from 'Double Trouble').

"We still are a non-stop touring band, and that's a fact of life," he pronounces. He's an articulate, thoughtful speaker, not prone to the hysterical or the glib statement. If he slips into the obvious cliché he immediately corrects himself, reasoning rather than laughing his way out of it. Points are there to be made, the band — his life — is there to be defended and promoted.

Steadfastly, reasonably, he gets on with it. "Gillan are a band who tour round the world continuously anyway, and there seems no reason to change that. Why should we? To be booked up ahead, to always have something else to go on to, is a fundamental requirement in my life. In fact touring itself gives me my life . . . that seems obvious to me. To have something planned ahead is good for me, and good for the band.

"It goes back to the early days when we used to panic if there wasn't something in the diary for at least two months ahead. 'Christ!' we'd think, 'no gigs for December. We're finished! That's the end of the band! It's no different for me

now, there's always something there you're working towards."

No different perhaps, but those two months have now stretched into two years. Gillan, for so long a rock gathering momentum, have become a major, unstoppable force. Fueled by work and more work the band plays on . . . far into 1982 and beyond.

In that diary, an item to which Ian Gillan makes more than several passing references, is Gillan's game plan. Gone already are the four weeks recording the studio part of the new album 'Double Trouble'. Gone, too, is the triumph at Reading Festival, the headlining spot that provided the second live part of 'Double Trouble'.

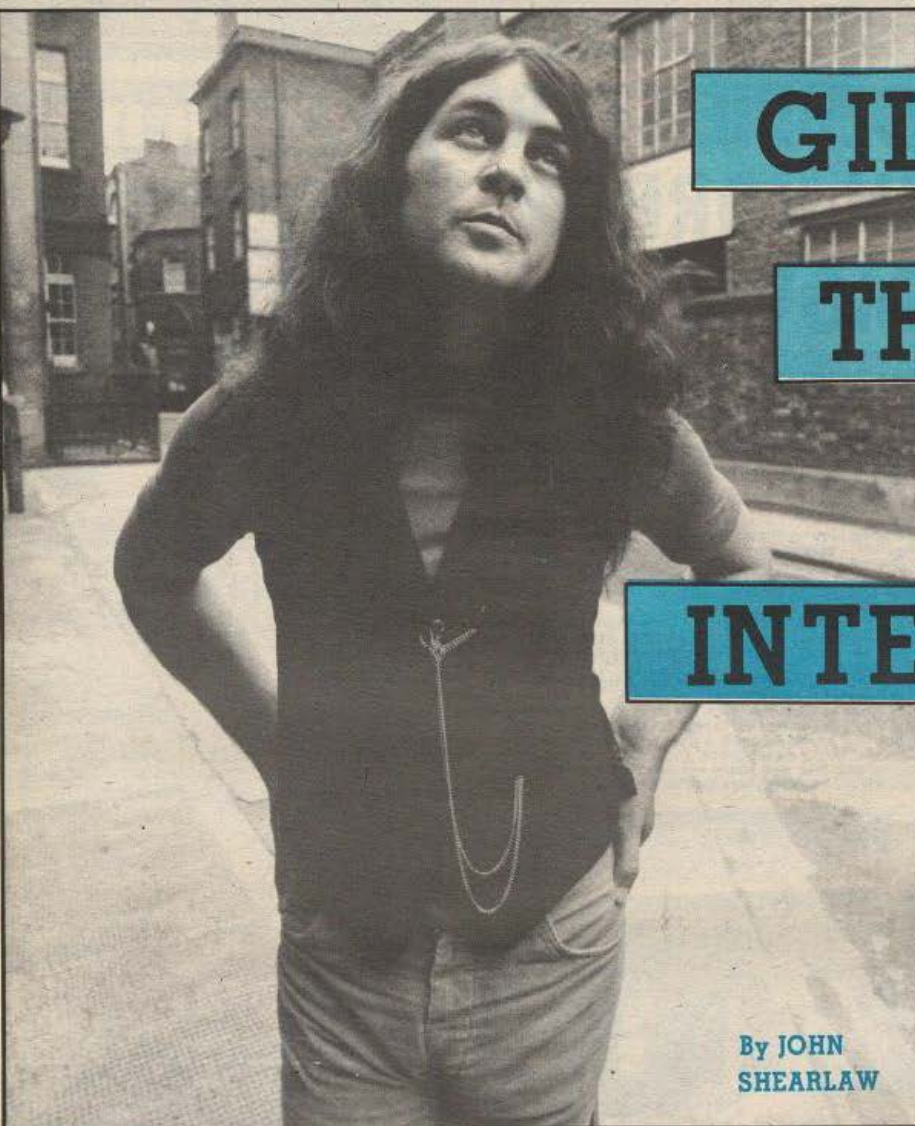
THEY'RE now virtually all the way through a tour that has taken them all the way from Greece, through the Far East, Japan, Hong Kong and . . . Australia. Typically Gillan are playing 11 gigs in 12 nights down under before flying home to play a 42-date British tour. Only 42 dates?

Ian finishes off the agenda. "Christmas is ours, then there's a massive European tour right up until June next year. A new album, definitely. An American tour, more British dates and, well they're already booking the halls now for next year. Actually I should say football stadiums, which is what we'll be playing in places like Bangkok, Manila and even South Korea. And Australia should be great next year, we'll be playing concert halls instead of the smaller venues . . ."

It's pre-gig time in downtown Melbourne. The band are just a short car dash from the aptly named Bombay Rock (but with its furnace-like interior it might be better known as the Madras Rock). In and out. Play the gig. Another night on the road.

Ian Gillan waits patiently for the gig, the life support system, to happen. Sips a few beers, reasons quietly. "I like the life," he says, "and I can honestly say that goes for the last 19 years since I started in 1962. It does give you life, even on a night-to-night basis. Anyway it's not as if we exactly kill ourselves, we don't do more than 200 gigs a year!"

He allows himself a short laugh, time for the drollery to sink in. "That said, as a band, it's vitally important that we look after ourselves, look out for personal needs, and I think, as



Wow! My name in lights! Ian Gillan looks amazed, or is it bored?

THE GIG

Ian Gillan
Phraknong Theatre, Bangkok
By Dominic Faulder

LA TE afternoon here saw Ian Gillan & Co. initiate a packed house of over 5,000 to their brand of lead-weighted, maxibel rock in Bangkok's first gig of this kind.

Outside the monsoon gave yet another last heave causing heavy flooding. The roof promptly sprouted leaks, letting water dribble down into the front left of the auditorium. Undeterred a surging audience was kept at bay by police on stage.

Sound quality got off to a poor start, stabilising to an acceptable but never good level about a third of the way through. 'No Easy Way' was the first respite in a rather monotonous onslaught of gut-busters, such as 'Laughing From Heaven', with Colin Towns (keyboards) and later Nick Underwood (drums) both putting in reasonable solo stints that drew strong applause.

John McCoy (bass) distinguished himself by ripping the shirt of a technician who was fixing a loose lead — maybe he prefers playing disconnected. Gillan's 'bongo' solos, though flamboyant, were totally inaudible and Ianick Gers proved that guitars make interesting sounds — even when walked on.

The euphoric reception given to 'Looking for Trouble' and 'Smoke on the Water' — compared to say 'Restless' off the new album — suggested that the crowd were looking for the familiar and it was hard to dissuade a nagging doubt that the best thing Gillan could have done was play a straight Deep Purple set. To his credit he didn't.

Finishing up with 'Mississippi Queen' and a very churlish speech on how much he had enjoyed playing Bangkok, Gillan strode off stage, girlfriends around his neck and the 'City of Angels' lying deflowered behind him — the four front rows completely demolished.

On the basis of attendance, audience reaction and comments afterwards from Thais no one could deny Gillan's success here. However as a more cynical Australian observed the same gig might well have had trouble convincing a less starved audience. Next stop: Sydney.



Water leaking through the roof left Bangkok fans undeterred.

CONTINUED PAGE 6

Dept-S
third single
I Want

- 20 nov newcastle poly.
- 21 glasgow, univ.
- 22 dundee, st andrews univ.
- 24 durham, univ.
- 25 keele, univ.
- 26 liverpool, poly.
- 27 birmingham, aston univ.
- 28 colchester, essex univ.
- 29 norwich, uea.
- dec bradford, univ.
- 1 york, univ.
- 4 sheffield, poly.



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12" VERSION - SAME PRICE, \$BUY 128
WITH EXTRA TRACK:
"PUT ALL THE CROSSES IN THE
RIGHT BOXES".

STIFF RECORDS

CONTINUED FROM PAGE 4

a hand we do. People are very important, even though that sounds a bit wet to say.

"Without opening too many old sores that could have been one of the reasons that Bernie (Torne) left. I'm still not sure what happened there, maybe the pace was getting a bit hot for him. I don't really know. All I can say is that the rest of the unit is happy . . . and that we're ready for bigger things yet."

Ian Gillan gives out the aura of thoughtfulness and precision, tempered with an ability to be amused by the more ludicrous aspects of the rock 'n' roll lifestyle, all in one he's maturity, total commitment, and a sense of humour.

He's a long way from the deceptively young and background could have made him. Rather than feeling he has something to prove (still churning it out after 19 years!), he takes solace in Gillan's success — present and future — and in fronting a band he deeply feels to be contemporary, exciting and . . . alive.

"The whole rock and pop thing — I really don't like putting too many labels on something that affects so many people — goes in cycles; say every three or four years," he maintains. "In that time you've suddenly got a whole new generation of audience."

"There are two things you can do. Either drift along with your old audience and become a cabaret, or you can keep alive and accept that there will be a challenge every two years. It's worked for us, I know."

"The whole beauty of working in a rock or pop band is that there are so many roots, so many different strands that can influence you. Jazz, rock, country; all the diversity is the actual strength of rock. I don't classify anyone, call them heavy metal or whatever. If it's alive, if you feel it, it's OK."

ONCE started the analysis continues unabated. Ian, the pop singer: "If you stick to simple ideas every now and again everything you do will coincide with public taste."

Obviously you go through changes, you are affected but that's not the way to do it. "I've never done anything consciously to adapt to a trend, never. You'd be a fool if you did because fashion changes so quickly, and that's what is great about pop music. "Now we're really rocketing

THE ALBUM

GILLAN: 'Double Trouble' (Virgin VGO 3506)
By Robin Smith

ONCE UPON a time, there was a former stager with a legendary band, who appeared way down the bill at Reading Festival and sundry other events.

He served his time well, knowing that mega stardom would again be his. Then along came his fairy godfather in the shape of Virgin Records.

"Sign with us boy and we'll make you a real star," he said and Gillan did.

Who'd have thought a couple of years ago that Gillan would be rubbing shoulders comfortably with the likes of the Human League and Cuban Heels? The ace up his sleeve has always been his adaptability and timing — and his undiminished passion for hard work.

Simply 'Double Trouble' really is the band as they should be heard. No more political stances on nuker or whatever, but good wholesome nose tweaking HM played with style, on a double album with two sides studio and two sides live.

Uncharacteristically, 'Nightmare' doesn't give the pace for the entire album, most of the tracks are a damn sight rougher, reflecting the best examples of Gillan's vocal power since vintage Purple.

Take a look at 'Seedless' and the roundabout 'Til Rip Your Spine Out' dedicated to all Gillan non believers everywhere. Of course it would be easy for the old boy to write songs to formula these days and clean up nicely, but he still has a real sense of dedication and new boy Janick Gers has burnt his mark into all the tracks.

Despite the pressure which this must have been recorded under with Gillan's current schedule, there's a sense of ease on all the tracks particularly the Gillan/McCoy nifty little number 'Badely Be Bop'.

The live segment isn't a cheapo fill in to give the album more mileage but an essential part of the package. All the tracks are captured at their peak and although the sound quality is pretty much variable, it conveys a real sense of excitement and commitment about one of the only decent things at Reading this year. Take your pick from 'No Laughing in Heaven', 'No Easy Way', 'Trouble', 'Mutually Assured Destruction' (which sounds two shades more effective than the studio version), 'If You Believe Me' and 'New Orleans'.

Mutually assured pleasure (groom). + + + + +



Gillan — the band.

as a band; we seem to be doing amazingly well, I'm glad to report. I must admit it's very satisfying to be able to tour round the world *exactly* when you want to," he adds. "We have a good manager, a good agency and a good record company — I don't really feel the need to be bitchy any more. I won't be!"

"Yet I can still sit and watch the incredible hypes that still go on. I mean, do you know who's supposed to hold the record for playing to the most number of people, that's supposed to be 8000, in Greece? The Police. And who played to 20,000 in Greece? Gillan."

It is a bitch, and Ian Gillan realises it. He returns to his theme. The changing face of Gillan, the upcoming tour — "why play just Wembley and

Bingley and piss off for six months?" he asks. "We enjoy the gigs so we can get more of an atmosphere by playing two and three — nighters in smaller halls" — and, of course, 'Double Trouble'.

"We had a great time rehearsing the album during the summer. We all moved into rented cottages in a little village just outside Lyme Regis and started rehearsing in a hall called Drake Hall, after Sir Francis I suppose."

"All the locals were really good about it, so no one found out we were there. That bit worked out really well. Then we recorded the tracks with the producer Steve Smith, mixed them, and I got a tape." He pauses. "That was the most memorable day of the year! I put the thing on the stereo in the car and started to drive out of London and . . . Christ! I hadn't gone more than five

miles before the tape ended up on the hard shoulder. I hated it! I left the tape there and drove away feeling really upset."

"It was six weeks before I listened to it again and this time I got it. I suddenly realised what a stubborn idiot I was not to have seen it before; there it was, the most progressive thing we've done and I couldn't see it! Yes, you do get stuck in your ways after all!"

THE Reading album needs no explanation, taken as it was from a gig which Ian recalls as: "The culmination of four years work, a great experience. We worked our way from the bottom and came out as headliners which is fantastic. The live album speaks for itself, but I don't think we'll do Reading again. Outdoor gigs maybe next summer, possibly even football grounds, but that was a milestone and you don't go back from there."

One hour to gig time and the concept of Gillan retreating suddenly looks ridiculous.

Collected and ready for action he sums up his thoughts: "The hardest thing to do is to cope with success, beside that failure's a real doddle. But no matter how old you are in this business you've got to decide what you want to do."

"Should you be tutored to think that you're over the top when you're 25? That way you go in, make a killing, buy a house in the country and end up becoming the village squire."

"The other way is to treat it as your life and deal with everything when it comes. Do you know the quote, it's a really famous quote, but I can't remember who said it, about the blind person? An interviewer asks him: 'Have you been blind all your life?' And he replies: 'No, not yet'. That's incredible."

"That's the way I feel about what I do. Anybody at all can ask me: 'Have you been a singer all your life?' and I can truthfully turn round to them and say: 'No, not yet.'"

1

NEW 7" SINGLE (LIMITED EDITION DOUBLE PACK VS 451)
RECORD 1
SWEAT IN BULLET (NEW REMIXED VERSION)
20TH CENTURY PROMISED LAND
RECORD 2
PREMONITION (LIVE - HAMMERSMITH ODEON)
LEAGUE OF NATIONS (LIVE - HAMMERSMITH ODEON)

2

NEW 12" SINGLE (LIMITED EDITION VS 451/2)
(AVAILABLE NEXT WEEK)
SWEAT IN BULLET (NEW REMIXED VERSION)
20TH CENTURY PROMISED LAND
LEAGUE OF NATIONS (LIVE - HAMMERSMITH ODEON)
IN TRANCE AS MISSION (LIVE - HAMMERSMITH ODEON)

3

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SIMPLE MINDS



U2 OCTOBER



**GLORIA
I FALL DOWN
I THREW A BRICK
THROUGH A WINDOW
REJOICE
FIRE**

**TOMORROW
OCTOBER
WITH A SHOUT
STRANGER IN
A STRANGE LAND
SCARLET
IS THAT ALL?**

NEW ALBUM

PRODUCED BY STEVE LILLYWHITE

AVAILABLE ON RECORD AND ON 1 + 1 CASSETTE



ONE LINERS...

WHEW, WHAT a busy week it's been for the posers and preeners and gawpers; nothing to equal last week's Ultravox and Madness bashes, but lots of mini-events crammed with carousing popsters. Wednesday saw the opening of a video night at the X-clusive Club, a soiree attended by about twice the number of people the place could comfortably hold, while tightly packed crowds jostled and swore on the pavement outside; securely inside were organiser Peter Godwin, all of Spandau Ballet, Richard Burgess and dapper Heaven 17ers, Ian Craig Marsh and Glenn Gregory, accompanied by high profile manager Mr Bob Last... Ramones on Thursday, and what a glorious occasion that was; Superman Adrian Wright of the Human League came, saw and (possibly) pooped), while Pete Shelley and three of the Altered Images boys watched more sedately... Basildon poppets Depeche Mode spotted chinwagging enthusiastically with great Pict hopes Orange Juice after two groups were filmed at the Beeb on Friday... a bemused audience at the North East London Poly on Friday night saw Aztec Camera, in the absence of the scheduled support group, play a 'support set' consisting of punk classics of 1977 (or thereabouts), when was the last time you saw anyone do a cover of 'Janie Jones'?... nothing doing on Saturday, which strangely enough is pretty standard in London, but we're told that all that will change with the opening of the Insomniacs Club, opening soon at a Greek Street address and run by Spandau acolyte Robert Elms... north of the border on Sunday night, Bow Wow Wow packed out Valentinos, with Fire Engines David and Russell and Orange Juice's Malcolm Ross amongst the happily perspiring throng... looking forward to Halloween, you may fancy celebrating All Souls' Eve by nipping over to Hollywood, USA, where Echo And The Bunnymen will, we are told, be playing Forest Lawns, the superstars' bone orchard



Paul Weller and a Nine Below Zero on the CND rally.

... on a slightly humbler note, Planetes Club will be holding a witching night celebration, too... kind hearts and coronets to Richard Jobson, who opens shortly in a W H Auden / Christopher Isherwood play entitled 'Dog Beneath The Skin'; the production involves him in no less than seven different roles... Paul Weller and Nine Below Zero turned out for the weekend's CND march, a must for sincere people in duffle coats... chum, Jerry Dammers, leader of what's left of the Specials, being seen about town these days with protégée Rhoda, ex - Bodysnatchers singer, whose forthcoming single, 'The Boiler' (it says here) he has produced... Ian Dury is back in the studio with the Blockheads, we hear... and emerging from the studios are Funkapollit and producer August Darnell, their LP being just about completed... in strictest confidence of course... finally, a mind - boggling tale from Monmouthshire: U2 bassist Adam Clayton was enjoying a pint (well, probably a gin and tonic) at a hostelry in that area when he felt a tap upon his shoulder. "Scuse me mate," said a voice, "aren't you from U2?" Our hero confessed that his was indeed the case - "Oh, we're great fans of yours," said the accosting party. "I'm Robert Plant, and this is my mate Cozy Powell..."

GAZZA PAYS UP

"I'M NOT frightened of anything," states Gary Glitter, matter - of - factly. And with what will probably become the title of a song someday, he says: "I've done so much living, I'm not even a afraid of dying." Typical brashness from the man who virtually invented self - confidence. When we met, he was perhaps feeling like a car crash inside, but you'd never tell by looking at his effervescent exterior. Gazza was born a star and the fact that he's skint hasn't altered his lifestyle too much. The drink is still champagne and although he's dressed casually by his standards, he manages to look somehow exactly as he should. Conversation is lively and makes a refreshing change from the average mealy - mouthed halfwit one is assigned to extract quotes from with all the ease of a dentist pulling teeth. For example: "I want to draw my audiences out of themselves, not depress them. I want to inject a little more colour and fun into their lives - the ideal atmosphere should be like a carnival."



Pork sausage

dancing and stamping their feet. After all, how can you possibly do anything else when this glittering, sequinned pork sausage is up there grinding out the rhythm?

"That is the key for me," says Gary in that surprisingly small voice from one so substantial. "I've had

to start again, but things are building up. Once people have seen me in concert, they're on my side."

"I'm paying back the tax I owe bit by bit and things are much better than they were. The record company are even putting me up in a flat. What I really want to do is break in the States."

"I've never had a hit over there and for me it's virgin territory. I wouldn't have to cope with people constantly comparing me to the old days."

But aren't you getting the tiniest bit long in the tooth to attempt things like that, Gary?

"It's all I know. Why should I want to do anything else? As long as I have my fans who want to come and see me, I'll be there."

And that's how I like to think of Gary Glitter. So what if he wears a toupee? So what if he's a bit tubby? That's the way he's always been and that's the way his fans love him. All it'll take to shut the mouths of his critics is one hit. We're waiting, Gary!

SIMON LUDGATE

LOOKING LIKE Buster Bloodvessel after a body building course and crash diet, this fellow is Den, one of the characters in the new science fantasy cartoon 'Heavy Metal', coming your way soon.

'Bambi' it isn't with graphic and ghastly scenes of evil telling the story of an inter-galactic travelling green glowing ball, that makes monsters out of nearly everybody who comes near it.

Produced by Ivan Reitman the film features soundtrack music by the likes of Blue



Oyster Cult, Sammy Hagar, Black Sabbath and Nazareth. ROBIN SMITH

MONDAY

AMERICAN'S REALLY are the most ludicrous race on earth. Not satisfied with an endless parade of Grandmothers' Days, Bosses' Days and even Bald Auntie From Baltimore Days, now more than two million of the uncultured loonies have signed a petition to get January 8 declared Elvis Presley Day in honour of the late lamented beefburger. The poor, illiterate dupes believe the world should recognise, "the humour and love that flowed forth from Elvis as well as his compassion concern for the human condition."

This is, of course, total rubbish when considered in the light of a new book by Albert Goldman about the rhinestone gut bucket and his complete lack of concern for his own human condition which, as we all know, ended up killing him. Those of us who sat through those last, pathetic shows can never forget the humiliation of rock's answer to Willie Whiteaw as he slobbered and drivelled, failed to reach notes, forgot his words and split, finally, his pants.

Goldman alleges that the hulk also had to be carried to the bathroom by attendants and sometimes stuck in a slipper; used to fire live ammunition when the whim took him - once missing his wife Linda Thompson by inches; spoke whining drooling baby talk with his wife; watched dirty films when he wasn't in some drug induced stupor, and had injections of drugs so often that his attendants had to look between his toes for fresh bits of skin.

And poor old blubber jaws tattered reputation takes a further knock from the 'friends' who claim that they laid on as many as five girls at a time but Elvis was too drugged and debilitated to take advantage of the situation and ended up taking them into a room for a bible reading session.

Then there's the hysterical woman who claims she had her first baby at age nine and married Presley when she was 10 and he was 14. There are so many other stories, I just can't tell you! It is all very sad and should act as a cautionary tale for any young people thinking of starting a career in music. Take my advice and get a proper job. Otherwise it can only end in tears.

TUESDAY

AMERICA IS very interesting this week and I decide to stay an extra day for a change. People here in New York are still smirking about Jeff Lynne's tribute to John Lennon at the recent ELO concert. Many of the fans were so visibly moved by the band's droopy renditions of Lennon songs like 'Across The Universe' that the lawabes were blocked for hours after.

A quick flight to Chicago to sort out some publishing rights with my lawyer, and I bump into an extremely irate couple who are in the process of suing those disgusting antipodean headbangers, AC/DC. It seems that the poor pair have been receiving obscene phone calls since the band's 'Dirty Deeds' hit the airwaves. The song contains six telephone numbers and a few words that sound like numbers, and perverts taking their cue from the song have been dialling and mumbling filth to the lady who answers the phone. The couple hope to ban the band from Chicago radio. Five pounds will be



by Greta Snipe

paid to anyone who comes up with a similar case for doing the same in this country.

A pright sniffer as I wait for the ground staff to polish Concorde for me, and an urgent phone call comes through on my emergency line. It's ageing starlet Debbie Harry who wants my advice on her latest celluloid venture, the unfortunately titled 'Video Drome'. Poor Debbie feels she's getting too old for the sexpot image and is so lined and hideous that she can only appear in a horror movie now, that's why the film is to be directed by David Cronenberg, the man who made those spine chillers 'Scanners' and 'The Brood'. I remind her of former flopperos 'Roadie' and 'Union City' and advise her to drop the whole thing. Unfortunately the money ran out and I don't think she heard.

WEDNESDAY

AREN'T ROCK musician wacky? Don't you just love their inventive sense of humour? Former Hawkwind bore Rob Calvert decides to launch his new trashy novel and album, both aptly named 'Hype', in the morgue at Charing Cross hospital. Really cracks you up, doesn't it? Whatever will they think of next.

Still, at least Hawkwind were fun in their hey day, not like those pompous old buffoons Dey's Dimlight Bumpers (sic). They are so amazingly puffed up with their own pretentious sense of self importance, I am constantly amazed that anyone can keep a straight face in their presence. Their latest lunatic single, 'Liars A To E', pictures the idiots, all hoods and little booties, sitting in some kind of a fairy circle in apparent fit of extreme constipation. And the accompanying sub 'O' Level verbiage on the cover is a mere barrage of meaningless drivel, as usual. And I can think of few things more ridiculous than the B-side, 'And Yes, We Must Remain The Wildhearted Outsiders.'

I am currently training my parrot to shout obscenities when ever this odious track comes on the radio but so far he has only succeeded in defecating on his wobbly man. Therefore I shall pay anyone who stands up in public and laughs at this outrageous act - causing them humiliation and suffering - the princely sum of £5. You will laugh at them, I know you will. "Now that the lunatics have taken over the asylum, and worse is now worse, music fades further and how, and rightly. "This rubbish should be banned, it can only encourage illiteracy and pomposity among the great unwashed hoards."

THURSDAY

AN EARLY morning stroll through the poorer quarters of town down by London Bridge and who

should I bump into but the profound and strong willed Sting, he of flared nostril fame. It seems that the flaxen haired Adonis is making a new film and is spending the whole day shooting a characteristic pose, to wit taking his wallet out of his jacket and looking at it fondly. Sounds a thrilling movie.

Off to a lunchtime sniffer session to celebrate the publication of another boring old '25 years of rock' anthology called 'Cool Cats'. The place is literally stuffed with smelly NME hacks - they wrote most of the damn thing - and the only vaguely interesting person in sight is Kenneth Pitt, one time manager of David Bowie. An employee for publishers Eel Pie, run by Pete Townshend, confides that the big nosed star's new album is jolly good which is an absolute miracle because he seems to be down The Venue and Embassy Club every night. I fall asleep thinking of this tedious ritual and will be very surprised if the album shows any greater spark of imagination.

The news comes through on my private telex that Madness and The Beat are to give some free concerts in the 'Jobs For Youth Campaign'. Surely the best thing these old naffos could do is to get proper jobs themselves.

FRIDAY

READERS DIGEST celebrates 21 years of selling dreary albums with a lavish meal at the Savoy. Actually this is quite justified as they've managed to sell 100 million of them and RD could teach other record companies a thing or two when it comes to hospitality. Surprisingly only a small number of today's 'stars' turn out to pick up the tricks of the trade. That awful fat tramp Barbara Dixon is there, so is the Brumford Of Man and the Bucks from Bucks Fizz. The Boomtown Rats are represented by Gary Roberts and manager Fachtina O'Bunker but all prizes go to the oldies like Max Bygraves and Frankie Vaughn for their suave wit and style.

I return to the RECORD MIRROR office to find bijou hack Mike Nicholls in tears - of laughter. Believing gasps for air and slaps of this thigh, he shows me a letter he's just received from that vile, banded buffoon Manfred Mann (No, I've never heard of him either). It reads, "The superior tone adopted by you in your recent article about Sting was pointless, unnecessary cheap and nasty, and speaks of someone who doesn't yet have the confidence in his abilities to execute his job properly."

SATURDAY

GARY NUMAN sets off around the world (Take Two) tomorrow. Despite his pleas I shall not attend the sad departure. Last time, you may recall, Gary tried to fly around the world he was forced to crash land in some heathen spot and the native wallahs were so impressed with the great white bird in the sky and the pasty faced 'God' that they immediately arrested him and impounded his aircraft.

I am seriously worried about the lad's present behaviour. The comparisons with Elvis Presley are becoming too great for me to keep silent any longer. Both had puffy white faces and reptilian eyes and an obsession with modes of transport. Is Gary hiding something from us?

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| 5 | LIVERPOOL The Warehouse |
| 7 | BELFAST Queens University |
| 8 | DUBLIN McGonagles |

Albums Available on Polydor



Japan



'Visions of China'

the new single

available as 7" and 12"
7" b side -
new re-mixed version of

'Taking Islands In Africa'

12" - available next week
a side - extended version of

'Visions of China'

b side - 'Swing' (dance mix)

Forthcoming album
Tin Drum
released November 13
V2209

News Beat



THE NIGHT before the Royal Wedding a young Latin American band played their first gig, an 'anti-loyalist' rally held in London's New Styles Art Gallery.

They are called Blue Rondo A La Turk and have just signed a deal with Virgin Records after months of speculation that has been rumoured to make them worth about the same amount of cash as the Royal Couple.

But as rumour has it, the group and their label, *Dieble Noir*, have a deal that obliges them to do little more than provide one album and a couple of singles.

The band are determined to be different and exciting with their stage shows.

Instead they have done gigs in a disused London theatre and a Birmingham strip club to give fans a taste of their flamboyant music, along with strippers, dancing troupes and comics.

Whether all this sparkle comes out on their debut single 'Me And Mr. Sanchez' will be revealed when it is released next week.

CHANCES TAKEN

DANNY SIMS is a black American businessman. He used to be Bob Marley's manager and is now Jimmy Cliff's. He's the man responsible for 'Chances Are', the Bob Marley album recently released by WEA and recorded between 1968 and 1972. A fact not revealed on the cover and one that Sims has attempted to disguise by a process of remixing and overdubbing. Is this man a crook or a business man? In this case, is there any difference?

Danny Sims knows why Marley never became huge in America (he ignores the fact that 'Natty Dread' was a Top 20 album): "Bob Dylan was the last protest artist Americans listened to. After Vietnam and the Black Revolution, Americans didn't want to hear anything concerning Babylon or revolution." Danny Sims signed Marley to his JAD record company and then, along with Johnny Nash, signed him to CBS International in 1971. Sims always wished to make Marley a commercial success in America: "Americans have never really got into reggae. None of the black stations have played much reggae up 'til now. I've always wanted to come up with a product that the stations will use."

The tracks that Sims owns were recorded before Marley signed to Island. His intention is to release them year by year for the next six years. He will remix and overdub the selected songs each time. "If Marley had ever broken big in the US, I'd have released the songs before. A lot of people have never known about Marley's history pre-Island." So how come distorting Bob's music is putting

the record straight? "It's not putting history straight, it's just good business, this was an advantageous and strategic time to start releasing this music. It's going to do well because these are love songs not revolutionary ones. The reason I re-mixed the material was to deal more with the reality of airplay."

According to Sims, the radio is God, not Jah. "I'm not finished with a product that I own 'til I present it to the public. What radio stations are playing dictates how I produce. Otherwise it's indulgence. Marley wanted to break America badly and there's no reason why he shouldn't have sold as many records as the Police do in America, it's the same kind of music after all. Bob went revolutionist because JA went communist but now that's changing and Bob was changing too. He would have changed with the times to reach the black community in America and they want to hear love songs. The American public always liked Bob and his live shows, they just didn't like his records."

As to 'Chances Are', Sims insists that the tracks on it are the 'real thing' and not demos. He refers to the album as a 'prize product'. He has just visited 22 American cities promoting it. He's a good friend of Marley he insists - Marley stayed at Danny's house in New York before he went to Germany for his attempted cancer cure. Sims has about as much understanding of Marley's art and spiritual concerns as Ronald Reagan. But then he's a businessman and 'Chances Are' is a product. Take my advice, don't buy it. MARK COOPER

GETTING IT TAPED...



MEL SMITH and GRIFF RHYNS JONES

REMEMBER REMEMBER the 19th of November... 'cause that's when a new music magazine with a difference makes its first appearance. Called SFX, this fortnightly magazine will be on a C60 tape cassette instead of the conventional paper.

Edited by NME journalist Max Bell and produced by Not The Nine O'Clock News team Mel Smith and Griff Rhys Jones, the content promises to be wide and varied. It will include interviews with pop celebrities, reviews and news, as well as other related features.

You can plug it into your Walkman on your way to school, listen to it in your car, enjoy it in your own home, get on with doing something else while you're being fed the latest news and interesting facts... the possibilities are endless.

It's an interesting venture. You'll be able to hear what the celebrities mean instead of the journalists' interpretation, and at 50p for 50 minutes (with the other 10 minutes being divided into 20 to 30-second advertisements) it promises to be good value.

Malcolm McLaren must be kicking himself that he didn't think of it first! DANIELA SOAVE

...AND KEEPING TABS

HERE'S A brand new idea for home tapers who want to find an easy way to identify their tapes and turn them into a personal library.

Tape Tabs have manufactured four different packs of cassette sleeves, each set having 10 different colour photographs. Each pack is colour coded, so different types of music can be divided into easy-to-find sections.

Each pack of Tape Tabs costs 85p - plus 15p for p&p - or, for a limited period you can buy all four sets for £3.25 inclusive. For your free leaflet of their entire range, send your name and address to Tape Tabs Ltd, 791 Fulham Road, London SW6. Personal callers are welcome.

OH WHAT A WEEK!

SINGLE OF THE WEEK

ALAN VEGA: 'Jukebox Babe' (Celluloid). Can you imagine Suicide meets 'O Superman'? Probably not, so wrap your ears around Vega's marvellous solo single as early as possible. The sum of the parts is voice, guitar, fingerclucking and not much else; the whole is a hypnotic, quirky, sexy dream. But adjectives are not enough; the point is that the record works perfectly, never falling short of what it sets out to do. Please God it might even find itself a space on the radio: hope so, hope so.

artistically at least, but old Tenpole's still turning out smash(ing) hits with apparent ease. This one's a skiffle stomp, and probably their best yet.

on it (but of course). I honestly can't be too objective about it, because I curl up at the edges every time I hear Kevin Rowlands' voice,

INFA-RIOT: 'Kids Of The 80's' (Secret). You thought the depths of Oi idiocy had already been plumbed? Forget it. Infa-Riot's dismal waxing bears the legend 'produced by Max Splodge'. Oh my giddy aunt...

SIMPLE MINDS: 'Sweet In Bullet' (Virgin). They are good, they are, they are. The question had been raised: if they want a hit, and heaven knows all the signs are there,

LOFA LOGIC: 'Wonderful Offer' (Rough Trade 12in). Reviewed the 7in version recently; this isn't much different, except maybe the drums are upfront, which I suppose makes it a 'darce mix'. I said it was fab last time and it still is. This is a Plug.

JOHN FOX: 'Dancing Like A Gun' (Metal Beat / Virgin 12in). John Foxx aggravates me. I want to

see him laugh, eat chips, boil eggs, dance - like a gun or anything else he cares to impersonate - but all he does is stand next to that bloody statue and sneer. Frigid synth music, this; emotional enough to make David Sylvian sound like Percy Sledge.

VIRGIN PRUNES: 'A New Form Of Beauty 1' (Rough Trade). GENESIS: 'Keep It Dark' (Charisma). You do see what I mean? Each to his own, different spokes for... not my cup of... different ends of the... their own little compartments... etc. etc. Write your own review.



QUEEN AND DAVID BOWIE: 'Under Pressure' (EMI). Queer, this. David does his deepest angst-voice while Freddie impersonates Prince's vulnerable falsetto. Production is superb, Queen's excesses are suitably trimmed, but the chief drawback is an episodic feel to the thing. There are at least three songs crammed into 'Under Pressure', and it's a slightly uncomfortable fit. Still, the exercise just about comes off. Watch it sweep Police, Ants and Jam from its path to No 1.

LORI AND THE CHAMELEONS: 'Touch' (Korova). Lori shows up on yet another label, having already been released by Zoo, originally, and Sire, horribly re-mixed. This time 'Touch' is coupled with its follow-up, 'The Lonely Spy' - what a wonderful offer. Unfortunately, some chump (hi Bill) has mislaid 'Touch's' intro, but this deft disco tale of an ingenue abroad is still worth a slice of anyone's pocket money.

HEAVEN 17: 'Penthouse And Pavement' (Virgin 12in). Excellent stuff, though Vega won out for Single Of The Week because his thing's new and this is an LP track. I can't see why certain persons regard these boys as cold disco merchants; they've tons more feel than, say, Funkapolitan (a random example). With Heaven 17, your ears are in good hands; I'd even trust Glenn Gregory to dance with my sister.

TENPOLE TUDOR: 'Throwing My Baby Out With The Bathwater' (Stiff). Ant fades away,



JAPAN: 'Visions Of China' (Virgin). I'm prepared to like Japan; I mean, I do like their noise. I make no apologies for this now fashionable tolerance, since I never hated them before. I was just sublimely indifferent to 'em. But whilst I like the noise, there's little to be said for the song. Oh, hang on a minute (the pendulum of critical opinion swings), I really like the music. But then again, it needs a song. I have this theory that David Sylvian is really Bryan Ferry trapped inside the body of the boy from 'Death In Venice'... They call me the Wanderer? OK, OK, I'll try to make the next one more lucid.

ULTRAVOX: 'The Voice' (Chrysalis). Congratulations to Midge and Co from the assembled staff of Record Mirror. By releasing this single, which is an Ultravox single for better or worse and sounds exactly like an Ultravox single, no more or less, they have left me unable to think of anything to say. Bereft of words! (The staff applaud). There will now be two minutes' silence.

DEXY'S MIDNIGHT RUNNERS: 'Liars A To E' (Phonogram). A large box having been dropped on the office phonograph by the woefully uncoordinated Robin Smith, my first impression of the Boxing Boots Brigade's latest offering was of a series of moans and scratchings punctuated by the odd bump. What's new, I hear you ask. Well, we sort of straightened out the needle, and I had another listen. It's got strings on it. It's a slowie. The sleeve has an essay



Reviewed by SUNIE

but those unaffected by this odd reaction may find 'Liars' palatable.

THE STRANGLERS: 'Let Me Introduce You To The Family' (Liberty United). Before the multitudes arise, howling 'ohmigod, not another old group going Funk!', it seems only fair to point out that this is a less than radical departure for the Meninblack (oops, sorry: are we trying to live that one down?). The earlier 'Bear Cage' and long-ago Devoish 'Rok It' pointed in this direction. 'Family' works pretty well; yes, it is funkoid, but only as far as the Stranglers' inimitable style will allow. If limitation means prevention of a too drastic step in a foreign direction, then perhaps it's a useful asset. Be that as it may, the other side is 'Vietnamercia', a lush, melodic treat that's very, very Doors but so good that the debt doesn't matter.

MODERN ROMANCE: 'Ay Ay Ay Moosey' (WEA). Remember the other one? Well, this is worse.

why in heaven's name don't they break away from That Sound? Well, they haven't quite gone too far; this is still instantly recognisable Simple Minds, but more catchy and commercial than they've ever been. They need no more eulogising, they need the Top 20, so I'll shut up. Yes, really. Our fingers are crossed for you, boys.

THE MEKONS: 'This Sporting Life' (CNT 12in). Yikes, even the Mekons have gone all pro. And disco! The percussive effects and oddly-shaped singing are great, let down a little by a bass with no spring in it. It's pretty spooky, with no clutter and lots of spaces, which is extra nice. One for all those who've spent the last two years saying 'Whatever happened to...'

DEPARTMENT S: 'I Want' (Stiff 12in). At which point I realise that this is the best week's singles I've had since I ascended the singles reviewer's throne of power. 'I Want' qualifies as one of the goodlies, not for the song itself, which is reasonable, nor for its vagueish use of horns, and certainly not for Vaughan Toulouse's singing, which is piss-awful. What it's got is a brilliant (no, really) sense of tension. That tension is fearful, awe-inspiring - much deeper than the moody posturing of 'Is Don't Fear The Reaper 1971', their last hit. What a week for singles! What a week for pretentious hyperbole - oh, I know. But how can I lose when I'm so sincere?

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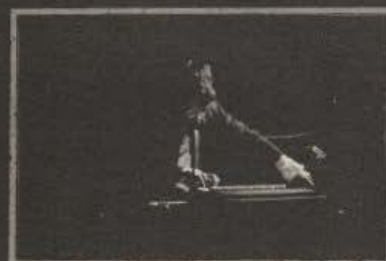
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QUEEN: definitely one for the Christmas stocking

QUEEN'S TRUE BLUE CLASS



**QUEEN: 'Greatest Hits' (EMI EMTV 30).
By Robin Smith**

BEFORE THE picture book, video package and monogrammed tea towels, comes this interesting compilation album culled from the past 10 years. Queen just had to do something for the home market of course, now that touring South America and drinking tea with local dignitaries has become almost a permanent fixture in the band's life. Christmas is coming as well and every Queen fan will want a copy.

You'll get 17 value packed tracks from the band's struggling early days to their current triumphs. In Queen's case such retrospection is well justified and this album gives us all a chance to take a breath and re-examine the phenomena that is Mercury, May, Deacon and Taylor.

This album isn't arranged in any particular chronological order but it's a well chosen and balanced selection of their masterworks. An hour or so of continuous nostalgia for the initiated, and a heady taster for half believers.

That evergreen classic 'Bohemian Rhapsody' is served up first. Arguably the most enduring song by any act in the last decade, originally it was in danger of never being played as a single because, lasting more than five minutes, it was considered too long for radio play. The second track, 'Another One Bites The Dust', is in total contrast and throughout the album Queen don't rely overmuch on specific groupings of mega hits. Note also how 'Bites' pre-dates the styles supposedly coined by many of our hipper new white soul acts.

Queen's 'Jazz' period isn't one that I'm very partial to and two tracks from the album are included here 'Fat Bottomed Girls' (the track that caused uproar from fat bottomed feminists) and 'Bicycle Race', topped off by that annoying extended bicycle bell chorus.

Side two mainly contrasts a trio from their quirky romantic period — 'Crazy Little Thing Called Love', 'Somebody To Love' and 'Good Old Fashioned Lover Boy' — with the meat and potatoes of tracks like 'Now I'm Here' and 'Seven Seas Of Rhye'. 'Flash' is also included, that superlative futuristic film music that contributed so much to the overall success of the movie 'Flash Gordon'. Essential listening and I understand that the cover picture was shot by Lord Snowdon. An album with class all the way through. + + + + +

**MARC BOLAN: 'You Scare Me To Death' (Cherry Red).
By Amanda Nicholls**

A NICELY packaged album, with care and attention to details. It comes in a fold-out sleeve with a booklet written by Chris Welch, chronicling events throughout Marc's life in words and pictures. The inside cover contains a listing of the Bolan discography, spanning 1965 to the present day.

Essentially the songs are from Bolan's early phase. But they have been smoothed and toned down into measurable proportions for a modern day album. The eponymous track, already a hit single and typical of the period encompassed by the collection, has had backing vocals added, which seem somewhat out of context. Having heard the original demo, I can say I honestly prefer it in its completely unadulterated form.

'The Perfumed Garden Of Gulliver Smith', is quite a different interpretation of the song from the earlier version. Now with inspiring piano accompaniment to give the song a wistful air which to my mind really works. There is considerable overlap of songs with a '74 compilation album entitled 'The Beginning Of Doves'. But there's a place in my collection for both. 'New' tracks are 'Observations' and the enigmatic 'I'm Weird', the latter being a wonderful musical statement summing it all up!

The album is to be heralded, perhaps as the waking of a new dawn in which Marc Bolan will finally receive the recognition and respect, not only for writing some excellent songs, but also as one of the most colourful and charismatic characters of the seventies. The man may be gone, but

the musical heritage lives on. Hang it out babes and have some fun.

**CEDRIC MYTON AND THE CONGOS: 'Face The Music' (Go-Foot Records Beat 4).
By Mark Cooper**

JAUNTY AND purposeful, Cedric Myton bops along on a highstepping reggae beat, head in the air and dreadlocks flying. Cedric Myton sings sweet and high and pushes his songs along on a hive of harmony. With the Congos, he makes harmony music in the tradition of all the great Jamaican trios, Gladiators, Mighty Diamonds, Culture and co. The Congos are lighter than all of these but not necessarily sweeter. This Congos' album is pop reggae, spiritual candy.

Cedric Myton is a friend of The Beat. He toured with them last time round and added harmonies and dread style at appropriate moments. The Beat released an earlier Congos' album, 'Heart Of The Congos', at the beginning of the year. 'Heart' was, in fact, made a few years ago when the Congos were a group. It's a far richer, more resonant affair than this with more understated backing and Cedric's voice perfectly blended with fellow Congos Watty Burnett and Roy Johnson.

Now the Congos merely back up Cedric and Roy Johnson plays elsewhere. Preaching Jah, you either convince, like Burning Spear, or you don't. On this occasion, Myton doesn't. What he does, is come up with 10 hummable tunes with swinging gospel choruses and place them in a swinging but unhurried context. The only exception being the opener 'Can't Take It Away', whose lead guitar and brass are

distinctly overbusy. Myton's is a strong and original voice. Without the proper context, it's also a one-dimensional instrument. 'Face The Music' is pleasant but unmemorable, a disappointment after 'Heart Of The Congos'. + + +

**GAVIN POVEY: 'A Tent — Six Empty Places' (Cherry Red BRED 17).
By Chas de Whalley**

HANDS UP who remembers those early King Crimson albums? If you do remember the long, crystalline interludes of Crimson tracks like 'Moonchild' and 'Price Rupert Awakes' then you'll find Gavin Povey's debut album stimulating and intriguing mood music from beginning to end.

Previously Mr Povey may have come to your attention as the organist in the Edge. Now he is accompanied by accomplished fellows from the jazz world — Dudu Pukwana, Keith Bradshaw and Mike Richardson — and together they have come up with eight essentially freeform pieces that can best be described as themes and soundtracks for imaginary movies.

'Tent-Six Empty Places' demands that you lie back, close your eyes and dream in colour as saxophones dart like silver fish in pools of clear synthesised sound, guitars like rusty cranes, creak in disused dockland or else blind men with sticks tumble down staircases in ultra-slow motion.

All such highly imaginative stuff that it's only a pity the programme should begin to pall during the second side, devolving into poor pastiches of Miles Davis and McCoy Tyner and thence to self-indulgent doodling. + + +

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**SILENCE FOLLOWS:
'Victorian Parents'
(Polydor POLS 1049).**
By Kevin Wilson

VICTORIAN PARENTS were once Vienna, just another band on the rock and roll circuit. Now, armed with a five year deal from the very wise men at Polydor, Victorian Parents look set to threaten.

'Silence Follows' is their first album but listening to it you certainly wouldn't think so. From the powerful opening chords of 'All American Hero' right through to the dying embers of 'Endless Wire', this album simply cries out CLASS. 'On The Border', with swirling backdrop that seers and soars, contains some magical moments, particularly from Clinton Beale who guitars and feathers to stunning effect. 'Self Indulgence' indulges itself, a tribal intro laced with tasty bass leads into the main body of a song that has a touch of the demon about it, with Steve Johnson's vocals leering out of the mix and demanding attention.

The band's music has a quality that transcends mere trends, it has a much more permanent feel to it. They can be suitably morose as on 'Wasteland' which starts out as a Wishbone Ash soundalike but quickly sees the error of its ways.

'No Response' is suitably down on its luck: "There's no stimulus/There's no response" but the music never falls into the drone trap.

To play 'Silence Follows' is to experience the candid camera work of the inner mind. + + + +

PRIDE OR PASSION?

EURYTHMICS: 'In The Garden' (RCA 5601)

By Simon Ludgate

THERE IS one thing I am sure about here. I don't know what to make of this album. This combined effort by Annie Lennox and Dave Stewart, late of the Tourists, is a mass of contradictions. I can't think of a worse way to write a review than in my current weak-kneed state and I don't want to do the Eurythmics an injustice in the process.

Still, their record company have a lot of faith in them, or should that read a lot of money invested, so that shows conviction on someone's behalf.

I've played it perhaps a dozen times during the last week and I'm still not sure whether it's a good album or a load of twaddle. All my contemporary reference points are screaming "rubbish" but there are some interesting avenues to be discovered on this album.

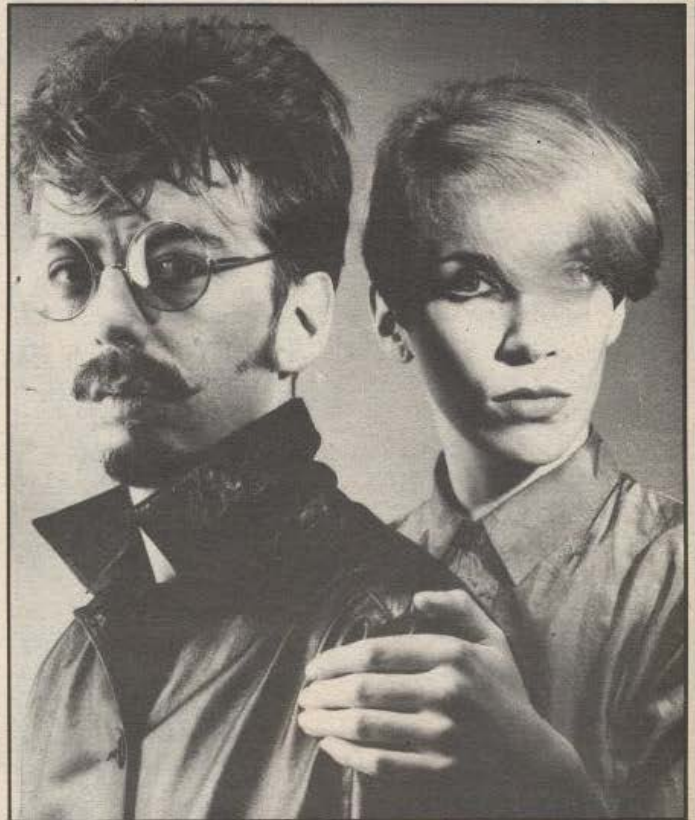
It suffers from an atmosphere of pretentiousness and self-indulgence which blurs what sounds like a... yes... original effect. One thing which is clear, the album follows a conscious decay from the highly organised first track to the rambling of the final opus. Numero uno, 'English Garden' is a successful venture with Annie's breathy vocals smothering the instrumental lines like a thick, woolen carpet.

The Tourists split finally, extremely disgruntled, in Bangkok. The press had murdered the group with that particular brand of malice reserved for a chosen few. Lennox and Stewart wouldn't play ball with the press and were unceremoniously dumped as a result.

What this album does in great quantity is mood... which penetrates the subconscious with the tenacity of gas seeping through a crack in the wall. It is a sorrowful mood, like how you might feel when severely pissed.

'Never Gonna Cry Again' appears on side two. Their conspicuously unsuccessful single of two months ago sounds far better in the context of the LP. 'Sing Sing' is the side's other success. Sung in French, a language which suits the Eurythmics' style, it has a hypnotic effect.

This is not an album which will inspire you to start your own space programme, but is worth investigating nevertheless. + + +



EURYTHMICS: Annie Lennox and Dave Stewart

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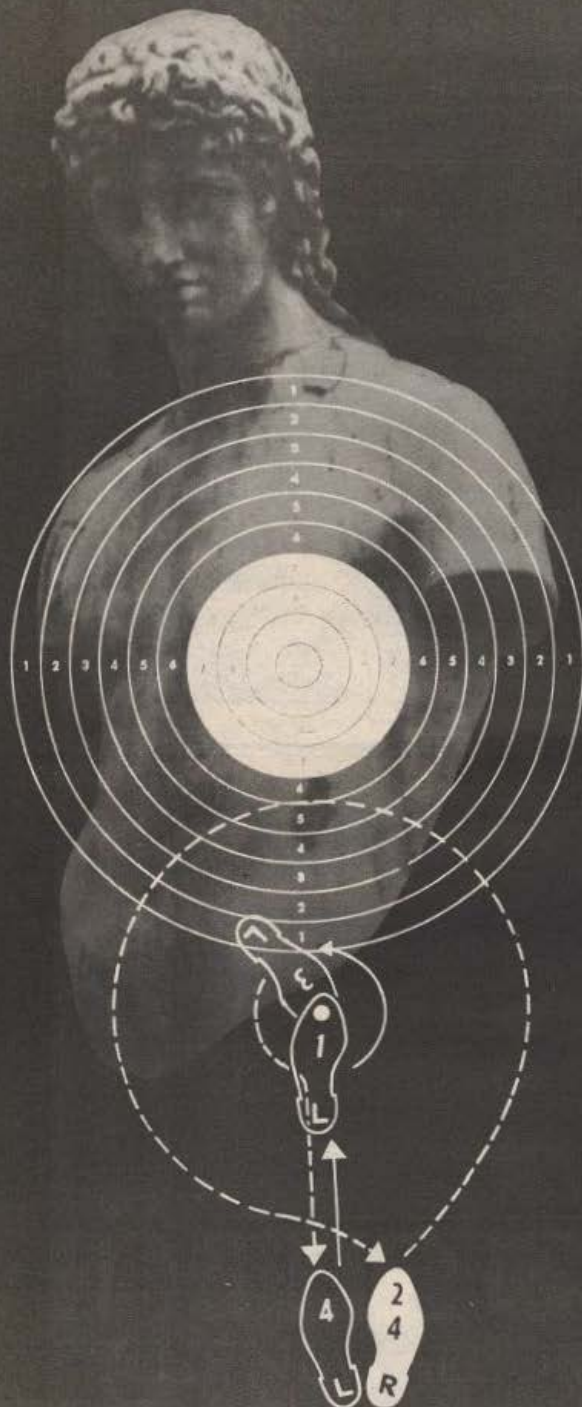
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Albums



IAN CURTIS: lonely road of self - discovery.

IN MEMORIAM

JOY DIVISION: 'Still' (Factory 40) By Mark Cooper

FACTORY DON'T so much make records as artefacts. 'Still' is grey all over, a distinguished grey. The packaging is formal and formalising, a memoriam composed with a deliberating dignity. Joy Division records have always presented themselves as monuments, still shots on the covers, absolute statements inside.

Torn between apocalypse and contingency, an attraction to absolute statements, final words, and a challenging recognition that life goes on (and on), Joy Division registered a struggle between a delicate beauty and a grotesque and brutalising ugliness, only capitulating when Ian Curtis killed himself.

The music didn't require his death to give it the weight of finality but that has been its inevitable consequence. Framed by death, the music assumes the legendary status for which it always seemed to be stretching. Joy Division always stared into the void, a fact that ensures that their fundamental muse is dread, a Gothic inspiration. Joy Division closed in on a rare beauty and then were formalised for posterity by death, rock's legendary seal. 'Still' appears under the sign of the tombstone.

There was nothing laughable about the Joy Division of 'Unknown Pleasures' and 'Closer'. Nothing is harder than to be original and

despair breeds clichés like flies. Or rather, depression does. There is a purity about despair and a potential joy that Joy Division discovered. 'Still' records this process as they leave behind the derivative and the laughable for the lonely road of self-discovery. Joy Division, on the second, live album, are naked and aware, travelling in the country of the damned with innocence intact. They juxtapose a terrible anger with an aching regret and hold both in a classical purity of line.

The first album of 'Still' consists of studio out-takes and rare releases, music from the vaults. Some of it is ordinary. The poor sound quality doesn't exactly help the fact that songs like 'Living In The Ice Age', a relic from Warsaw days, show the band stretching for originality and sounding as if they are parodying themselves. 'Still' finds the band transforming the spark that slumbers in its clichéd chrysalis to the proud butterfly of the live sides.

Perhaps the pivotal track is the live version of the Velvets' 'Sister Ray' that closes the first album. Joy Division found the tenderness and the brutality in the Velvets, the power and the delicacy, and then transformed them into their own, increasingly refined terms. No one else has come close. Those who came after have foundered and trivialised their example and Joy Division, like all the greats, stand alone. Still. + + + + +

PRIME BEEF GEES

THE BEE GEES: 'Living Eyes' (RSO Super Deluxe RSBG 002)

By Chas de Whalley

YOU'D THINK that after their two and a half years away from the release schedules the Bee Gees would try to come back with a bang. Reassert themselves with a piledriver of an album to match the strength of their last, the powerful 'Spirits Having Flown'. But no. Where 'Spirits' was distinctly loud and proud, 'Living Eyes' seems somewhat subdued. Even meek and mild. With very little of that cavernous sound and even less of those Obvious Hit Singles.

But they've still come up with a winner album, and one with a definite life of its own. Prime beef, in fact. Of course, the Bee Gees have always set themselves incredibly high standards and those standards are still, in 1981, as above and beyond the political aspirations of the avant

garde as in 1967 when the Bee Gees' ballads first hit and Jimi Hendrix and the Doors were all the rage. But what differentiates 'Living Eyes' from its immediate predecessors and the 'Saturday Night Fever' bonanza is that its best songs don't punch you out in one. Rather they wage a steady war of attrition on your subconscious until you find yourself singing them and singing them and singing...

A bunch of exquisite melodies. With so much colour and harmony to them. Like 'Soldiers', a rousing anthem during which Barry Gibb's famous falsetto (the one so many love to hate) takes on a breathtaking assault course of time signatures and key changes. Like 'Liar' which is as panicky as the piano score of a silent movie. Like 'Wildflower' which is so Beach Boys it hurts. And like 'Cryin' Every Day', the current single, which answers the question of what Del Shannon, the Turtles and Giorgio Moroder would sound like should

they ever re-write 'Night Fever'.

The words aren't dumb either. There's a commonly held belief among rock cognoscenti that the Brothers Gibb are little more than glib rhymesters, peddling clichés. And while, on the surface, that may seem true there is actually a world of seething, heaving emotion underneath that seemingly sweet serenity.

This album certainly holds something deep in its heart. It would seem to be a notion of Love. Most simply stated in 'Living Eyes' itself and the aforementioned 'Soldiers' which are both cast in a similar mould to the 1978 classic 'Children Of The World'. But there is confusion too as, in track after track, guilty and forgiveness seek reconciliation with an intensity that verges on the religious. In this respect it could just be that the Bee Gees have made a mystical album that matters. Either that or the repetition of some pretty heavy images on the songsheet is simply a cosmic coincidence.

+ + + + +



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taken from the album 'rage in eden' CDL 1338

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private lives and all stood still, live at crystal palace



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THE COOL ruler is lying on a sofa in an exclusive suite somewhere in London's Mayfair. Outside various Rolls - Royces circle the mews. Inside, it's the classic reggae interview. Curtains are drawn at 2 o'clock in the afternoon and the room is filled with the high sweet smell of ganja. The television is operating, soundlessly, and various rastas mill around, entering and re-entering, members of the band and visitors like General Saint, come to pay their respects.

The white journalist staggers in and finds his tape-recorder isn't working. He's soon followed by a woman journalist, interviewing Gregory for radio. The woman sits next to Gregory on the sofa so that he can talk into the mike on her tape machine. Gregory's technique changes, the measured distance and dismissiveness with which he treats the man switches to a warm, charming and insinuating intimacy. Insinuating without being sinister. When he makes a point that delights him, Isaacs leans over and takes the woman's hand. His eyes burn into hers ... the telephone rings.

Gregory is shouting: "I'm an independent youth. No man is obligated to me and I am obligated to no man. I'm not going to any gig by train, get me a limousine." These are extracts of a long conversation. Meanwhile the journalist dies in the corner, looking for a place to put his

CLEAN UP MAN

MARK COOPER talks to the 'cool ruler', Gregory Isaacs

hands. A rastaman sits opposite him, immobile. When Gregory finishes his phone call, he hands your man the phone. He puts it down.

Gregory onstage is the cool seducer ruled by languor, committed to staying poor and clean. A poor man clean in a sharp grey suit with a voice as tender and as vulnerable as an innocent Don Juan's. But can Don Juan be innocent? Lock up your daughters, Gregory is one of those singers, the kind who make a living out of 'understanding' women. Gregory couples this with a gift for storytelling and embroidering a character for himself as 'poor Natty', the religious man with songs of Solomon a speciality, heading for Africa and the kingdom of Heaven by staying poor and clean in the face of oppression.

Do you consider yourself a sex symbol, Gregory? "I am individual, you check, not a symbol. I make my own records. I write my own songs and produce them. I make reggae music and now I sing love songs because every one understands them. Music is the

international language. Every hour, every minute, every day, people fall in love so I sing about it." And the women understand. "I think the women of the world should be united. I don't feel a woman should be left out. There is a certain amount of things that is due unto a lady and what we try to do is to make sure that the ladies get what they are due."

Is there a conflict between the love of Jah and the love of woman, Gregory? The Gregory that is oppressed by Babylon in many of his songs is the same man who suffers in his love songs, who doesn't want to be lonely but finds himself outside the front door, betrayed and alone. He succeeds with women by being vulnerable to them, offering sugar-coated bedroom eyes into which the favoured fall. He succeeds because he 'suffered'.

Would you call your music lover's rock, Mr Isaacs? "Music is just music, I make reggae music. Music is the only language out there that is recognised worldwide. A man could speak French and you wouldn't understand it,



GREGORY ISAACS

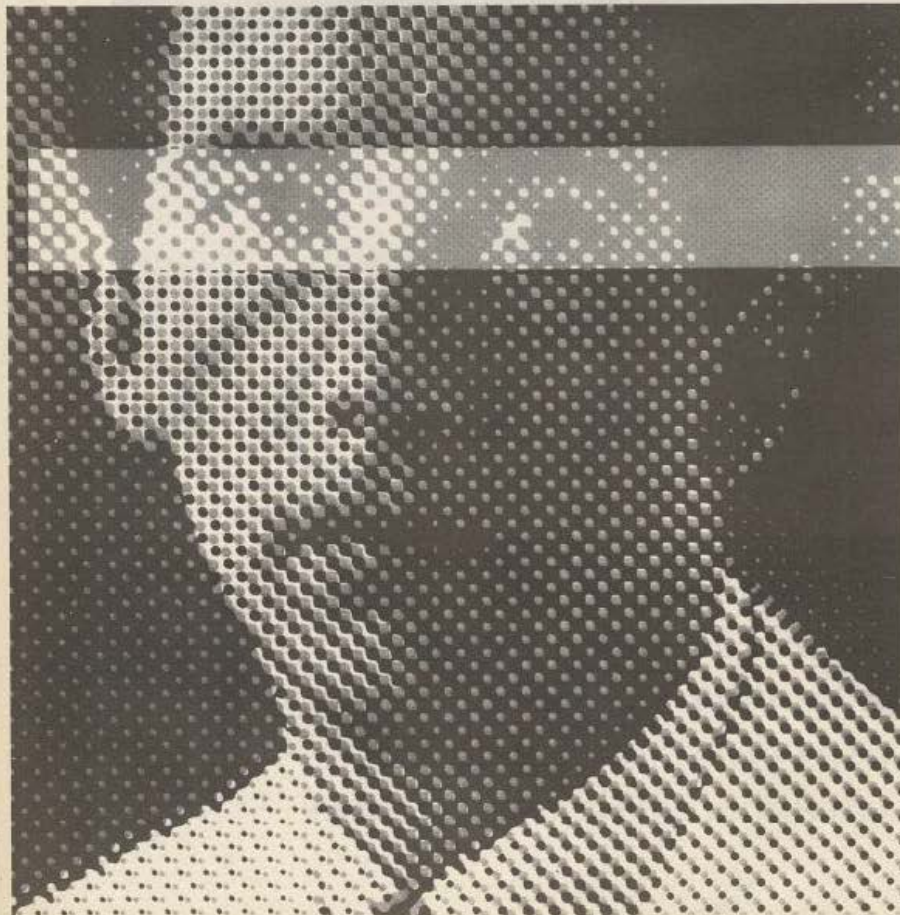
you check my meaning, but when a person makes music, everyone understand him." But other of your countrymen make more obviously political and spiritual music. "I individually don't deal in politics. I don't vote. They say there is a time to make war and a time to make peace. Some of the breddren use the name of Jah to sell a record. I am a servant of Jah and I regard Africa as my homeland, the place where I will be at home. Some people use the name of Jah to sell a record.

I don't expect to use my father's name to achieve material gain, mon."

But now you sing more love songs, Gregory. "I observe what the people want most. When I write songs I put myself in the presence of other people. My songs aren't all about me personally but situations I imagine or that my friends tell me about. I write anywhere, even driving a car or on vacation, they're not really about an individual experience but a universal experience. I think, I can write songs which anyone

can sing, Teddy (Pendergrass), Stevie, Marvin, anyone."

The phone rings again. The rasta picks it up and hands it to Gregory who mumbles into it in heavy patois. When he finishes I ask Gregory why he dresses so smooth when his songs celebrate the poor and patient as the only righteous candidates for heaven. Gregory as usual is short and to the point. "The outside appearance has to be clean because the inside has to be clean, seen?" Seen.



UWIP 6740

PETE SHELLEY

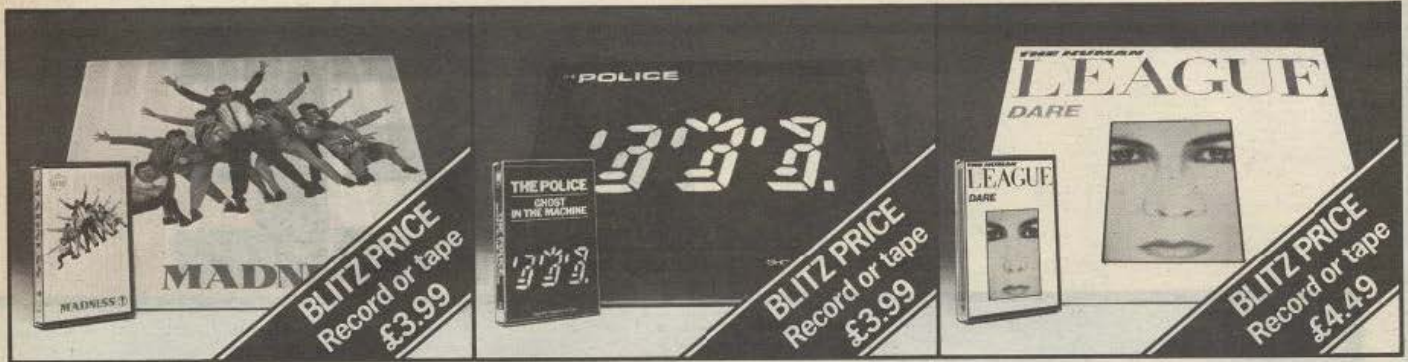
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BEE

Five minutes with Barry Gibb could easily be your idea of heaven — unless, by chance, you decide to call some of the Bee Gees songs "meaningless." CHAS DE WHALLEY watches his dreams evaporate in Miami as the eldest Gibb explodes. Now read on . . .



GEES

PLEASE. No jokes about hairdryers. This is a serious thing. Barry Gibb of the Bee Gees has just thrown an almighty hobbler and hung up on me. It may be 83 degrees out there on the street in Florida, but the necessary is rising fast under the collar of the eldest Bee Gee. And it would seem to be all my fault. In an effort, you see, to get the properly released story you expect in your Record Mirror, I brought the news that dozens — or maybe even hundreds — like him, Gees' worldwide success, some people in Britain didn't take the music of an unlikely Record Mirror seriously that the Bee Gees were meaningless pop.

And did Mr Gibb senior go through the roof? You're talking to me, right? It's important that you can quote me on that One night seems a lot more than your usual grade or two, you see. But we just got in late in them properly. You've been listening to those "Meaningless Songs" story.

Now the reason Robin Gibb agreed to talk exclusively to me is because he has to. He's a busy man who has barely been up an hour and has the dubious prospect of an afternoon of business meetings before him (and I'll be damned if those doors, probably because he's nervous he doesn't need the extra dosage by talking to a newspaper, with an offer. And all I can think is I'm glad I was interviewing him face to face because he might easily have taken a swing at me. And all because I did a rather silly thing and voiced somebody else's opinion before writing my own. I shall not do that again.

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So when I was trying to get out of Barry Gibb was just how they do it. How did they find these magical issues and not just those wonderful ones? And until I heard those two dreadful words "Meaningless Pop" we were getting there slowly but surely.

But first comes some obvious questions. Like why had it been three years to come up with a new album? The Bee Gees' last *Spirits Having Flown* was released in 1978. "It's two and a half years actually," said the warm, break news that was obviously a sticker for accuracy. "But a lot of that time was spent making *Secret Passions*, Gully album. That was a very important project for us."

The above notes give the impression it was only you at work here. "Oh, yes. We were all involved, all three of us. It took over six months. Living Year took 11. Why does it take so long? Because we try to maintain the quality of what we put out. We've done things that have been successful that if we come with something that's just good, then I don't think people get disappointed." So the delay had nothing to do with low sales? "We were all doing your manager Robert Edgwood for millions of dollars."

"In direct and continued. What do you think? Barry Gibb really is an over-achiever, a prolific and capable symbol of everything that had about ROY ROY ROY. He's a double, because that story came from the album covers do you reckon there's a lot of truth about it or what? Doubts that on his integrity?" Can't tell you more. But the Bee Gees are due over here next month to do some TV shows. So who knows? We might find out more then.

A LIFE IN THE DAY OF Richard Skinner

66 My day begins quite early really. I get up at about 8.15 and I'm usually out of the house inside half an hour. So I don't eat breakfast at all. If I have the time I'll make myself a cup of tea and shove something on the video I can watch out of the corner of my eye. Like The Whistle Test or a film I may have missed on the TV.

I'm about to move into a house I'm buying in Shepherd's Bush but at the moment I'm living in one room in Finsbury Park so it's no trouble to have something on the screen

while I'm stumbling around getting myself together. Then it's down to the tube station. I've got a car — a Citroën GS Club Estate — but I never take it into the West End. I bought a bicycle too because I thought it might be nice to cycle into work. But I'm a bit lazy really and I've never used it. So I just sit on the tube and read the Daily Mirror. I take that paper because of the stars really. I met June Penn who writes their horoscope and she is a remarkable lady. She can be so accurate! She even predicted when I was going to lose my evening show on Radio One and switch to Roundtable. I actually believe stuff like that but I'm not obsessed by it. If she says it'll be a lousy day I just say 'No, it won't be'. I don't go back home again and pretend to be ill! The nice thing about travelling on the tube is that



RICHARD SKINNER, 29, began his career on Sunday afternoon pirate radio while still in his teens in Portsmouth. On the advice of DJ Johnny Walker he quickly moved on to Hospital broadcasting and then Independent radio before joining Radio One's Newsbeat in 1973. He was promoted to the first team two years ago when he took over Mike Read's evening Rock Show and now regularly presents Top Of The Pops. Currently fronting Radio One's Roundtable on Friday afternoons, his ambition is to chair his own TV chat show.

If people recognise you they usually have no qualms about coming up and slugging you off or telling you how much they like your voice. And they give you things too. It seems like everybody has a cousin who has made a record and they've always got a copy on them. I went into a Kentucky Fried Chicken place once and this Chinese looking bloke behind the counter handed me a single. It was on the Monsters In Space label, although I must admit I can't remember the name of the group. But it was quite a good record. We played it a

couple of times on the show. It's terrible to say this but my ambition used simply to be famous. And now I sort of am it has advantages. But it has real disadvantages too. I made it into the News Of The World once when they saw me going out with Sheena Easton. We were very good friends for a couple of months but the press blew it up out of all proportion. The weird thing was getting onto the tube and seeing someone reading a paper with my mug on the front. That was how I first discovered they were making a showbiz romance out of it all. I didn't like that at all. Every time I went to do a college gig for Radio One all the crowds would be chanting 'Sheena Sheena'. That was the most awful period of my life. But that's another story.

I finally get into the office at about 10 o'clock and by then I've got a hankering for something to eat, so I'll have a roll and butter and a cup of tea before I begin work. Most people think that if you're a DJ all you have to do is your three hour stint on the air and that's that. But apart from any preparation work I have commitments to other broadcasting organisations that demand my presence during the mornings and the afternoons. When I was still doing the evening show life could be very hectic. I was quite frequently working in a studio from 10 in the morning to 10 at night.

So depending upon what day of the week it is, I'm either scheduled. To be at Thames TV doing the continuity chat between programmes or else I'm putting together a syndicated FM rock show for North America.

Another day of the week I work for the BBC Transcription Service.

Lunch is too often a pie and pint. If I'm at Broadcasting House I'll go round the corner to the Crown and Sceptre where all the Radio One people drink. Or if I'm skint I'll go down to the BBC Club which is cheap and cheerful. I often get asked out to lunch by record company promotion men who want to 'plug' their latest releases but I try not to go too often. If you accept too many invitations you can find yourself beholden to the companies and I don't like to feel that way.

One day may seem very mundane but then the next you can hear that you're about to be whisked off to somewhere exotic to do a

special feature. Like this week I'm flying out to Florida to interview the Rolling Stones for a 20th birthday tribute Radio One are planning. EMI, the Stones' record company, are organising it all but the Beeb are actually paying all the bills. Of course, you get perks like free records and free concert tickets and gifts at Christmas just like the music press do. But nobody's ever tried to bribe me to play a record.

Early afternoon is the time I do most of my interviewing. I love talking to people, especially if they're 'famous' and you get the chance to find out that they're just the same as anybody else underneath. If it's a Wednesday then I'll normally do a bit of poaching and get people who are over at the Television Studios in Wood Lane doing Top Of The Pops. The first artist I ever interviewed was Val Doonican while I was doing hospital radio and still at school in Portsmouth in 1968.

When I joined Newsbeat in 1973 the first group I spoke to were Carmen who were trying to launch something called Flamenco Rock. It didn't take off. But I was on Newsbeat for eight years and I was doing 10 rock or pop interviews a week, 50 odd weeks a year for them. That works out to be something like three and a half thousand different interviews and I still have the tapes to a lot of them.

But the punk revolution brought about a revolution in radio interviewing techniques. The old 'showbiz' approach still works with the sort of artistes whom you know are going to say predictable things, so all you have to do is jolly them up a little. But some can be very difficult.

I remember doing the Sex Pistols when they first signed to EMI before 'Anarchy In The UK' came out. It was nerve-wracking. Johnny Rotten was sitting there picking his sores with blood running down his arms. But now he's a charming fellow. But trouble with radio interviews is that they're always too short and all you can do is dip into subjects. I'd actually like to write for a music paper because I'd love to do the sort of in depth interviews that I can't do on the air.

Who have I spoken to recently? Let's see, Heaven 17, The Fun Boy Three and Marianne Faithfull. There's no interviewing on Fridays because that's the

day we do Roundtable and my producer, Trevor Dann, and I have our heads down arguing about which records we should play to our guests later in the afternoon. It's the hardest thing to do to make the choice because there are often something like 120 singles released in a week, including all the independent stuff and we rarely have space for more than 25, if that. Sometimes Trevor and I don't see eye to eye about certain singles but we work out a fair balance and I'll play something I'm not particularly behind so that I can go with something else I'm really into.

It takes all week to sift through the new releases though. Most afternoons I try to set aside a couple of hours simply listening to new records. What I don't get through during the week I polish off at weekends. One of the few good things about doing continuity work at Thames is that they have a relaxation room with a stereo in it. Because I'm only needed once every half hour, or once every two hours if they're running a movie, I can do a lot of listening while I'm waiting. When I was doing Radio One's Rock Show I sometimes had to listen to things even while we were broadcasting other records. It got very confusing.

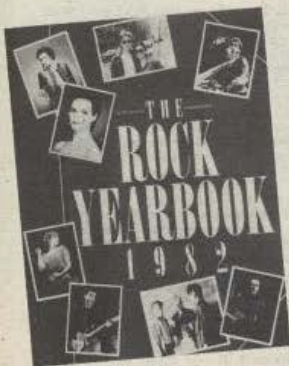
I also like to keep in touch with the music papers. When I was a kid I read Disc and Music Echo and when that was combined with the Record Mirror I kept on taking it. I read the NME too because I think the two papers cover the two different sides of the record business. They aim at totally different audiences but quite often end up talking about the same act. If you're doing a rock show then the NME is invaluable for the off-the-wall weird stuff. But Record Mirror does get in depth interviews. Sunie's one with Debbie Harry the other month was really good.

The one time I have a proper meal is in the evening. I'm too often tempted by McDonalds, which is just outside Radio One. Or else I'll go to one of the good Italian restaurants near Oxford Circus. If I'm treating myself then there's a great place I go to in Hampstead where they do this bacon, cheese and spaghetti dish which is out of this world.

Then I try to go to a gig whenever I can. My evenings used to be taken up with the Rock Show, of course, and I used to get so sick of being out of the studio and getting to a concert to find the band was just finishing. Now I have a lot more time and I've been going to smaller places like the Marquee and the Half Moon in Herne Hill. Or else I watch TV. I'm really enjoying being able to see it again. I couldn't believe 'Brideshead Revisited' and 'Play Misty For Me' was on the other week too. That was very harrowing for me as a disc jockey. No, I've never been threatened but I've had my share of pornographic mail and ladies sending me photos of their bits! But those kind of letters are the exception rather than the rule.

I don't do disco gigs like some of the other Radio One jocks. I used to and I really enjoyed them. Getting people to swap clothes on stage or dunk for apples in a barrel of flour is great fun. But basically I didn't feel that you could do that and a regular radio show and do them both justice. As it is I crawl into bed knackered at about 2.00 in the morning. I'd hate to imagine what state I'd be in if I were rushing about the country too.

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Yes, it's true, the spirit of 1977 DOES live on. In Edinburgh. And in the surprising shape of the EXPLOITED. RONNIE GURR savours the smell of urban decay (and cries a little).

WATTIE: "some of my best friends are social workers"

ANARCHY'S (STILL) IN UK



THE EXPLOITED's Wattie, I think it's safe to say, is something of a legend.

First time I saw this bull moose of a chap was a few years back on George IV Bridge in his hometown of Edinburgh. In celebration, I think, of the fact that Edinburgh was mid-way through the annual festival of arts, Wattie and some of his cronies were playfully lobbing empty milk bottles at two policemen whose beat was unfortunately under the bridge.

I remember thinking, as I made a hasty detour, that one day this man would be a star.

And so it is. The last time I met Wattie was in a bar, my, what a difference a week and an appearance on 'Top Of The Pops' makes. We're sitting in this bar in a respectable area of Edinburgh along with Gary McCormack, the bass player with the Exploited.

At this point I feel I should explain that neither Wattie nor McCormack's tonsorial or sartorial elegance are what could be described as 'normal' in an area where sex is what coal and potatoes are delivered in. McCormack's hair is a stunning vermilion. He wears a shirt that looks like a straight-jacket under a glittering waistcoat which has a brooch that screams 'Go Away' in much stronger terms. Studs abound.

In comparison to Wattie, however, McCormack is a veritable Bryan Ferry. Beneath a flame-orange Mohican hair - do that rises about a full foot above his scalp lies the obligatory Exploited T-shirt, fatigues with handcuffs hanging from the waistband and nine-inch Dr Marten boots. Wattie cuts a mighty dash.

A week back such a pair, they reckon, would have been firmly but politely refused service in here. Now the barmad pulls pints gladly and is genuinely keen to know how Wattie does his hair. The answer, fashion followers, is to backcomb, smear on egg white, then coat generously with laquer. S'easy.

Then comes the off-duty social worker who buys a round and asks our heroes just what it's really like to be deviant. This chap, Wattie states, is "aff his head."

"Some of my best friends are social workers," he tells

the passing stranger and it's hard to resist a smile.

The Exploited, in case you hadn't realised, are a punk band. The highest on the chart right now. They formed three years back after Wattie took the name from his brother's band. They underwent numerous changes in line-up, recorded a cult album that has sold 30,000 odd albums and is still shifting, got on 'Top Of The Pops' doing 'Dead Cities' and the rest looks set to be history. After the aforementioned TV appearance the Beeb had 200 calls complaining and Gary McCormack's mother disowned her bass-thumping offspring. McLaren eat your heart out.

'Dead Cities' (currently Top 40 and rising) is a typical thrash about inner city boredom which, if one adheres to Wattie's theory: "We just want to make a noise and have a laugh," can't be taken as anything more than being a very loud single that quite cheers one up.

As an interview the Exploited ain't quite what you'd expect. Sure they verbalise their feelings in the most base terms using a liberal peppering of words that one can't repeat in a family music paper. Decidedly they contradict themselves - the very essence of all punk, that.

They are, however, pretty regular chaps despite some of their more blatantly asinine remarks. Wattie only allows himself two truly introspective moments during our talk. One comes when he admits that Big John, the Exploited's Glaswegian guitarist, is the main musical force in the band.

He can talk for hours about guitars. Knows everything about them," he says, allowing a rare compliment to slip out.

He then states that his biggest weakness is getting into fights," though it's usually only when I'm drunk or speeding."

The Exploited's beginnings lay in halls that they'd hire themselves and their hardcore following's

love stems from the fact that the band would hire buses to take their pals to these halls. Wattie's belief in the punk ethos stems from these halcyon days. When he talks about 1977 you can see a nostalgic glint and perhaps the hint of a tear in his eye.

The man was still in the army when he heard the Damned, the Clash, Pistols et al and as he says: "That music changed my life. Before that I liked Alex Harvey, Slade, and Alice Cooper but I'd never really heard anything as exciting that made me want to be in a band. After 1977 I realised anybody could be in a band."

All pretty much your standard punk quotes that are well documented in the annals. And so it goes: "We don't give a shit about what people think about us cos we're doing what we want to do. We believe in what we're doing," says Wattie.

This is a fact that stands and can't be argued with. However along the way The Exploited have learned a few things about the nasty world of the rock biz; things that punk should have presumably got rid of. McCormack states that now the band realise that, yes, it is a business and that "young bands should get a good lawyer before they sign anything, otherwise you're playing your guts out for f--- all."

It transpires that The Exploited, until recently, have been doing just that. Despite the success of the band's previous singles and album and the massive press coverage and success of the 'Apocalypse Now' tour, the band have recently only come off the dole. As recently as last week. Suffice to say the whole

affair is currently in the sweaty mitts of lawyers and should be sorted out soon.

McCormack: "Every second person was ripping us off." Wattie: "People that were supposed to be looking after our interests were only looking after themselves."

Exploited by nature.

When asked if he felt like a relic of days gone by Wattie expounds. "When punk first came along most people thought it was just a fashion so it began to become a fashion. But the punks that are around now are the ones that were really into all the beliefs. But just look around now. We get hundreds of letters from wee bands who're really into punk, so they're not following fashion. We tell them to stick in because look at us. 'Nobody had a good word to say for us 'til now. But we're still the same musically as we were two years ago so it's good that we're changing people's attitudes. Even though none of us reckons we're anything special."

"Just put that we're really into total chaos."

Again pretty much straight quotes from the 'Lydon Manifesto' methinks but harmless enough and the kind of stuff that the kids still lap up. I ask about the claims that the band are "irresponsible and dangerous."

McCormack: "We've only

ever had any real trouble at one gig and that was here in Edinburgh. The rest of the time the punks only come for the music and a laugh. And anyway how can you be irresponsible when you're singing about teenage boredom?"

Quite. But despite the fact that there are none on show tonight, you do sport swastikas.

Wattie: "We're called fascists but I'll wear what I want to wear. It's my life and all the people that tell me not to wear swastikas, well they're fascists."

Here I should leap in and warn you that the opinions expressed in the next statement may be alarming to those of you with a nervous disposition.

"To me, it's just a bit of material. I just like the design of the swastika. Look, I hate most Paks but I like Jamaicans. I hate a lot of white people, in fact I hate more whites than Paks, so I'm not really racist."

Disturbing stuff, I'll admit, but here I should round off by saying that The Exploited,

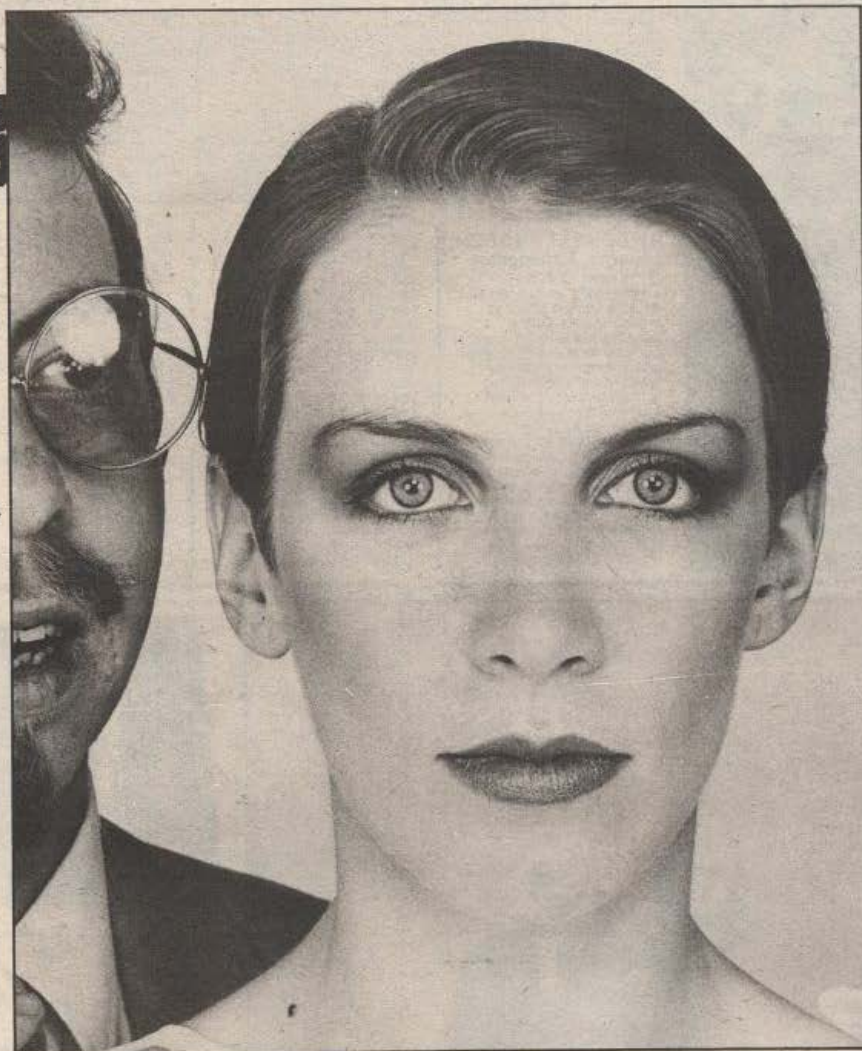
in the grand scheme of things, aren't a major threat to society. What's needed is education rather than verbal belligerence.

The Exploited begin a British tour on the 28th of this month before jetting off to Scandinavia. Then it's back for a Rainbow date, a Polish tour, and two Scottish dates around Christmas. Quite what the Polish authorities will make of Mochican haircuts is anyone's guess. Finally Wattie asks me to inform anyone who wrote to The Exploited's fan club not to expect replies. "We don't believe in fan clubs. We're not better than anybody else."

The Exploited. Legends and awfully nice chaps to share a pint with.

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LIP UP FATTY

BAD MANNERS
Birmingham, Odeon
By Kevin Wilson

I'VE NEVER seen Bad Manners before tonight. At least not live before a paying audience. I've seen the videos and the TOTP appearances and the rest, but never ever the real thing. Having seen them and taken it all in, and being there in the unenviable position of the scribe called upon for opinion in the face of certain death, I have to say that I hated Bad Manners. It all started so nicely. 'Just A Feeling' made me feel alive and got my toes a-tapping in tandem but then it went astray. It began with 'Runaway' and then it carried on through 'Funkings'. I was bored. Yes bored. Den Hegarty of Darts fame was on hand to lend his undoubted talents. But the lulling tunes for tilting loons format wore thin a mite quickly.

If this was funnily fun music why did I find it fittingly futile? Bad Manners are, for the moment, here and now, swamping the media with tongue in cheek chorlles and full of assault

and vinegar crisply hit picks that meet a need. 'Lip Up Fatty' is inane insanity put to the music. An obese release. On vinyl it at least can be taken off and stored away for parties. Live it perpetuates the myth that fatness is alright. It's a fatties paradise — well it ain't Buster, so quit it. Slim rules, OK? I digress.

Back at the gig 'Lorraine' is being pumped out with all the finesse that Dougy can muster. Trouble is he's as much to do with finery as the Y-fronts he now proudly displays. 'Never Will Change' sums it up. The boiler suit, the buckets of water, the collection of sax maniacs and the overall impression of paedophilic anarchy. Play on the young and the young will play back; it isn't new and it isn't true. Bad Manners may be indeed full of good intent but their moral etiquette is more silhouette. I left before the end. Not much before the end but close enough to save me from permanent injury. I waited for 'Walkin' In The Sunshine.' why? Because I like it. I like the occasional bout of Bad Manners but, on the whole, it didn't sound much 'Gosh' as 'Huh'?

U2/COMSAT ANGELS
Locarno, Birmingham
By Kevin Wilson

THE CHOICE of support slot on U2's current tour has proved to be inspired because the Comsat Angels demand so much more than just a temporary ear, they reached out and touched just about everyone with their moody rhythms and their fierce passions.

The material performed was culled mainly from the 'Sleep No More' album currently occupying pride of place on my turntable. The band are not prepared to compromise. You like what they play or tough, I like what they play and they

whetted my already ravenous appetite for the Bono Vox show.

When it came it grabbed and grilled me. U2 are, despite recent media cooling, not only still hot, they are hotter. The new material from 'October' is presented here in its real light. 'Gloria', which is resonant on vinyl is positively hosanna-like in the flesh. (Hosanna let's go!) Even the mini-overture contained within the borders of 'October' comes alive when given the kiss of stage life. It takes the lulling and tilts it into the lulling only for it to be swept away by the tide of power that swallows up the tranquil moments. Bono clenches and

punches, twisting emotion and sweating soul. The Edge poisons and points, riding the storm and drifting between ivory and steel with consummate ease. U2 are mainly unique and now stand as the Principal Irish Rock band. They're confident, competent and omnipotent. SLF are Limp Little Fingers by comparison.

October was a very good period for U2. Got it? Got it? Good.

AU PAIRS
Newcastle University
By Aidan Cant
SUFFERING FROM the curse of an English winter that eventually forced me outside

from the sweater of the University in order to re-colour my face, I was hoping that the Au Pairs would at least provide temporary relief, but it was not to be.

To my ears, the gig had the same effect as listening to the speaking clock for an hour. Each number based itself upon a similar funk backbeat and ceased after its obligatory three or four minutes. Sure, there were choppy guitars, bass and even some fine precise drumming all thoroughly woven together, but you were still left with the old and empty 'what they did, they did well' syndrome.

The one-pace of the set had a lot to do with the fact that there were never any

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real highs or lows reached; the only time they attempted to inject a little extra energy was during their current 'Inconvenience' single, an uptempo pop/funk workout, and for their trouble, singer Lesley Woods in particular, they were liberally sprinkled with a mixture of beer and saliva (Newcastle students are still like that!).

'Pretty Boys', 'Headache' and 'Intact' all arrived and departed inoffensively although one bright spot was the nice vocal interplay between Lesley and the guitarist (whose name has gone west) on what sounded like 'It's Obvious'. A few moments later I could feel Jane Munro's bass literally knocking hell out of me and I made for the fresh air. Maybe it was all down to being my fault as the audience danced and cheered each number ecstatically, though I must still remain unconvinced.

TUBEWAY PATROL Nero's, Portsmouth

By Dave Jordan
'GARY NUMAN'S TUBEWAY ARMY — NOW TUBEWAY PATROL' read the poster blurb, as if there was any doubt that this was some watered-down version of the former mentor's chart blitzing band. Make no mistake, this is the same crew that brought you 'Are Friends Electric?' — well almost.

Presenting, Shaun Burke, Billy Holland, Barry Benn, Nicky Croomes and Debbie (who?) ruefully exposing the proper path to righteousness. This is how it should have been done — don't tell me you thought Numan had got it right. This, after all, was his baby, the baby no one chose to adopt. Well, have I got news for you; you're getting a second chance!

A warning. Do not mistake this product for the cheap imitations that may be available, this is a carefully manufactured sound, one produced over the years until it had reached the peak of your exacting requirements. It is a tried and trusted formula, undeterred by set-backs, faithful to the archetype, its aim to give hours of perfected listening pleasure, one envied by cheaper, second-rate rivals. Remember who started it, they haven't changed.

Tubeway Patrol have kept faith with their own memory of success with a unit as tight and cutly as they were in pre-Numan days when the name Tubeway Army was whispered among pre-Futurist visionaries. If the

name brings back sweet memories to those who had a different view of futurist music then Tubeway Patrol have some responsibility on their hands, for they are making some sense to the new wave of musical patronage that has saturated the air-waves over the past three years since their No 1 hit.

As far as songs are concerned, there has obviously been some change to the succinctness and allusion that Gary Numan was able to inject into their lyrical composition, and, if anything, the character of the songs have wilted away from his influence. The chemistry of sound, however, is something a bit special. Amid the synth, bass and lead guitars, percussion and vocals, the rapport between the bass and synth is not difficult to spot with a powerful synchronisation of delivery between them. Overall, it was a sound quality that Tubeway Army fans will savour, textured with enough innovations to suggest a potential cornucopia of ideas for the future.

Of course it isn't cool to talk to the audience or even introduce a few numbers of a three-quarters of an hour set, but next time how about giving an old hack a break, huh fellas?

PIG BAG Kings College, London

By Gary Hurr
RIP, Pig and Pop Group. Bristol certainly has something to answer to in the radical dance - funk stakes which draw their inspirations from tribal Afrobeat but their ideals from UK 1981.

Pigbag nick bits (all the right ones) from jazz, blues, soul, and funk itself. They are multi-instrumental and not averse to doubling up on whatever is called for in any of their songs. Pigbag makes a joyous and well-meaning racket that's both easily digestible but still leaves you something to chew on. They are economical in execution although lavish in the exotic carnival spirit they engender.

Pigbag are not tortured artists. They are there to enjoy themselves, and throw in everything to create the desired effect.

Of course, they play their single. Or rather they don't. I should say they celebrate 'Papa's Got A Brand New Pigbag' through seven frenetic, funky minutes — which nobody ever wants to end.



Genesis: 'allo out Zere!

As 'Papa's' just about made the charts, 'Sunny Day', the next choice, can hardly fail. It is more melodic and less percussive than its worthy predecessor, and I can't wait to see Pigbag falling about on TOPP. Pigbag make you smile. They don't mess anything up by SINGING. Everything is left to instrumentation and a healthy and radical approach to "being in a band". Pigbag say more about funk in half an hour than most groups will in a year. Do you detect that I rather liked this concert?

THE BLUES BAND Leeds University

By Roy Bainton
OUTSIDE it peed down. Yet for all that, a long, bedraggled column not unlike Bonaparte's retreat from Moscow, straggled across the campus grounds in a wind-blown queue, unable to see the splattered

blackboard near the Union building doors; 'Blues Band — SOLD OUT'.

A slightly different story from their gig here last January, the Blues Band, no strangers to individual fame, have 'arrived'.

The five old masters, kicked off with a track from their latest epee, 'Itchy Feet', a pedestrian version of Chuck Berry's 'Come On' with stalwart sideman Dave Kelly on vocals. Love him or loathe him, Paul Jones proves once again that the Cliff Richard pills he's taking really do work. Clad in a suave white suit he looked at least 26. His harp playing is crisp, soulful and straight to the point. Jones knows that old blues secret; when not to play.

More stuff from the new album, but the crowd feel uncomfortable; this is unfamiliar material as yet. 'Flat Foot Sam', however, loosens them up like a huge shot of undiluted moonshine. Where does he

Vorst blood

GENESIS Brussels

By Robin Prichard

AFTER A few teething troubles on previous dates the 1981 Genesis show hit top form at The Vorst National in Brussels. The tracks from the new album, Abacab, were as well received as the older songs.

Phil Collins dressed in a jogging suit did a few preliminary laps of the stage before going to the drums as the show started with 'Behind The Lines' and 'Duchess' from the 'Duke' album.

After a brief return trip to 'Broadway' the band turned to new material and their new light show. As they played 'Dodo' and 'Lurker' the new Varilight went through its paces.

This is the most ambitious light show that Genesis have used in their 12 year career. The Varilight is computer-operated and is able to revolve all the lights in the rig using a series of motors.

The crowd were jumping around in front of the stage as the band began to play 'Firth Of Fifth' and the feeling of togetherness that has been missing from recent Genesis concerts was reformed. The Vorst National allowed many of the fans to be much closer to the band than they will be at the British gigs. One young girl threw her neck scarf onto the stage and Phil Collins picked it up saying: "Pour moi?" before wrapping it round his neck.

The high point in the concert came as Genesis played a medley of 'In The Cage', 'The Cinema Show' closing section, 'Raven And Afterglow' during which the Varilight cast beams of white light all round the auditorium.

Genesis then played the ever-popular 'Dance On A Volcano / Los Endos' to close the show. They came back to play the classic oldie 'I Know What I Like' with Mr Collins performing an acrobatic tambourine solo using his hands, head, elbows, feet and knees before turning to the audience to conduct the wild applause which rose or stopped abruptly at his command.

When the show reaches the UK 70,000 lucky people will see an event they will never forget.

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GOT MY NUMBER

DEPARTMENT S The Venue, London By Viviane Horne

BILLY BUNTERS packed from back to front, a sprinkling of stars and Stiffs in garb representing every mode and revival in the last 40 years. A varied selection for this Department, who defy all and represent none. Vaughn Toulouse, dark and deadly, sinister and un-smiling takes the bull by the horns and ploughs into the heavy, earthy sound that makes this band such a powerful driving force. The energy generated radiates and magnifies from its source and my carefully constructed bouffant and camera case go crashing into monitors as it rebounds.

An enthusiastic, athletic following are this crew, they know the Department's names and numbers, they show their appreciation by frantically slamming together any available loose limbs risking the wrath of an equally active owner. The intro of the classic novelty 'Is Vic There' is acknowledged noisily, Toulouse ceases his caged animal pacing round the stage and holds the mike, receiver like, to his ear. Michale Herbage and Jimmy Hughes — guitar and bass respectively, battle it out either side whilst Mark Taylor peers over his synth and drummer big Stuart Mizon, strangely placed side on to the stage, pounds on relentlessly.

The new single 'I Want' — due on release soon, is given a double airing, bearing more resemblance to 'Gigg Left Right' than 'Vic' and for which the band have made their first video.

His handcuffs swinging from his waist and nose ring glinting in the spotlight, Vaughn and Co march triumphantly off, leaving an insatiable audience craving yet more. This band haven't finished with the charts, you'll see them there — WARNING — duck with impact.



Duck! Here comes Vaughn Toulouse.

IMPORTANT ANNOUNCEMENT

IF YOU ARE A SERIOUS
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THE FOLLOWING:

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 - E. PRESLEY
 - QUEEN
 - KISS
 - B. MARLEY
 - B. SPRINGSTEEN
 - BOOM RATS
 - ROD STEWART
 - SEX PISTOLS
 - HEAVY METAL
 - POLICE
 - LIN RONSTADT
 - CLASH
 - ROLL STONES
 - STRAY CATS
 - CARS
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LINDISFARNE'S CHRISTMAS SHOW

Tickets £4.50, £4.00, £3.50 and £3.00 available as follows: 19th, 20th and 21st only from City Hall Box Office. Telephone 320007. 22nd, 23rd, 27th and 28th by mail order only. Crossed cheques of P.O.'s payable to L.M.P. Ltd., should be sent together with a S.A.E. to Lindisfarne Christmas Show, P.O. Box 1LT, Newcastle NE99 1LT.

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OUTLAW PRESENTS

LEVEL 42 MORRISSEY MULLEN

D.J. MICK BROWN

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FROM BOX OFFICE KEITH PROWSE PREMIER BOX OFFICE LONDON THEATRE BOOKINGS & USUAL AGENTS (SUBJECT TO BOOKING FEES)

Turn On

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

THURSDAY 29

BIRKENHEAD, Gallery Club, Alex Harvey Band
BOLTON, Gaiety, Bradshawgate, Wolfpack
BRADFORD, Bradford College (35272), Poison Girls / Tony Allen
BRADFORD, Tiffany's, Bad Manners
BRIGHTON, Xtremes, New Regent (27800), Shake Shake / Carved To A Noise
BRISTOL, Granary (28272), Rage
CAMBRIDGE, Great Northern (80240), Marillion
CAMBRIDGE, Sound Cellar, A Flock Of Seagulls
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1533), Long Tall Shorty / The Crowd
CHICHESTER, Festival Theatre, Hot Gossip
COLCHESTER, University Of Essex (86231), Level 42
CORBY, Recreation Club, Occupation Road, We're Only Human
COVENTRY, General Wolfe (88402), The Sound
CROYDON, Cartoon, London Road (01 688 4500), London Apaches
DERBY, Rainbow Club, The Exploited
DUNDEE, The Dragon, The Mirror Crack'd
EASTCOTE, Bottom Line, Clay Pigeon, Field End Road (01 866 5358), Morrissey Mullen
EXETER, Boxes, In The Red
GLASGOW, Technical College, The RB's
GLASGOW, Night Moves, Sauchiehall Street (041 332 5883), Bauhaus
HULL, New Theatre (20463), Max Boyce
LEEDS, Haddon Hall (751115), A New Opera
LEEDS, Warehouse (468287), Raincoats
LEICESTER, Polytechnic (555578), Volkswagens / Farmife
LIVERPOOL, The Dragon Art Gallery, Gress / Annie Anxiety / Secret Guests / Videos / Poetry
LIVERPOOL, The Dolphin, The Chase
LONDON, Clarendon, Hammersmith Broadway (01 748 1454), Future Daze
LONDON, Cricketers, Oval (01 735 3059), Breakfast Band
LONDON, Dingwals, Camden Lock (01 267 4987), Wreckless Eric / BMT'S
LONDON, Green Man, Stratford (01 534 1637), EL 34
LONDON, Hammersmith Odeon (01 748 4081), Top
LONDON, Hogs Grunt, Crickwood Lane (01 450 8969), Heart Patrol
LONDON, Hope And Anchor, Islington (01 358 4510), The Force
LONDON, 101 Club, St John's Hill, Clapham (01 223 6399), Transporter / Things In Bags
LONDON, Kings College, Surrey Street (01 836 1732), Rio And The Robots
LONDON, Kings Head, Fulham High Street, Mothers Ruin
LONDON, Marquee, Wardour Street (01 437 6603), OK Jive
LONDON, Plaza Hotel, Princes Square, Rye And The Quarterboys
LONDON, Royalty Ballroom, Southgate (01 888 4112), Crazy Cavan
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), L'Homme De Terre / Hot Snax
LONDON, The Venue, Victoria (01 828 9441), Defunk / 23 Skidoo
LUTON, Caesars (51557), Matchbox
MANCHESTER, Band On The Wall, Swan Street (061 832 6625), 20th Century Blues
MANCHESTER, Polytechnic (061 273 1162), Belle Stars / Vic Goddard And Subway Sect
NEATH, The Central, The Dynamos
NOTTINGHAM, Rock City (412544), Jools Holland And His Millionaires / The Go Go's
ORPINGTON, Dutch House, Sidcup Bypass, Rough Measure / Megaton
OXFORD, New Theatre (44544), Donovan
OXFORD, Penny Farthing (46607), Chinatown
OXFORD, Polytechnic (61996), Doll By Doll
PAIGNTON, The Coverdale, Clampdown / Dayon Beat
ST AUSTELL, Coliseum, Budge
SHEFFIELD, Limit Club (739040), The Fall / The Nightingales
SHEFFIELD, University (24078), Bow Wow Wow
SOLIHULL, Pop Club, Civic Hall, Homer Road, Speech Majors / Asglve Restraint / Dismal Jackets
SOUTHEND, Cliffs Pavilion (351155), Donovan
STAFFORD, New Bingley Hall (58086), Rush
TRALEA, CYMS, Temple Tudor
WESTON SUPER MARE, Hobbits Hole, Richmond Street, Traitors Gate
WEST RUNTON, Pavilion (203), Madness

FRIDAY 30

BARKING, North East London Polytechnic, The Fall/The Nightingales/UT
BIRKENHEAD, Gallery, Fireclown
BIRMINGHAM, Aston University (021 359 6531), Jools Holland And His Millionaires/The Go Go's
BIRMINGHAM, Fighting Coaks, Mosely (021 449 2554), Ever Ready/Desperate Dan
BIRMINGHAM, Golden Eagle (021 643 5403), Babylon Rebels
BIRMINGHAM, Digbeth Civic Hall (021 235 2434), Crass
BIRMINGHAM, Polytechnic (021 236 3969), Doll By Doll
BRENTFORD, Red Lion (01 580 6181), Chuck Farley
BRIGHTON, Lewes Road Inn, Crazy Cavan
BRIGHTON, Northern Hotel (602518), Meanstreet
BRIGHTON, Quadrant Hotel, Crash The Clocks
BRISTOL, University (35035), Scars/Alternative Cabaret
CARDIFF, Great Western, The Dynamos
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1533), Dark Star/Desolation Angels
CHICHESTER, Festival Theatre, Hot Gossip
COVENTRY, Dog And Trumpet (21678), Energy
COVENTRY, General Wolfe (88402), Eric Ball Band/Briton
DUDLEY, JB's, King Street (53597), Close Rivals
DUNDEE, Tayside Bar, Strutz
EDINBURGH, Heriot Watt University (031 229 3547), Significant Zeros
FARNBOROUGH, Technical College, Sycamore Road, The Silence/Future Daze/The Clouds
FOLKESTONE, Leas Cliffe Hall (63193), Caroline Roadshow
FOLKESTONE, Golden Eagle (021 643 5403), Babylon Rebels
GILINGHAM, Central Hotel (37 437), Rage/Bailey Brothers
GLASGOW, Night Moves, Sauchiehall Street (041 332 5883), Those French Girls
GLASGOW, Plaza Ballroom (041 423 3077), The Strings
GLASGOW, Shawlands Academy, H2O
GUILDFORD, University Of Surrey (71281), Nine Below Zero
HAILSHAM, The Crown (840041), Dawn Watcher
HARROW, The Headstone, Imperial Drive, Neal Kay Heavy Metal Soundhouse
HAYES, Brook House, Mothers Ruin
HEREFORD, Market Tavern (56325), LA Hooker
LANCASTER, University (65621), Bauhaus
LEEDS, Brannigans, Call Lane (446985), The Exploited
LIVERPOOL, Bradford Hotel, Tibenham Street, Zbigniew Namyslowski's Air Condition
LIVERPOOL, Royal Court Theatre (051 708 7411), Bad Manners
LONDON, The Angel, Lambeth Walk, Whirlwind
LONDON, Dingwals, Camden Lock (01 267 4987), Slam/Clocks
LONDON, Green Man, Stratford (01 534 1637), Hotline



Bow Wow Wow will be at Bath Pavilion on Saturday.

LONDON, Greyhound, Fulham Palace Road (01 385 0526), The Helicopters
LONDON, Guys Hospital Medical School, The Swim (Hallow'sen Ball)
LONDON, Half Moon, Herne Hill (01 737 4580), OK Jive/Fay Ray
LONDON, Hammersmith Odeon (01 748 4081), Greg Lake
LONDON, Hogs Grunt, Crickwood Lane (01 450 8969), Joe Concorde Band/Mascondo
LONDON, Hope And Anchor, Islington (01 358 4510), Rhythm Method
LONDON, 101 Club, St John's Hill, Clapham (01 223 6399), Rick Smith and The Villains/Far Canal
LONDON, Kings Head, Fulham High Street, The 45's
LONDON, Marquee, Wardour Street (01 437 6603), The Byron Band
LONDON, Newlands Tavern, Pockhewen (01 639 0563), Mainland
LONDON, Saxon Tavern, Galford (01 688 3293), Heavy Metal Disco
LONDON, North East London Polytechnic, Stratford, The Fall
LONDON, School of African Studies, Malet Street, Ivory Coasters
LONDON, School of Economics, Haldane Room, Old Building (01 405 7686), Way of The West
LONDON, South Bank Polytechnic, Rotary Street, Sad Among Strangers
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), Hambi and the Dance / Transporter
LONDON, University of London Union, Malet Street, The Sound / Eyeless In Gaze / Everest The Hard Way
LONDON, University of London Union, Malet Street, The Sound/Eyeless In Gaze/Everest The Hard Way
LONDON, Thames Polytechnic, Woolwich, Stolen Thunder/Raw Deal
LONDON, The Venue, Victoria (01 828 9441), Defunk/23 Skidoo
LUTON, Caesars (51557), Matchbox
LUTON, Lilley Village Hall, ESP
MIDDLESBROUGH, Gaskins Plus One, Clifft Eastwood/General Saint
MIDDLESBROUGH, Town Hall (245432), Alex Harvey Band
NEWBRIDGE, Rugby Club, Ohio Paront
NEW BRIGHTON, Empress, Dennis Delight
NORWICH, University of East Anglia (56161), Madness
NOTTINGHAM, Rock City (412544), Gillian / Budgie / Nightwing
NOTTINGHAM, Theatre Royal (42328), Tom Paxton
NOTTINGHAM, Trent Polytechnic (46725), Level 42
OXFORD, Caribbean Club (45139), The Difference
OXFORD, Pennyfarthing (46607), Veloc
OXFORD, Polytechnic (68789), Doll By Doll
RAMSGATE, Royal Hotel, Ghost
ROCHDALE, Rawstorn Arms, Sly Move
ST ALBANS, Horn of Plenty (38620), Clientelle
SHEFFIELD, Polytechnic (138834), Revillos
SLIGO, Riviera Ballroom, Temple Tudor
SOLIHULL, Civic Hall, African Star
SOUTHALL, White Swan (01 574 1500), Walling Pumas / Incognito Blues

SATURDAY 31

ABERDEEN, Victoria Hotel, The RB's
AYLESBURY, Friars, Maxwell Hall (86948), John Martyn / Bumble And The Bees / Marillion
BATH, Pavilion (25628), Bow Wow Wow
BATH, University (63226), Level 42
BICESTER, Nowhere Club (3641), The Kindergarten / Rene Magritte
BIRMINGHAM, Fighting Coaks, Mosely (021 449 2554), Last Detail
BIRMINGHAM, Polytechnic (021 236 3969), Doll By Doll
BIRMINGHAM, University (021 472 1841), African Star
BOLTON, Blackrod Community Centre, X tract / Peruvian Drumstix
BOLTON, Private Shop, St George's Road, Rivington Spykies Dirty Rascals
BOURNEMOUTH, Winter Gardens (26448), Tom Paxton
BRIGHTON, Polytechnic (681286), Gang Of Four
BRISTOL, Polytechnic, Coldharbour Lane, (686261), Doll By Doll
BURSLER, George Hotel, Exposer
CANTERBURY, University Of Kent (64724), Darwen College, OK Jive
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1533), Purple Hearts / The Hawkes (Hallow'sen Fancy Dress)
CHATHAM, Town Hall (Medway 402020), Caroline Roadshow

CONTINUED OVER PAGE

NEWS EXTRA

● **ROD STEWART'S** new album is finally scheduled for release — as **RECORD MIRROR** exclusively revealed earlier this month. Called 'Tonight I'm Yours', it comes out on November 6 and marks a partnership with Elton John cohort Bernie Taupin. It includes the Bob Dylan number 'Just Like A Woman' and a number entitled 'Never Give Up A Dream' which is a tribute to a Canadian cancer victim, the late Terry Fox who, having lost his right leg because of the disease attempted to run across the country to raise money for cancer research.

● **EX-RAINBOW SINGER** Graham Bonnet brings out his debut solo album this week. It is entitled 'Line Up' and includes his chart hit 'Night Games'. The album includes Cozy Powell on drums.

● **THE SKIDS** bring out their new single on November 6... with an album following later in the month. The single is entitled 'Iona', which is the name of a tiny island off the west coast of Scotland. The album is called 'Joy' and comes out on November 20.

● **BILLY CONNOLLY** is to appear live in London for a two-week season starting on November 24. The comedian plays the Cambridge Theatre and tickets cost £4.50, £5, £8.50 and £7.50. He also brings out a best-of album on November 13 entitled 'The Pick Of Billy Connolly' which features his best-known sketches of the past five years.

● **HAWKWARD'S** OLD lead singer Bob Calvert brings out an album and book called 'Hype' this week. Both are satirical pieces on the music industry with the band featuring many old Hawkward members. The album is entitled 'Hype — The Songs Of Tom Mahler' which centres around the fictional character in the book of the same name.

TOURS

U2 HAVE set up some London dates at last. The group play two Christmas shows at the Lyceum on December 20 and 21. The tickets are on sale now at £3.50.

ELO HAVE added yet more dates to their December tour at the London Wembley Arena on December 9 and 10. Tickets cost £8.50 and £7.50 plus a 30p booking fee per ticket and are available by post only from MAC Promotions, PO Box 28Z, London W1A 2BZ. Postal orders only should be made payable to MAC Promotions.

DURAN DURAN have added an extra date to their tour at the Birmingham Odeon on December



U2 play London at last.

22. The band bring out a new single entitled 'In My Own Way' on November 16.

GILLAN HAS re-scheduled some of his dates and added a few more to his tour which started this week. The heavy metal group play extra concerts at Chippenham Rock Theatre on December 20 and Poole Arts Centre 17. The second night at the Edinburgh Odeon now takes place on November 6 and the second night at the Manchester Apollo has been cancelled. Gillan plays a total of 43 dates on the tour.



Duran Duran: extra date.

THE SOUND, who have just released their second album 'From The Lion's Mouth' play a few dates starting this week. They are: Cheltenham Eves Club October 26, Canterbury Kent University 27, Brighton Polytechnic 28, Coventry General Wolfe Club 29, London University Union 30, Norwich East Anglia University 31, Sheffield Limit Club November 1 and Chesham The Underground 5.

DISCO BAND Level 42 have revised their live dates. The group, who release a single 'Starchild' this week, play: Oxford Blades October 27, Colchester Essex University 29, Nottingham Trent Polytechnic 30, Bath University 31, Manchester Placemate 3, Birmingham University 4, Sheffield Limit 5, Kirklevington Country Club 6, Newcastle University 7, Huddersfield Flex 8, Chippenham Rock Theatre 10, Keele University 11, Leicester University 12, Guildford Surrey University 13, Bristol Polytechnic 14, Dunstable Queensway Hall 15, Canterbury Kent University 16, Norwich East Anglia University 19, Southend Zero Six 20, Reading University 21 and London Hommorsmith Palais 22.

RELEASES



A revamped version of 'Blue Nun' from Carlene Carter.

A NEW version of Carlene Carter's album 'Blue Nun' is now available featuring three additional tracks. The new version of the album features her current single 'Oh How Happy', as well as 'Too Many Tearsdrops' and 'When You Comin' Back'.

THE PROFESSIONALS featuring ex Sex Pistols Paul Cook and Steve Jones release their new single 'The Magnificent' on November 6. This track is also included on their forthcoming album 'I Didn't See It Coming' released on November 13.

UK DECAJ release their debut album 'For Madmen Only' this week. The album is available through Fresh records and the band are also lining up some dates: Hammersmith Palais November 9, Birmingham Cedar Ballroom November 9.

999 release their new single 'Indian Reservation' this week. The song was originally written by J. Loudemilk in the fifties and it's previously been a hit for Don Fardon and Paul Revere.

LLOYD CHARMERS who co-wrote the Specials hit 'Too Much Too Young' releases a solo single 'If Leaving Me Is Easy' this week. The single is a re-working of the Phil Collins song.

AFTER an 18 month break, candidate release their new single 'I Want To Be Yours' this week. The band will also be releasing their new album 'Positives' shortly.

DEPARTMENT 5 release their new single 'I Want' this week. The single will be available in both 7in and 12in versions.

WEA RECORDS release a rockabilly compilation album 'Red Hot Rockabillys' on November 6. The album contains 19 rare tracks originally recorded in the fifties and previously unavailable in Britain. Artists featured include Eddie Cochran and David Gates long before he joined Bread.

WOLVERHAMPTON based band Weapon Of Peace release their debut album 'Weapon Of Peace' this week. The album comprises 10 tracks produced by Bob Lamb at his Birmingham studios.

promising Scots band Cuban Heels and the percussive hippie leanings of The Thompson Twins.

SUNDAY you can tune into 'Reggae Time' and 'Echoes' on Radio London which both come from the Custom Car Show at Olympia. 'Reggae Time' has Donna Roden and the chart topping Trevor Walters plus others, while 'Echoes' has 9 Below Zero, ex Rockpile guitarist Billy Bremner who has taken to making 'Loud Music In Cars', Charlie Gillet's 'Alchemists' programme features Paul Weller talking about songwriting on Capital.

ON MONDAY a dismal day is livened up by an interview with Canadian pomp rockers Rush on Trent.

Speaking of oldies, it might be interesting to see how one of the original rockers 'Tommy Steele — His Life — His Song' was eased into the mainstream of show biz via 'Little White Bull' and 'Half A Sixpence' after creating such a stir with 'Rocking With The Caveman', 'Sing The Blues'. The profile is on Radio 2 on TUESDAY. The wonderful Trent save WEDNESDAY with an interview with the nutty boys Madness. MIKE GARDNER

MOVIES

FRENCH LETTERS

BY THE time you read this the national press will be ablaze with advertisements for The French Lieutenant's Woman incorporating all manner of laudatory quotes culled from the Fleet Street reviews. An almost redundant exercise, it will be the last manoeuvre by the publicists to ensure that the entire population not only knows about the film but also that it is: 'A Masterpiece' The Daily Blah; 'Splendid Stuff' The Evening Things; 'Worth Selling Your Granny To See' The Financial Tits; in other words fellas, this is the Big One. Mind you, it wasn't exactly what you might call a risky venture from the start — not content with choosing ace mod playwright Harold Pinter to turn ace mod novelist John Fowles' novel into a screenplay they pick up actress — most likely — to Meryl Streep for the title role. Flush out director Karel Reisz (The Gambler and Morgan, A Suitable Case For Treatment) and assemble a gallery of the best of British theatre / movie character actors (Leo McKern and Patience Collier to name but two) including the actor — most likely — to Jeremy Irons to play opposite La Streep and Robert's your uncle — an assured box office success.

The tale is outwardly simple; Charles Smithson, Victorian gentleman archaeologist engaged to the tweedley — dee Ernestina, comes across the mysterious 'love widow' Sarah Woodruff while taking the air with his betrothed. He falls for her and she for him and after much soul-searching and breast beating he breaks off his engagement to Tina to follow Sarah — who repays this socially perilous behaviour by disappearing. He spends years searching for her... well, that's the central plot anyway; the other concerns the two actors playing the roles of Sarah and Charles (Streep and Irons again, how'dja guess?) in a film being made of The French Lieutenant's Woman. Thus the relationship between the two in the Victorian story is counterpointed by their contemporary affair off set and gives Pinter an opportunity to include the two alternative endings of Fowles' book. The editing is so precise that the jumps back and forth in time occur almost unnoticed while the acting in every role is quite convincing enough for both periods.

Irons is perfectly matched against the versatile Streep (I couldn't fault her English accent) and has the kind of screen presence that comes from under the skin; most importantly he is vulnerable without being weak. You probably know more about Ms. Streep than she does herself now (if you read the papers) so I'll just say I cannot think of an American actress who has combined talent, intelligence and beauty to such a degree since Vivien Leigh. And to those few critics who feel that the modern plot is an unnecessary device, being

weaker in all respects than the Victorian story, isn't that precisely the point? Life may have been far from easy for illicit lovers in the late nineteenth century but there is an intensity about it that the easy intimacy of the modern world can never aspire to. I think it all works pretty well; but don't allow French Lieutenant's Woman to be rammed down your throat. See it in your own time.

Strictly rainy day viewing, however, is the much hyped Tattoo which stars Bruce Dern (always worth watching) as an ex-GI turned tattoo artist whose highly-developed sense of morality leads him to kidnap the girl of his dreams and cover her anatomy with indelible marks. As the girl in question happens to be a top model she is, not to put too fine a point on it, decidedly miffed at these indignities and fails to respond to her kidnapper's ardent declarations of love. She also unfortunately fails to respond to the director's instructions to act, for while Maud Adams is, I'm sure, a delightful eye-filler in the buff, she is somewhat underdeveloped in the Thespian Dept., leaving one frequently agog at her eccentric delivery; at one point I'm almost sure I saw her trip over a piece of furniture. Because of the consumerist approach Tattoo has lost all the potential excitement of its subject — it's simply a good idea trapped inside a bad film.

As you'll doubtless have read about the new Madness film, Take It Or Leave It in other sections of the paper I'll just chime in by saying that, as one who finds most rock movies tedious in the extreme, I was pleasantly surprised by Dave Robinson's efforts in recreating the rise of the group (never an easy thing to do) and the resultant home movie is lively, inventive and at times achingly funny. Come to think of it, that's probably what it's got over nearly every other rock movie in existence. JO DIETRICH



Meryl Streep in 'The French Lieutenant's Woman'.

W21

NEW SINGLE

something's wrong

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TV/RADIO

IT'S CERTAINLY oldies day on THURSDAY when The Drifters put themselves under Paul Gambaccini's Radio One spotlight as he investigates their lengthy career that has seen them span four decades and four lead singers, Clyde McPhatter, Ben E King, Rudy Lewis and Johnny Moore, and incredible success. The equally elderly Simon Bates gives his bespectacled visage an airing on 'Top Of The Pops' on BBC 1 to warn you up for 'Blankety Blank'. Elsewhere the Brummie's of Judas Priest and ELO takeover the airwaves.

Beacon have the third part of their ELO story while Trent have Rob Halford and his leather brigade in for an interview. FRIDAY is even more geriatric as 'Roundtable', hosted by the greying Richard Skinner, has flowerchild Donovan, Bee Gee cousin, ex Marble, ex Rainbow and solo chartperson Graham Bonnet and Radio One's looney Adrian Juste giving their opinions on the new releases. The 'Friday Rockshow' with Tommy Vance has a session with Bernie Marsden no doubt



Paul Weller of The Jam discusses his craft on Capital this Sunday.

playing selections from his memorable album whose title I've forgotten, but the back up includes his Whitesnake cohorts. Ian Gillan is the guest on Trent and will no doubt be talking about his double album 'Double Trouble', a half live, half studio set.

The anarchy of ITV's 'Tiswas' or the more sedate 'Multi Coloured Swap Shop' on BBC 1 is the choice before the SATURDAY sport on the box. On the airwaves Peter Powell has his Radio One show coming from the 'Custom Car Show' at Olympia in London. Elvis Costello has lessened his mysterious public face and compiles his 'Top Twelve' favourite tracks all on Radio One. 'In Concert' has the

FROM PAGE 28

CHESTER, Deeside Leisure Centre (816731), Rush
 CHICHESTER, Bishop Otter College (787911), Meanstreak
 CHICHESTER, Festival Theatre, Hot Gossip
 CORBY, Festival Hall (3482), Max Boyce
 COVENTRY, General Wolfe (88402), Roddy Radiation / Tearjerkers
 COVENTRY, University Of Warwick (27406), Remipeds
 DENHAM, Denham Express, North Orbital Road, Hunter
 DUBLIN, University (751702), Tenpole Tudor
 DUDLEY, Barley Mow, Oakham, Flying Officer X
 DUDLEY, JB's, King Street (53597), Cuban Heels
 EVESHAM, Wallace House, Whispered Pleasures
 FOLKESTONE, Royal Norfolk, English Rogues
 FOLKESTONE, Springfield Hotel, Ghost
 GUILDFORD, Surrey University (71281), Nine Below Zero
 HAREWOOD, Headstone Hotel, Crazy Cavan
 HASTINGS, Pier Ballroom (436607), Die Laughing
 HERTFORD, Castle Hall (54584), Roy Ward's Last Post
 HULL, Tower Cinema, Alex Harvey Band
 LEEDS, University (39071), Budgie
 LETCHWORTH, Youth Centre, Norton Way South (3895), Made In England
 LIVERPOOL, Masonic, Berry Street, Stun The Guards
 LONDON, The Angel, Lambeth Walk, Future Daze / The Silence
 LONDON, Dingwalls, Camden Lock (01 267 4967), Juice On The Loose / Empty Vessels
 LONDON, Green Man, Stratford (01 534 1637), Hotline
 LONDON, Half Moon, Herne Hill (01 737 4500), Siam / Killer Wales
 LONDON, Hammersmith Odeon (01 748 4081), Fats Domino And His Band
 LONDON, Hope Grant, Cricklewood Lane (01 450 8959), Rio And The Robots / Tropicans
 LONDON, Hope And Anchor, Islington (01 359 4510), SHH All Stars
 LONDON, 101 Club, St Johns Hill, Clapham (01 223 8309), Tons Tons / Assault / The Edukators
 LONDON, Kings Head, Fulham High Street, Ricky Cool And The Rialtos
 LONDON, Marquee, Wardour Street (01 437 6603), Huzang Chung
 LONDON, Queen Mary's College, Mile End, The Members / Rio And The Robots (Tower Hamlets Unemployed Centre Launch Party)
 LONDON, Rock Garden, Covent Garden (01 240 3961), Ohlho Paronti
 LONDON, Ruskin Arms, East Ham (01 473 0377), Neal Kay's Heavy Metal Soundhouse
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), La Rox / Sharp 19
 LONDON, Two Brewers, Clapham (01 622 3621), The Skank Orchestra
 LONDON, The Venue, Victoria (01 828 9441), Junior Walker And The Allstars
 LONDON, White Swan, Blackheath Road, White Noise
 LUTON, Caesars (51357), Matchbox
 MANCHESTER, Gallery Club, The Stilts
 MANCHESTER, Mayflower (061 222 0113), Grass
 MANCHESTER, Polytechnic (061 273 1162), Theatre Of Hate
 MEIR, Wagon And Horses, Nolegate
 NORTHAMPTON, Black Lion, C-Saim
 NORWICH, University Of East Anglia (56161), The Sound
 NOTTINGHAM, Goat Club (866032), Range
 PORTSMOUTH, Polytechnic (819141), Poison Girls / Tony Allen / Polemic Attack
 READING, Bulmershe College (663387), Great Mistakes
 RETFORD, Porterhouse (704981), After The Fire
 ROYTON, Railway Hotel, Dennis Delight
 SALISBURY, King And Bishop (3113), Truffle
 SHEFFIELD, Lyceum, Jools Holland And His Millionaires / The Go Go's
 SHIFBAL, The Star (Telford 45157), Assnye
 SHREWSBURY, Masonic Arms, The Breed / The Buzz
 SOUTHAMPTON, University (566291), Chas And Dave
 WINDSOR, Jethro's Wine Bar, We're Only Human

SUNDAY 1

BRISTOL, Colston Hall (291768), Kool And The Gang
 CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1533), Cuddy Toys
 CHIPPENHAM, Alexandra's Bath Road (Burnham 68917), Travellin Shoes
 DUMFRIES, Ball Castle, H20
 EDINBURGH, Playhouse (031 665 2064), Janis Ian
 GLASGOW, Casa D'Italia, The Strings



Bad Manners will be splashing out at Portsmouth Guildhall on Monday.

GLASGOW, Night Moves, Sauchiehall Street (041 332 5883), Depeche Mode
 GLASGOW, Rock Garden, Plastic Flies
 GRAVESEND, Red Lion (66127), Marillion
 HAREWOOD, The Headstone, Imperial Drive, Neil Kay's Heavy Metal Soundhouse
 IPSWICH, Gaumont (53641), Steeleye Span
 LANCASTER, University (65021), Gillan
 LIVERPOOL, Warehouse, Fleet Street, Twisted Nerve
 LONDON, The Angel, Lambeth Walk, Flat Tops
 LONDON, Battersea Arts Centre, Lavender Hill (01 223 8413), Jah Shaka / Jamah
 LONDON, Kings Head, Fulham High Street, Johnny G Band
 LONDON, Lyceum, The Strand (01 836 3715), The Revillos / OK Jive / Electric Guitars / Stolen Pets
 LONDON, Neilsons, Wimbledon Football Club, Plough Lane, Rye And The Quaterbays
 LONDON, Saxon Tavern, Catford, Mod Disco
 LONDON, Torrington, North Finchley (01 445 4710), Tour De Force
 LONDON, Two Brewers, Clapham (01 622 3621), The Skank Orchestra
 NEW ROSS, Leisure Centre, Tenpole Tudor
 NORWICH, University Of East Anglia (56161), Gang Of Four
 PORTFRACT, Blackmore Inn, Saracen
 READING, Top Rank (57262), Bad Manners
 REDHILL, Lakers Hotel (81043), Black Heart / Spivs
 ST AUSTELL, Coliseum, Madness
 SHEFFIELD, Limit Club (730940), The Sound
 STAMFORD, Danish Invader, Amber Squad
 SWINDON, Wyvern Theatre, Tom Paxton
 WINSFORD, Civic Hall (2917), Max Boyce

BIRMINGHAM, Romeo And Juliet (021 843 6696), Hollywood
 BOURNEMOUTH, Winter Gardens (26446), Kool And The Gang
 BRIGHTON, Conference Centre (203131), Rush
 BRIGHTON, Top Rank (25885), Bauhaus
 CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1533), Montage Real Estate / Mandrake
 GLASGOW, Apollo (041 332 9221), Cliff Richard
 GLASGOW, Doune Castle (041 649 2745), Bitter Lemmings
 HARROGATE, Adelphi Cinema, Rage
 HUDDERSFIELD, Flax, A Flock Of Seagulls
 LEEDS, Royal Park Hotel (785078), The Food
 LEEDS, Southbank Hotel, Expozer
 LONDON, City University, Richard Jobson
 LONDON, Dingwalls, Camden Lock (01 267 4967), Blood Donor / The Go / New Pranksters
 LONDON, Embassy Club, Old Bond Street, Strange Persuasion
 LONDON, Gossips, Dean Street, Viclian Terranta
 LONDON, Heaven, Under The Arches, Villiers Street, Charing Cross Road (01 839 3852), Mass / Dif Juz / The Visitors / Nightvision Video
 LONDON, Kings Head, Fulham High Street, John Spender / Johnny G Band
 LONDON, The Venue, Victoria (01 828 9441), Clint Eastwood / General Saint
 LONDON, White Hart, Acton, Shell Shock
 MANCHESTER, Free Trade Hall (061 834 0943), Tom Paxton
 MANCHESTER, The Garter, Wythenshawe (061 437 7614), Real Thing
 PORTSMOUTH, Guildhall (24355), Bad Manners
 SHEFFIELD, Marples, The Exploited
 SOUTHAMPTON, Gaumont (28772), Madness
 SOUTH SHIELDS, Legion Club, Toy Dolls

MONDAY 2

BARROW, Civic Hall (25500), Max Boyce
 BATH, Moles Club, Blurt
 BIRMINGHAM, Sloopy's, Solicitors

TUESDAY 3

AYR, Pavilion (65488), Tenpole Tudor
 BASILDON, Raquels, Crucifixion
 BIRMINGHAM, Holy City Zoo, Solicitors
 BRADFORD, Tito's, The Exploited
 BRISTOL, Locarno (26193), Bauhaus
 CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1533), Bumpers / Solar Corona
 EXETER, University (77911), Bad Manners
 CROYDON, Fairfield Halls (01 868 9291), Tom Paxton
 GLASGOW, Apollo (041 332 9221), Cliff Richard
 GLOUCESTER, The Barge, Seamington, Gloucester Docks, Alan Burnham Band
 LEEDS, Cinderellas, A Flock Of Seagulls
 LONDON, Dominion Theatre, Tottenham Court Road (01 580 9562), Cornual Angels
 LONDON, Two Brewers, Clapham (01 622 3621), Results
 MANCHESTER, Apollo, Ardwick (061 273 1122), Gillan
 MANCHESTER, Fagins (061 236 9971), Depeche Mode
 MANCHESTER, The Garter, Wythenshawe (061 437 7614), Real Thing
 NEWCASTLE UPON TYNE, Casablanca, Toy Dolls
 NORWICH, University Of East Anglia (56161), Jools Holland And His Millionaires
 NOTTINGHAM, Imperial Hotel (42884), Saracen
 PRESTON, Guildhall (21721), Max Boyce
 READING, University (860222), Richard Jobson
 SOUTHAMPTON, Gaumont (28772), Madness

WEDNESDAY 4

BIRMINGHAM, Digbeth Civic Hall (021 235 2434), The Exploited.
 BIRMINGHAM, Locarno, Depeche Mode.
 BIRMINGHAM, University (021 472 1841), Level 42.
 BRIGHTON, Conference Centre (203131), Madness.
 BRISTOL, Colston Hall (291768), Bad Manners.
 BRISTOL, Polytechnic, St Mathias College, The 45's.
 CARDIFF, Top Rank (26538), Bauhaus
 CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1533), Chemical Alice/Cyrus.
 CROYDON, The Star, London Road (01 884 1360), The 45's/The Marines.
 GLASGOW, Apollo (041 332 9221), Cliff Richard.
 GUILDFORD, Woodend Bridge (72708), The Sleep'N' Go Stories.
 LEEDS, Warehouse (468287), The Squares.
 LONDON, Pegasus, Stoke Newington (01 226 5930), The Electric Bluebirds.
 LONDON, Wembley Arena (01 902 1234), Rush.
 LONDON, York And Albany Theatre, Parkway, Camden, Mighty Honky Band.
 MANCHESTER, Apollo, Ardwick (061 273 1122), Kool And The Gang.
 MANCHESTER, University (061 273 5111), Jools Holland And His Millionaires.
 OXFORD, Soaps (45136), Marillion.
 SHEFFIELD, George IV, Infirmity Road (344922), Hannibal Marvin Peterson/Don Weller Quintet.
 SHREWSBURY, Crystal Goblet, The Breed.
 SLOUGH, Fulcrum Centre (38689), Nine Below Zero.
 WASHINGTON, Bidlack Farm Arts Centre, Toy Dolls.
 WORTHING, Balmoral (38232), Traitor.
 YORK, TA Centre, Pigbag.

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| 26 ALTHIA & DONNA | Uptown top ranking |
| 3632 BAD MANNERS | Lorraine |
| 2898 CARS | Just what I needed |
| 325 CHIC | Everybody dance/Dance, dance |
| 3698 DEVO | Whip it |
| 335 EAGLES | Life in the fast lane |
| 2198 DAVE EDWARDS | Deborah |
| 2437 ELECTRIC LIGHT | Don't bring me down |
| ORCHESTRA | Trouble |
| 3446 GILLAN | Blow away |
| 2929 GEORGE HARRISON | Just when I needed you most |
| 3073 BARBARA JONES | Baby don't change your mind |
| 975 GLADYS KNIGHT & PIPS | Moonlight & Musak |
| 2542 H | Lonina you has made me bananas |
| 1088 GUY MARKS | Love & loneliness |
| 2683 MOTORS | Parts-mouth |
| 1255 MIKE OLDFIELD | Northern lights |
| 1880 RENAISSANCE | Love don't live here any more |
| 1547 ROSE ROYCE | Emotions |
| 1567 SAMANTHA SANG | Remember then |
| 3144 SHOWADY WADDOY | He's the greatest dancer |
| 2374 SISTER SLEDGE | Let's have a quiet night in |
| 1688 DAVID SOUL | Do you think I'm sexy? |
| 2861 ROD STEWART | Here comes the summer |
| 2713 UNDERTONES | Won't get fooled again |
| 1981 WHO | Goin' for the one |
| 2072 YES | |

ALSO GREAT BARGAINS

OLDIES UNLIMITED

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CAISTER

SHOWSTOPPER PROMOTIONS' eighth jazz - funk and soul weekend at Caister was evidently the most trouble - free of them all, and in other respects a great success too. However, two elements seemed to be missing: audience participation events and new records. The lack of the latter was much commented upon by those concerned with the current sad state of the scene. The first two Caister weekenders in 1976 created several hits by playing lots of new material. Since then the DJs, by taking the easy option, have encouraged the crowd to expect a diet of oldies which already have proven chart - along appeal. October 1977 will be remembered for Kool & The Gang's 'Get Down On It' thanks to Chris Hill (the other biggies were Alphonse Mouzon and - not really a new record - Bobbinho), and in fact it really was only Chris, in some superb sets which embraced excellent music, mixing, crowd control, walking on water, and blues harmonica over 'RR Express', who really took a chance to play new material. Otherwise, the closest circuit Radio Caister was more up front than the live jocks. It was on the round - the clock radio that you heard Gayle Adams, Melba Moore and the like. Martin Collier once again proved himself to have the best radio style (for my money he could walk into a late night slot right now), while Tom Holland and Bob Jones played some really interesting selections during the dawn - watch hours when the rowdies had left the radio venue. Brother Luke and Mick Clark were the other featured radio jocks (along with some help from facility supplying Radio Inflat), while a slot was given to all the rest of the live DJs too - Froggy, Bobby Vincent, Sean French, Chris Brown, Jeff Young, Pete Tong, Nicky Peck. During an on - air agony auntie session, Chris Hill was moved to Radio 4 by a young man wearing a mini - skirt that "he obviously hasn't got a sexual problem" - not realizing that unseen by him the guy was fitting up the front of his skirt to show off his masculine characteristics. This sort of silliness used to be on a mass organized scale at previous Caisters, most notably through fancy dress or talent competitions, but this time in place of punter - created inspired lunacy there was a sad boxing kangaroo and other assorted animal acts in a truly appalling circus, run by professionals, which fell very flat. (The racing camels had been banned - even though the locals weren't keen on the idea of camel shit on their beach!) However, sweaty fun and mass hysteria reached their usual peaks once everyone was crammed together using chanting, call - and - answering, the new chant for some obscure Vincent - original (the reason being "Bobby Moore" (minus his Rhythmic Aces), while Al Jarreau's 'Root Garden' formed the basis for a lewd and lascivious songbook. There was nearly an ugly situation at the end of Sunday's final finale when it was revealed that (in a deliberate policy move) none of the jocks had following a copy of 'Shout' to the gig, but Cab Calloway's "hi - de - hi" filled "Minnie The Moocher" was eventually played as a substitute. Amongst the tribes, the Medway Rain Forest Missionaries' freely distributed "Woah Cry" fanzine (quite a little) had a slightly higher chuckle content than the Straines' young Few's pussy mag (sorry Chris), and Welwyn Toxicated had to be the best tribe name. Perran Straines' camp photographer, nicknamed Roy following his antics at the earlier weekenders, was adopted as Showstoppers' official Caister cameraman. Fred Dove showed his WEA videos to huge audiences. As for Orin Cozier broke down on the way home (thanks for the lift anyway, Orin), Nicky Peck sported a pinstriped top, jacket and baggy pegged pants custom tailored for him by image of Chatham. Chris Brown bought a round (and a cheerot for himself), and he took the tribes, and other veteran Caister goers' misgivings about the lack of new material being broken, first - timers like the four funkies peering in from the seats - you find it on the map!) had a

fabarootie time and doubtless will be back for Caister 8 on March 26 / 27 / 28, 1982 - earlier in the year than usual so as not to clash with Showstoppers' trip to St Tropez in May. Anyway, another first - timer at Caister, RM's Alan Coulthard will be revealing his impressions in Record Mirror next week.

BREAKERS

SUBBLING UNDER the UK Disco 90 (page 38) with increased - support are Ranking Dread - 'Fattie Bum Bum' (Greensleeves 12in), Tongoro Epic/Revolver 'Give Up On A Good Thing' (Warner Bros LP promo), Bob James 'The Steam Train Feelin'' (Tappan Zee LP), George Benson 'Turn Your Back Around' (Warner Bros), Luther Vandross 'Never Too Much' (US Epic/LP), Randy Crawford 'Street Life (Live)' (Secret Combination) (New York), Hot Chocolate 'Skunkin' 'N Disco Calypso' (KRL 12in), Diana Ross 'Mirror Mirror' (Capitol), Rufus LP, Sky 'Let's Celebrate' (LP), Hot Chocolate 'Karen Silver' (Nobody Else) (Canadian Quality RFC 12in), Eddy Grant 'California Style' (Time To Let Go) (12in), Bits & Pieces 'Don't Stop The Music' (Island 12in), Shamalar 'Talk To Me / Go For It' / 'Rocker' (US Solar LP), Pablo 'Bo Mbanda' (Island 12in), GQ 'Shake' (Arista), Jimmy Yancy 'I Want You' / 'Funk On The Rocks' (RCA 12in), Sky 'Call Me' (US Salsoul 12in), Eric Mercury 'Gimme A Call Sometimes' (Capitol/US 12in promo), Chi-Lite 'Try My Side (Of Love)' / 'Hot On A Thing (Called Love)' (US 20th Century-Fox / Chi-Sound LP), J. Walter 'Alphonse Mouzon' / 'Shout The Pump' (US Zoo Yay 12in), Kid Creole & The Coconuts 'Going Places' / 'Latin Music' (Ze 12in), Victor Romero Evans 'I Need A (Real) Man' (Capitol), 'I'm Your Magic Man' (US Prism 12in), Tom Tom Club 'Genius Of Love' (Island 12in), Spandau Ballet 'Paint Me Down' (RCA 12in promo), Light Of The World 'Ride The Love Train' (EMI 12in), Linda Taylor 'You're In The Pocket (Remix)' (Groove Production 12in promo), Live 'Strut Your Stuff' (12in), 'I'm In The Mood' / Simpson 'It Seems To Hang On' (PVE) (US Warner Bros LP), LOD (Pop Oriented Dance), 110) Human League Blue, 216) Donald Byrd, 19(24) Tom Tom Club, 4(2) Ottawan, 5(7) Tweets, 6(3) Linx, 7(4) Human League Red, 8(13) Central Line, 9(8) Modern Romance 'Salsa', 10(5) Hi-Gloss, 11(8) Imagination, 12(28) Ride Stewart/Gaskin, 13(20) Japan, 14(-) Altered Images, 15(12) Tight Fit Pt 2, 16(14) Heaven 17 'Play', 17(11) Funkapollitan, 18(-) Donald Byrd, 19(24) Tom Tom Club, 20(-) Haircut One Hundred 'Star Soundie Shirts' (Arista), 21(15) 'Four Tops, 22(-) Heaven 17 'Penthouse', 23(-) OMIIT 'Joan Of Arc', 24(-) Evelyn King 'Lovin' (31(21) 'The Soulmates' 32(27) Duran Duran, 33(25) UB40, 34(23) Phyllis Hyman, 35(30) Gardens Park, 36(-) Shock 'Dynamic Beat' (RCA), 37(37) Flock Of Seagulls, 38(-) Jerome, 39(-) Debbie Harry, 40(44) Real Thing, 41(18) Spandau Ballet 'Chant', 42(-) Pete Shelley 'Homosapien' (Genetic), 43(-) Arthur Adams, 44(-) Dukes, 45(-) Strikers, 46(51) Bits & Pieces, 47(39) Bee Gees, 48(-) Bananarama 'Aie Aie Mwana' (Dorland), 49(-) Elvis Costello, 50(22) Parnell 'Evis'

ODDS 'N' BODS

THIS SUNDAY'S big DJ Convention at Birmingham's scene in Edgbaston by the Five Ways roundabout at 24 Auchinleck Square, promises fun and games as well as serious discussion and, if it's like last year's (and if you can stop Fatman getting too excited), should be well worth attending that afternoon (2-6.30pm). . . I am unlikely to be there as I've a big gig the previous night. . . Bristol's Radio West goes on air this week (96.3 FM/238 MW) with Raymond hosting a weekend show which from 10pm to midnight goes softly soulful with reggae on Thurs/Fridays, plus at the tail end of his Saturday afternoon show from 5 to 6pm Ray'll play new disco before switching for soul jazz - you should play in a progressive



LIGHT OF THE WORLD having fragmented into the horny Beggar & Co and jazzy incognito, just Gee Bello and Nat Augustin are left under the original group name, and they now sound like Linx. Gee (vocals / percussion) and Nat (guitar / bass / vocals) have the same talents as David and Sketch, but even so the similarity on their EMI debut 'Ride The Love Train' is ridiculous!

examination of it era called 'The Soulful Years', put together for him by myself. . . Dunstable's Radio Chiltern (97.5 FM/362 MW) has Martin Collins doing an imports slot for the last few months there's a double set of oides with just three new tunes, one being his current single and another a monster at Caister. . . London has picked up Alphonse Mouzon for remixed 12in soon. . . Second Image not surprisingly sound like Linx - David Grant wrote it and 'Walking Into Sunshine's' Roy Carter produced it - these are not discernible on white labels! . . . Junior 'Mama Used To Say' has had yet another 110bpm 'special new mix' on promotional 12in, flipped by the Lix-ish stop-start 115bpm 'Fame' (a new song). . . Pete Gage has produced a newly recorded recreation of the notorious Discomet version of 'Law All Your Love On Me' - NOT in this case performed by Abba, but by The Bank - which on the Hot Spinner label is being touted as a "legal bootleg" (repeat: this is NOT by Abba, it's a soundalike). . . Rose Royce's full length 'RR Express' is on Dutch 12in 'Slave Snap Shot' / 'Funkin' Town' and edited versions of 'Yellowjackets' 'Matinee Idol' / 'Sittin In It' / 'Rush Hour' have been sent out by Fred Dove on US promo - only 12in. . . Chris Hill has a special return of jazz-funk to Southgate's Royalty on New Year's Day with a Caister Veterans party, tickets on sale in advance to 'Caisles' Cart Card, 26(16) Beggar & Co, 27(-) / Four Tops, 28(-) / Heaven 17 'Penthouse', 29(-) OMIIT 'Joan Of Arc', 30(-) Evelyn King 'Lovin' (31(21) 'The Soulmates' 32(27) Duran Duran, 33(25) UB40, 34(23) Phyllis Hyman, 35(30) Gardens Park, 36(-) Shock 'Dynamic Beat' (RCA), 37(37) Flock Of Seagulls, 38(-) Jerome, 39(-) Debbie Harry, 40(44) Real Thing, 41(18) Spandau Ballet 'Chant', 42(-) Pete Shelley 'Homosapien' (Genetic), 43(-) Arthur Adams, 44(-) Dukes, 45(-) Strikers, 46(51) Bits & Pieces, 47(39) Bee Gees, 48(-) Bananarama 'Aie Aie Mwana' (Dorland), 49(-) Elvis Costello, 50(22) Parnell 'Evis'

UK NEWIES

GAYLE ADAMS 'Love Fever' (US Prelude PRL D 818). Widely hailed as the hottest import of the week, well, Bohannon, actually, and that isn't so long ago but you get the picture! - this purposefully smacking break

DISCO DATES

THURSDAY (29) Linx look in at Liverpool's Hollywood. Greg Edwards & Brother To Brother jazz - funk Watford Games / New Caprice in the Odeon Film Centre, Ian Reading has half - price Perno and free admission for Halloween fancy - dressers at Southend's Zoro 6. **FRIDAY (30)** Trevor Walters sings his hit at Maxyair's Gullivers in Down Street. Lix visit Edinburgh Valentinos, Cayenne play Southend Zoro 6, Colin Hudd has a beach party at Dartford Flacks, Chris D Smith has a Halloween party at Diddot's Rio 21 Club (haunt for the Frieh Freedom Fighters), Tom Holland & Bob Jones spin quality sounds at Canvey Goldmine. Martin Collins & Dave Evans jazz - funk Wellingborough Tithe Barn. **SATURDAY (31)** Froggy starts weekly at Catford's Saxon Tavern, while Halloween parties are Chris Hill & Jeff Young at Canvey Goldmine, Dave Rawlings at Reading Rebecca's (free for fancy - dressers), Tom Holland & Bob Jones spin quality sounds at Windsor Safari Club, Steve Dennis at Edgbaston Facas (free Strongbow cider), Norman Scott at Harringays Lazers / Bolts ('human sacrifice' at midnight); **SUNDAY (1)** Chris Brown & Johnnie Walker re - open Canbury's Frenchies in the Cambridge Hotel weekly, Robbie Vincent & Chris Slings jazz - funk South Harrow Bogarts, Ian Reading jazz - funk Southend Zhigavos weekly.

filled 106 - 107 - 108 - 109 bpm 12in bumper cranks up the beat with dynamite synth and all the expected Prelude trademarks to build an hypnotic tension as it just keeps rolling right along. And it got an instrumental flip. **MELBA MOORE**: 'Let's Stand Together' (LP 'What A Woman Needs' US EMI America ST - 17860). Much stronger than her current single, this terrific McFadden & Whitehead - penned / produced 'Ain't No Stoppin' US Now - style swinging 0 - 119 - 121 bpm soul anthem features heavily what has to be the guys themselves joining in to share the vocals around a beefy bass break. Other cuts are OK, but on one of the best.

JEANETTE 'LADY' DAVY: 'Come Let Me Love You' (US Prelude PRL D 819). The soulful lady takes time out from panting and growling to wail ever so often over catchily chanting guys and a choppy rolling and rattling 113 - 114 bpm 12in groove, with instrumental flip, yet another hit pick from Prelude.

THE CHILITES: 'Try My Side (Of Love)' (LP 'Me And You' US 20th Century - Fox / Chi - Sound T - 639). Simply superb subtle floaters starts percussively before sweet soul harmonies, subdued scatting and mellow rapping ride the tapping 116 - 117 - 118 - 119 - 120 - 0 bpm Latin hit, while also strong are the Solo - style smacking 103 bpm 'Hot On A Thing (Called Love)' and 34 / 89 bpm boyf of 'On Girl'.

SKOOL BOYZ: 'Jam Excellent The Groove' (LP 'Skool Boyz' US Destiny DLA - 1001). Excellent somewhat Prince - inspired funk set assembled by the new label's Bunky Sheppard (veteran soul singer) with the aid of Chandler, Esquires, etc), this enthusiastic bumpy 118 - 117 - 121 bpm smacker speeding up at the end to segue perfectly into Rhyza, the latest lurching 116bpm 'Can We Do It Again' being extremely Prince - like and rhythmically similar to both the more recently featured 115 - 114 - 115 - 116bpm 'Burning Up' and 119 - 120 - 121 bpm 'You Can Get Down', while nice smoochers are the lovely 0 - 38 / 75 bpm 'Your Love' and 72bpm 'Ain't Gonna Go Searching' and 36 / 73 - 74 bpm 'This Feeling Must Be Real'.

SKYY: 'Call Me' (LP 'Sky Line' US Salsoul SA 5548). Sensibly dressed in civvies instead of their usual awful spacesuits, the Randy Muller - produced gang go the RaJael Cameron route for 'I Pray the Holy Spirit' (issued amazingly pent - up 121 - 122 bpm jitterer. 'Let's Celebrate' being a thundering 117 - 118bpm thudder, while the box - set booming 120 bpm smacker with more of their 'Skyyzoo'. 'Get Into The Beat' a Chic - ish 118 - 119 bpm jiggler, and 'Girl In Blue' a bumping 114 (start) - 115 bpm smacker.

RUFUS WITH CHAKKA KHAN: 'Music Man (The DJ Song)' (LP 'Camouflage' US MCA MCA - 5278). Unlike a 12in cut with its share of slowies too, all the uppers being on side ones - this great funk bass intro'd subdued but soaring 113 - 114 bpm brassy strider, the great funk song looping 118 bpm 'Secret Friend' thudder, bass - patterned jittery 121 bpm 'Jigsaw' smacker, least striking being the opening 118bpm 'Shout Together' slick funker.

KWICK: 'You're the Kind Of Girl I Like' (LP 'To The Point' US EMI America ST - 17848). Good anyth - twiddled steady Soul - style 115bpm canterer, certainly on a par with Dynasty, while 'Nightlife' is a more heavily funky rolling slow 104bpm chugger.

LIVE: 'Strut Your Stuff' (US TSOB TS - 2008). Basic but effective bass synth growled then guys chanted 119 bpm 12in smacker with instrumental flip which slots well alongside other funkies like - yepl - Prince, Raydio or the Solar acts.

RUBY WILSON: 'Why Not Give Me A Chance' (LP Ruby Wilson US Malaco MAL 7404). Beautifully deep and toe - curvingly soulful 30 / 61 - 0 bpm revival of Jackie Verrell's old slowie, emotive by a gospel singing lady who also wails over the 0 - 121 bpm mythic box - driven 'I Thought I Would Never Find Love'. One for the old soul freaks to discover.

for cold, r for resonant) are Laurie Anderson 0 / 37 (75 / 149) c, The Jam 130 - 0 r, Robertson / Bell 0 - 128 f, Police 82 - 164 r, Rod Stewart 160 f, Four Tops 101 r, Orchestral Manoeuvres 0 - 29 / 57 - 57 / 115 - 29 / 57, The CURE 122 - 124 - 126 - 0 f, Video Symphonic 0 - 63 / 31 - 0 r, ELO 0 - 140 - 0 f, Trevor Walters 0 - 93 - 96 / 140 - 139 (intr.) - 148 f, Chris Cross 15 - 33 - 99 f, Dukes 0 - 106 - 107 - 109 f, Sugar Minott 87 f, Secret Affair 0 - 180 f, Haircut One Hundred 143 - 144 - 145 - 146 - 144 - 0 r, Discharge 0 - 308 / 153 c, Star Turn 124 f, Julla Iglesias 119 f, Bob Seger 0 - 161 - 0 f, Louis Clark / RPO 157 r, Arthur Adams 116 - 117 - 118 f.

IMPORTS

HEAVY WIND & FIRE: 'Let's Groove' (CBS A31-1679). Vocoder intro typically lurching '24star11-250pm jittery strutter with lots of salsocato squeaky vocal clucking, now at last on impatiently awaited full length 12in with instrumental flip. Their 'Raisel' LP (CBS 11-5527), available if you're lucky on picture disc, is pretty typical too, my own fav cut being the lovely buoyantly slinky 0-84bpm 'Wanna Be With You' which has a jazzy undertow, while 'I've Had Enough' is a squeaky 117bpm smacker, 'Lady Sun' a snappy brittle brassy 120bpm smacker, 'Excitacion Grande' a similar but more excitable 128-128bpm smacker, 'Kalima Tree / You Are A Winner' an oddity intro'd clapping 105(intro)-106(bpm heavy intro), 'My Love' a ticking 47bpm slowie, and 'The Changing Times' an overly frantic 133-134-135bpm jitter.

DIAN ROSS: 'Mirror Mirror' (LP 'Why Do Fools Fall In Love' Capitol EST 2673). Self - produced debut set from her new label, dominated by discs by this chunkily jolting 103bpm steady plodder with yowling guitar and Randy Brecker brass, and by the snaredrum - intro'd catchily counting 110bpm 'Work That Body' - which really seems to be timbering - up exercise set to music! Other cuts are all pleasant but tend to be either too fast or slow, the eagerly jogging 101bpm 'Two Can Make It' hitting a happy medium.

GEORGE BENSON: 'Turn Your Love Around' (Warner Bros K 12in). Excellent brosky tripping 103bpm 7in jogging jittery throbber with brassy pent-up climaxes and nice background piano, grate with Dukes, 'G.O. Shake' (Arista ARIST 12427). Their old jitter and jiggle get swamped by the bustling activity of this Michael Jackson - style 113 - 121bpm 12in pounder, with just one simple thudding track to remind us of their real power. . . not that the result here is weak.

JOE JACKSON: 'Put Up To The Bumper (Remix)' (Island 12WIP 6738). Although sadly not the dynamite Discomet remix, this largely instrumental new 108-110-110-113-120bpm 12in groove is in its own right, and more programmable than the complex strasse 85/131bpm 'Walking In The Rain' plusgide.

PHYLIS HYMAN: 'Tonight You And Me' (Arista ARIST 12444). Jolly somewhat canco - shuffling 114bpm 12in skipper soaringly sooted, with good chance of radio acceptance although already issued on 12in as part of her last three - tracker.

ERIC MERCURY: 'Gimme A Call Sometimes' (Capitol CL 216). Cleanly bumping huskily sung classie 115-116bpm 7in soul driver with subtle instrumentation, serviced on promo - only US 12in.

ENIGMA: 'Summer Groovin'' (Creole CR 16). Excellent 128bpm 7in medley of every Wally's favourite Eurodisco hits, ideal for parties and evidently on 12in too. **SHOWSTOPPERS '81**: 'The (Disco) Sound Of Music' (Whisper T WSP 165). Hilariously accurate impression of Julie Andrews and her ilk over the top can be taken as a satirical 125bpm 7in medley or as a straight send-up - either way it works, and should be great Mo'Fun (also evidently on 12in).

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UK SINGLES

| THIS WEEK | LAST WEEK | WEEK IN CHART | Week ending 31/10/81 |
|-----------|-----------|---------------|--|
| 1 | 1 | | (7) IT'S MY PARTY, Dave Stewart/Barbara Gaskin, Silt/Bruton |
| 2 | 3 | | (8) HAPPY BIRTHDAY, Altered Images, Epic |
| 3 | 2 | | (9) O SUPERMAN, Laurie Anderson, Warner Bros |
| 4 | 7 | | (10) ABSOLUTE BEGINNERS, Jam, Polydor |
| 5 | 3 | | (11) BIRDIE SONG, Twista, RPT |
| 6 | 27 | | (12) EVERY LITTLE THING SHE DOES, Police, A&M |
| 7 | 4 | | (13) THUNDER IN THE MOUNTAINS, Toyah, Salsal |
| 8 | 3 | | (14) GOOD YEAR FOR THE ROSES, Elvis Costello, F Beat |
| 9 | 19 | | (15) LABELLED WITH LOVE, Squeeze, A&M |
| 10 | 18 | | (16) IT'S RAINING, Shakin' Stevens, Epic |
| 11 | 6 | | (17) OPEN YOUR HEART, Human League, Virgin |
| 12 | 16 | | (18) LET'S HANG ON, Barry Manilow, Arista |
| 13 | 10 | | (19) HOLD ME, B A Robertson/Maggie Bell, Swansong |
| 14 | 29 | | (20) WHEN SHE WAS MY GIRL, Four Tops, Casablanca |
| 15 | 1 | | (21) UNDER YOUR THUMB, Godley & Creme, Polydor |
| 16 | 11 | | (22) WALKIN' IN THE SUNSHINE, Bad Manners, Magnet |
| 17 | 12 | | (23) JUST CAN'T GET ENOUGH, Depeche Mode, Mute |
| 18 | 13 | | (24) TONIGHT I'M YOURS, Rod Stewart, Riva |
| 19 | 28 | | (25) SHUT UP, Madness, Silt |
| 20 | 13 | | (26) HANDS UP (GIVE ME YOUR HEART), Ottawan, Carera |
| 21 | 36 | | (27) JOAN OF ARC, Orchestral Manoeuvres In The Dark, Dindisc |
| 22 | 26 | | (28) WHEN YOU WERE SWEET SIXTEEN, Furys, Ritz |
| 23 | 14 | | (29) PRINCE CHARMING, Adam & The Ants, CBS |
| 24 | 21 | | (30) QUIET LIFE, Japan, Hansa/Ariola |
| 25 | 17 | | (31) ENDLESS LOVE, Diana Ross/Lionel Richie, Motown |
| 26 | 23 | | (32) INVISIBLE SUN, Police, A&M |
| 27 | 24 | | (33) MAD EYED SCREAMER, Creatures, Polydor |
| 28 | 22 | | (34) TAINTED LOVE, Soft Cell, Bizarre |
| 29 | 49 | | (35) PHYSICAL, Olivia Newton-John, EMI |
| 30 | 25 | | (36) PRETEND, Arvin Stardust, Silt |
| 31 | 32 | | (37) DEAD CITIES, Exploited, Secret |
| 32 | 25 | | (38) SOUVENIR, Orchestral Manoeuvres In The Dark, Dindisc |
| 33 | — | | (39) BEGIN THE BEGUINE (VOLVER A EMPZEA), Julo Iglesias, CBS |
| 34 | — | | RUSH LIVE (TOM SAWYER), Rush, Exit |
| 35 | 37 | | (40) LOCK UP YOUR DAUGHTERS, Slade, RCA |
| 36 | 31 | | (41) NIGHTMARE, Gillan, Virgin |
| 37 | 50 | | (42) TWILIGHT, Electric Light Orchestra, Jet |
| 38 | 52 | | (43) LOVE ME TONIGHT, Trevor Walters, Magnet |
| 39 | 39 | | (44) AND THEN SHE KISSED ME, Gary Glitter, Bell |
| 40 | 66 | | (45) FAVOURITE SHIRTS, Haircut One Hundred, Arista |
| 41 | 38 | | (46) ORIGINAL BIRD DANCE, Electronics, Polydor |
| 42 | 48 | | (47) FLAME TREES OF THIKA, Video Symphonics, EMI |
| 43 | 21 | | (48) YOU GOT THE FLOOR, Arthur Adams, RCA |
| 44 | 46 | | (49) CHARLOTTE SOMETIMES, The Cars, Fiction |
| 45 | 48 | | (50) STARTURN ON 45 (PINTS), Starturn, V Tone |
| 46 | 47 | | (51) PLATINUM POP, This Year's Blonde, Creole |
| 47 | 72 | | (52) HOOKED ON CAN CAN, Royal Philharmonic Orchestra, RCA |
| 48 | 34 | | (53) YOU'LL NEVER KNOW, Hi Glesse, Epic |
| 49 | 71 | | (54) HOLLYWOOD NIGHTS, Bob Seger & The Silver Bullet Band, Capitol |
| 50 | 58 | | (55) MYSTERY GIRL, Dukas, WEA |
| 51 | 33 | | (56) SLOW HAND, Pointer Sisters, Planet |
| 52 | 60 | | (57) NEVER MY LOVE, Sugar Minott, RCA |
| 53 | — | | KEEP IT DARK, Genesis, Charisma |
| 54 | 30 | | (58) IN & OUT OF LOVE, Imagination, R&B |
| 55 | 48 | | (59) JUKE BOX HERO, Foreigner, Atlantic |
| 56 | 64 | | (60) LOVE HAS COME AROUND/LOVING YOU, Donald Byrd, Elektra |
| 57 | 64 | | (61) DO YOU KNOW, Secret Affair, I Spy |
| 58 | 42 | | (62) PASSIONATE FRIEND, Teardrop Explodes, Mercury |
| 59 | 35 | | (63) SO THIS IS ROMANCE, Linn, Chrysalis |
| 60 | — | | IT'S ONLY LOVE, Gary US Bonds, EMI-America |
| 61 | 55 | | (64) GLORIA, U2, Island |
| 62 | 56 | | (65) ARTHUR'S THEME (BEST THAT YOU CAN DO), Christopher Cross, Warner Bros |
| 63 | — | | I CAN'T TURN AWAY, Savannah, R&B |
| 64 | 67 | | (66) NEVER AGAIN, Discharge, Clay |
| 65 | 59 | | (67) IF YOU WANT MY LOVIN', Evelyn King, RCA |
| 66 | 41 | | (68) JUST ANOTHER BROKEN HEART, Sheena Easton, EMI |
| 67 | 93 | | (69) LOVE ACTION I BELIEVE IN LOVE, Human League, Virgin |
| 68 | 44 | | (70) HAND HELD IN BLACK & WHITE, Dollar, WEA |
| 69 | — | | SECRET COMBINATION, Randy Crawford, Warner Bros |
| 70 | — | | PRECESION/EVERYTHING'S GONE GREEN, New Order, Factory |
| 71 | — | | YES TONIGHT JOSEPHINE, Jata, EMI |
| 72 | — | | TEARS ARE NOT ENOUGH, ARC, Nautron |
| 73 | — | | PRINCESS OF THE NIGHT, Saxon, Carera |
| 74 | — | | STEPPING OUT, Kool and the Gang, Delta |
| 75 | 75 | | (71) DON'T DO THAT, Young & Woody Band, Bronze |

BREAKERS

ANGELS OF DEATH, Hawkwind, RCA RCA 127
 CHIHUAHUA, Bow Wow Wow, RCA RCA 144
 COME BACK SUZANNAH, Suzi Wyman, A&M AMS 872
 DON'T RUN AWAY, Est At Jose, Goldfinger FAT 1
 EUROPEAN MAN, Landscap, EDM EDM 1
 JAH LOVE, Weapon Of Peace, Salsal, SAFE 30
 LETS GROOVE, Earth Wind & Fire, CBS CBSA 1670
 LITTLE GIRL, Aneta, Hansa Ariola Hansa 4
 L.O.V.E. Orange Juice, Polydor POP 367
 LOVE HURTS, Gigi Garner, Runaway RUN 2
 THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Fun Boy Three, Chrysalis CHS 2367
 PENTHOUSE & PAVEMENT, Heaven 17, Virgin VS 425
 ROSE ROYCE EXPRESS, Rose Royce, Warner Brothers K 17975
 SAVE ME, Helen Reddy, MCA MCA 714
 SIGN OF THE TIMES, Bob James, CBS CBS A 1002
 STACKS OF SOUL, Atlantics, Blue Meanies MEAN 5
 STARCHILD, Level 42, Polydor POP 343
 SUNNY DAY, Pig Bag, Pig Bag BAG Y12
 TARGET FOR LIFE, Our Daughter's Wedding, EMI America EA 129
 TELECOMMUNICATIONS, Flock of Seagulls, Jive JIVE 4
 THAT'S THE WAY IT IS, Graham Bonnet, Vertigo VER 4
 THE JAM WAS MOVING, Debbie Harry, Chrysalis CHS 2554
 WHO'S CRYING NOW, Journey, CBS CBS A 1687
 WORKING IN A COAL MINE, Devo, Virgin VS 457
 YOU DON'T BELIEVE ME, Stray Cats SCAT 4

RECORD MIRROR



BLONDIE: straight in at No 4



RUSH: straight in the singles chart at No 34

25 FAST MOVERS

SINGLES
 * Platinum (one million sales)
 * Gold (500,000 sales)
 * Silver (250,000 sales)

ALBUMS
 * Platinum (£1 million sales)
 * Gold (£100,000 sales)
 * Silver (£50,000 sales)

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Star Choice



JOANNE OF THE HUMAN LEAGUE

POP MUZIK — M. Brings back memories of my first holiday alone.
 STARMAN — DAVID BOWIE. Because I'd like to fly away in a spaceship.
 SUZANNE — LEONARD COHEN. To listen to when I'm in a quiet mood.
 OOD FOR CATS — SQUEEZE. Reminds me of a certain disco.
 MANDY — BARRY MANILOW. Because I sort him away.
 SUNDAY GIRL — BLONDIE. A fantastic party.
 FOR YOUR EYES ONLY — SHEENA EASTON. I wish I could sing like her!
 DREAMER — SUPERTRAMP. Reminds me of someone who was special.
 EUROPEAN SONS — JAPAN. Thinks OK!
 LOVE STORY — ANDY WILLIAMS. Because I loved the film.

UK ALBUMS

| THIS WEEK | LAST WEEK | WEEK IN CHART | Week ending 31/10/81 |
|-----------|-----------|---------------|---|
| 1 | 2 | | (2) DARE, Human League, Virgin |
| 2 | 3 | | (7) SHAKY, Shakin' Stevens, Epic |
| 3 | 1 | | (4) GHOST IN THE MACHINE, Police, A&M |
| 4 | — | | BEST OF BLONDIE, Blondie, Chrysalis |
| 5 | 8 | | (3) HEDGEHOG SANDWICH, Not the 9 O'Clock News, BBC |
| 6 | 6 | | (7) HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-Tel |
| 7 | — | | (5) IF I SHOULD LOVE AGAIN, Barry Manilow, Arista |
| 8 | — | | ALMOST BLUE, Elvis Costello, F Beat |
| 9 | 4 | | (7) SUPER HITS 1 & 2, Various, Ronco |
| 10 | 13 | | (4) LOVE IS... Various, K-Tel |
| 11 | 5 | | (3) STILL, Jay Division, Factory |
| 12 | 11 | | (4) MADNESS 7, Madness, Silt |
| 13 | 7 | | (2) OCTOBER, U2, Island |
| 14 | 10 | | (5) ABACAB, Genesis, Charisma |
| 15 | 17 | | (7) CELEBRATION, Johnny Mathis, CBS |
| 16 | 14 | | (5) DENIM & LEATHER, Saxon, Carera |
| 17 | — | | (14) ROCK CLASSICS, LSO/Royal Choral Society, K-Tel |
| 18 | 25 | | (2) GOSH IT'S BAD MANNERS, Bad Manners, Magnet |
| 19 | 42 | | (2) SONIC ATTACK, Hawkwind, RCA |
| 20 | 12 | | (8) DEADRINGER, Meatloaf, Epic/Cleveland |
| 21 | 38 | | (3) MONSTER TRACKS, Various, Polygram |
| 22 | 24 | | (2) BODY TALK, Imagination, R&B |
| 23 | 19 | | (7) BEAT THE CARROTT, Jasper Carrott, DJM |
| 24 | 11 | | (8) TATTOO YOU, Rolling Stones, Rolling Stones |
| 25 | 28 | | (13) SAT OUT OF HELL, Meatloaf, Epic/Cleveland |
| 26 | 34 | | (7) HAPPY BIRTHDAY, Altered Images, Epic/Cleveland |
| 27 | 18 | | (53) MAKIN' MOVIES, Dire Straits, Vertigo |
| 28 | 16 | | (8) WIRED FOR SOUND, Cliff Richard, EMI |
| 29 | 30 | | (25) SECRET COMBINATION, Randy Crawford, Warner Bros |
| 30 | 33 | | (2) MASK, Bauhaus, Beggars Banquet |
| 31 | 29 | | (3) ISMISM, Godley & Creme, Polydor |
| 32 | 26 | | (2) NO CAUSE FOR CONCERN, Bow Wow Wow, RCA |
| 33 | 32 | | (2) SEE JUNGLE, SEE JUNGLE, Bow Wow Wow, RCA |
| 34 | 49 | | (5) THE PLATINUM ALBUM, Various, K-Tel |
| 35 | 27 | | (16) LOVE SONGS, Cliff Richard, EMI |
| 36 | 21 | | (12) TIME, Electric Light Orchestra, Jet |
| 37 | 31 | | (23) ANTHEM, Toyah, Salsal |
| 38 | 44 | | (5) DURAN DURAN, Duran Duran, EMI |
| 39 | 22 | | (5) VERY BEST OF ANNE MURRAY, Anne Murray, Capitol |
| 40 | — | | GO AHEAD, Linn, Chrysalis |
| 41 | 43 | | (6) ASSEMBLAGE, Japan, Hansa/Ariola |
| 42 | 22 | | (7) RAGE IN EDEN, Ultravox, Chrysalis |
| 43 | 40 | | (4) PRESENT ARMS IN DUB, UB40, Dep International |
| 44 | 36 | | (3) EAST SIDE STORY, Squeeze, A&M |
| 45 | 41 | | (48) KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS |
| 46 | 45 | | (7) CHRISTOPHER CROSS, Christopher Cross, Warner Bros |
| 47 | 51 | | (46) JAZZ SINGER, Neil Diamond, Capitol |
| 48 | 80 | | (2) COUNTRY SUNRISE/COUNTRY SUNSET, Various, Ronco |
| 49 | 25 | | (9) PENTHOUSE & PAVEMENT, Heaven 17, Virgin |
| 50 | 34 | | (8) WALK UNDER LADDERS, Jean Armstrong, A&M |
| 51 | 42 | | (2) YOU ARE WHAT YOU IS, Frank Zappa, CBS |
| 52 | 46 | | (7) HITS RIGHT UP YOUR STREET, Shadows, Polydor |
| 53 | 30 | | (6) NINE TONIGHT, Bob Seger & The Silver Bullet Band, Capitol |
| 54 | 59 | | (72) WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS |
| 55 | 32 | | (16) BLACK & WHITE, Pointer Sisters, Planet |
| 56 | 25 | | (10) CALIFORNIA DREAMIN', Various, K-Tel |
| 57 | 65 | | (13) RUMOURS, Fleetwood Mac, Warner Bros |
| 58 | 66 | | (16) LEVEL 42, Level 42, Polydor |
| 59 | 34 | | (8) MICHAEL SCHENKER GROUP, Michael Schenker Group, Chrysalis |
| 60 | 84 | | (23) FACE VALUE, Phil Collins, Virgin |
| 61 | 58 | | (2) MANILOW MAGIC, Barry Manilow, Arista |
| 62 | 82 | | (51) HOTTER THAN JULY, Steve Wonder, Motown |
| 63 | 48 | | (23) PRESENT ARMS, UB40, Dep International |
| 64 | 95 | | (13) 4 SYMBOLS, Led Zeppelin, Atlantic |
| 65 | 53 | | (5) THE GARDEN, John Fox, Virgin |
| 66 | 60 | | (25) HI INFIDELITY, Repo Speedwagon, Epic |
| 67 | 85 | | (15) FOUR, Foreigner, Atlantic |
| 68 | 83 | | (3) ROCK UNTIL YOU DROP, Raven, Neat |
| 69 | 77 | | (56) GUILTY, Barbra Streisand, CBS |
| 70 | 47 | | (5) YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI |
| 71 | 81 | | (5) ORGANISATION, Orchestral Manoeuvres In The Dark, Dindisc |
| 72 | 91 | | (2) OLE, Sad Cafe, Polydor |
| 73 | — | | CARRY ON OII Various, Secret |
| 74 | — | | NO SLEEP 'TIL HAMMERSMITH, Motorhead, Bronze |
| 75 | — | | NIGHT FLIGHT, Budgie, Victor |
| 76 | 93 | | (3) DIRE STRAITS, Dire Straits, Vertigo |
| 77 | 62 | | (40) VIENNA, Ultravox, Chrysalis |
| 78 | 68 | | (3) GREG LAKE, Greg Lake, Chrysalis |
| 79 | 79 | | (11) REPRODUCTION, Human League, Virgin |
| 80 | 61 | | (13) TRAVELOGUE, Human League, Virgin |
| 81 | 67 | | (3) DANGEROUS ACQUAINTANCES, Marianne Faithfull, Island |
| 82 | 67 | | (12) BELLA DONNA, Stevie Nicks, WEA |
| 83 | 83 | | (14) 29 GOLDEN GREATS, Beach Boys, Capitol |
| 84 | 72 | | (3) ITCHY FEET, Blues Band, Arista |
| 85 | — | | PHYSICAL, Olivia Newton-John, EMI |
| 86 | — | | (5) GLORIOUS FOOL, John Martyn, Gaffin |
| 87 | 84 | | (2) IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC, Atlantic |
| 88 | — | | OR HOOK'S GREATEST HITS, Dr Hook, Capitol |
| 89 | 86 | | (4) DISCIPLINE, King Crimson, EG/Polydor |
| 90 | — | | BACK IN BLACK, AC/DC, Atlantic |
| 91 | — | | ABSOLUTELY, Madness, Silt |
| 92 | 88 | | (13) BEATLE BALLADS, Beatles, Parlophone |
| 93 | 55 | | (4) LORD UPMINSTER, Ian Dury, Polydor |
| 94 | 76 | | (4) MOTORHEAD, Motorhead, Ace |
| 95 | 70 | | (8) DANCE, Gary Numan, Beggars Banquet |
| 96 | 70 | | (2) NIGHT CLUBBING, Grace Jones, Island |
| 97 | 74 | | (8) ANGELIC UPSTARTS, Angelic Upstarts, Zonophone |
| 98 | — | | SONGS OF THE VALLEYS, London Welsh Male Voice Choir, K-Tel |
| 99 | 71 | | (12) PRETENDERS II, Pretenders, Real |
| 100 | 89 | | (55) SINGING OFF, UB40, Graduate |



PUZZLES

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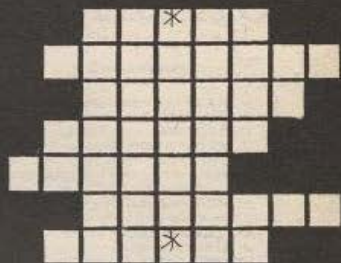
US ALBUMS

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

US SINGLES

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

POP-A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column reveals Alvin's preference. Remember the clues aren't in the correct order. You have to decide what the right order is.

Dan got together with Reg, and John had an allotment (6)
Country where you'd enjoy a quiet life (5)
See sign! What it says sounds gibberish, despite Phil (7)
Pedro Hat explodes for Julian (8)
Fetch ye gold, yelled Creme's mate (5)
T.E. West cunningly disguised bird dancers (6)
In the yus you'll spot a quiet sort of madness (4,2)

X-WORD



ACROSS

- 1 The Dude (5,5)
- 5 & 24 Down Hicks from the Sticks group (5,1,1,1)
- 7 Nashville's latest recruit (5,8)
- 8 Ben E. Rivers (4)
- 9 Dan Hartman hit from 1975 (7,5)
- 11 Bowie (4,4,8)
- 15 The Beatles Ms Rigby (7)
- 18 Gary sounds a bit fragile (2,3,3)
- 21 The Small Faces soldier (3)
- 22 Bauhaus LP (4)
- 23 Metal Mike Oldfield was made of (8)
- 25 Kims Hollywood hit (5,3,4)

DOWN

- 1 1979, Rockpile hit (5,2,5)
- 2 Heat source that can't be seen (9,3)
- 3 Partridge Family leader (7)
- 4 Early Stones hit (2,4,4)
- 5 He had to say he loved you in a song (5)
- 6 Remember the group that gave us The Bump (3)
- 10 Iggy's power (3)
- 12 Everybody's Got To Learn Sometimes has been their biggest hit to date (5)
- 13 When Lene had nowhere to call home (9)
- 14 Nightmares group (5)
- 15 Classical or North Sea (3)
- 17 Monkee who travelled to Rio (7)
- 18 John and Olivia's night's (6)
- 20 Hollies hit from 1963 (4)
- 24 See 5 Across

SOLUTION TO LAST WEEK'S X-WORD

ACROSS

- 1 Lionel Richie, 5 Virginia Plain, 8 Sgt Rock, 10 Air, 11 Top Of The Pops, 14 Otis, 15 Enola Gay, 17 Scott, 19 Rock, 20 Riot, 21 Treason.

DOWN

- 1 Love Action, 2 Exit, 3 Black Rose, 4 Anesa, 6 Reo Speedwagon, 7 Its A Heartache, 9 If Not You, 12 Paul Jones, 13 Soft Cell, 16 Stiff, 18 Fire.

SOLUTION TO LAST WEEK'S POPAGRAM (in order of puzzle)

Supremes, Commodores, Four Tops, Diana Ross, Stevie Wonder, Marvin Gaye.
DOWN
Motown.

LAST WEEK'S WINNER: Ric Warner, 1 Howard Close, Watford, Herts.

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

Name

Address

US SOUL

- 1 NEVER TOO MUCH, Luther Vandross, Epic
- 2 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 3 I HEARD IT THROUGH THE GRAPEVINE, Roger, Warner Bros
- 4 ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- 5 TAKE MY HEART, Kool & The Gang, De-Lite
- 6 LOVE ALL THE HURT AWAY, Aretha Franklin And George Benson, Arista
- 7 GET IT UP, The Time, Warner Bros
- 8 CONTROVERSY, Prince, Warner Bros
- 9 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
- 10 I CAN'T LIVE WITHOUT YOUR LOVE, Teddy Pendergrass, PIR
- 11 LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
- 12 SNAP SHOT, Slave, Colillion
- 13 BEFORE I LET GO, Maze Featuring Frankie Beverly, Capitol
- 14 - OH, NO, The Commodores, Motown
- 15 LOVE HAS COME AROUND, Donald Byrd And 125th Street, N.Y.C., Elektra
- 16 JUST ONCE, Quincy Jones, Featuring James Ingram, A&M
- 17 SHE DON'T LET NOBODY, Curtis Mayfield, Boardwalk
- 18 LET'S DANCE, West Street Mob, Sugar Hill
- 19 - STAY AWAKE, Ronnie Laws, Liberty
- 20 - THIS KIND OF LOVIN', The Whispers, Solar

US DISCO

- 2 ENERGY/I WANNA TAKE YOU HOME, Patrick Cowley, Fusion
- 1 DO YOU LOVE ME, Patti Austin, Qwest/Warner Bros
- 3 CONTROVERSY, Prince, Warner Bros
- 4 LOVE HAS COME AROUND, Donald Byrd & 125th Street, N.Y.C.
- 5 LET'S START IT DANCE AGAIN, Bohannon Featuring Dr. Perri Johnson, Phase II
- 6 YOU'RE THE ONE/DISCO KICKS, Boystown Gang, Moby Dick Records
- 7 4 NEVER TOO MUCH, Luther Vandross, Epic
- 8 ZULU, The Quich, Pavilion
- 9 WALKING INTO SUNSHINE, Central Line, Mercury
- 10 HUPENIDI MUZIKI WANGUZI, K.I.D., Sem
- 11 OUR LIPS ARE SEALED, GoGo's, I.R.S.
- 12 MOKEY MONY, Billy Idol, Chrysalis
- 13 9 A LITTLE BIT OF JAZZ, Nick Straker, Prelude
- 14 START ME UP, Rolling Stones, Rolling Stones/Atlantic
- 15 CAN YOU MOVE, Modern Romance, Atlantic
- 16 - FUNKY SENSATION/HAVE A GOOD TIME, Gwen McRay, Atlantic
- 17 - MAGIC NUMBER, Harbie Hancock, Columbia
- 18 - WORDY RAPPIN'HOOD, Tom Tom Club, Sire/Warner Bros
- 19 12 DANCIN' THE NIGHT AWAY, Voggue, Atlantic
- 20 - THIS KIND OF LOVIN', The Whispers, Solar/RCA

HEAVY METAL

- 1 AM I EVIL, Diamond Head, from 'Lightning To The Nations', Demo
- 2 CRANK IT UP, The Rods, from 'The Rods', LP, Arista Import
- 3 PRINCESS OF THE NIGHT, Saxon, from 'Denim 'N' Leather', Carrere
- 4 I HAD YOU FIRST, Rose Tattoo, B-side, 45, Carrere
- 5 LOVE WAVE, Air Raid, from 'Air Raid' LP, 20th Century Fox
- 6 ROCK HARD, The Rods, from 'The Rods', LP, Arista Import
- 7 THE PRINCE, Diamond Head, from 'Lightning To The Nations', Demo
- 8 BREAK IT UP, Foreigner, from '4', Atlantic
- 9 PURPLE HAZE, Frank Marino, 12" 45, Epic
- 10 CAN'T HAPPEN HERE, Rainbow, 45, Polydor
- 11 NIGHTMARE, Ian Gillan Band, 45, Virgin
- 12 BREAKER, The Handsome Maids, 45, Demo
- 13 START TO LIVE, Atomic Rooster, 12" 45, Polydor
- 14 ROUGH 'N' READY, Saxon, from 'Denim 'N' Leather', Carrere
- 15 THE RIPPER, Judas Priest, 12" 45, Gull
- 16 KILLER ON THE LOOSE, Thin Lizzy, 45, Phonogram
- 17 TYGER BAY, The Tygers of Pan Tang, from 'Spell Bound', Demo
- 18 LITTLE BIT OF LOVE, Free, 45, Island
- 19 HOLE IN THE SKY, Black Sabbath, 45, Nems
- 20 FEEL LIKE MAKIN' LOVE, Bad Company, 45, Island

Compiled by: The Tynesider, Tuesday Rock Club, Saltwell Road, Gateshead, Tyne & Wear

IMPORTS

- 1 INSIDE YOU, Isley Brothers, T Nel, (America)
- 2 VERY BEST OF CREEDENCE CLEARWATER REVIVAL, K Tel, (Spain)
- 3 SHOWTIME, Slave, Culliton, (America)
- 4 ROCK AND GROOVE, Bunny Walker, Solomonie, (Jamaica)
- 5 DEAL IT OUT, Tom Fogarty, Fantasy, (America)
- 6 WE AND YOU, The Chi-Lites, 20th Century, (America)
- 7 BOB WELSH, Bob Welch, RCA, (America)
- 8 ELTON JOHN/LENNON, DJM, (Spain)
- 9 ALL TIME GREATEST HITS, Diana Ross, Motown, (America)
- 10 BEWARE, Barry White, Unlimited Gold, (America)
- 11 ROCK 'N' ROLL ADULT, Garland Jeffries, Epic, (America)
- 12 ROUND TRIP, The Knack, Capitol, (America)
- 13 MORE, Melba Moore, Capitol, (America)
- 14 RIX, Avril Lee, Atlantic, (America)
- 15 THE YOUNG ONES, Cliff Richard, EMI, (Holland)
- 16 INCOGNITO, Amanda Lear, Ariola, (Germany)
- 17 SPLASH, Freddie Hubbard, Fantasy, (America)
- 18 HAPPILY EVER AFTER, The Cure, A&M, (America)
- 19 EPIODES, Mike Oldfield, Virgin, (France)
- 20 I'VE GOT THE ROCK 'N' ROLL AGAIN, The Joe Perry Project, Columbia

Compiled by: HMV, Oxford Street, London W1.

ROCK 'N' ROLL

SINGLES:

- 1 SHAKY SINGS ELVIS, EP, Shakin' Stevens, Solid Gold
- 2 MY MAN, Dolly Cooper, Ace
- 3 RAINY DAY SUNSHINE, Gene Vincent, Magnum Force
- 4 SATURDAY NIGHT SPECIAL, Sundown Playboys, Apple
- 5 THE TRAIN KEPT A ROLLIN', Tiny Bradshaw, Gusto
- 6 AIN'T GOT A THING, Sunny Burgess, Charts
- 7 NEW ORLEANS/QUARTER TO THREE, US Bonds, Ensign
- 8 PARALISED, Legendary Stardust Cowboy, Mercury
- 9 HARBOUR LIGHTS, Elvis Presley, RCA
- 10 WASH MACHINE BOOGIE, Echo Valley Boys, Rollercoaster

PICK TO CLICK: BSA, Steve Gibbons, RCA

ALBUMS:

- 1 MILLION DOLLAR QUARTET, Elvis & Jerry Lee, Sun
- 2 THE GREAT BRITISH ROCK 'N' ROLL VOL 2, Various, International
- 3 KEEP ON COMING, Flying Saucers, Charly
- 4 SOLID GOLD, Jackie Wilson, Brunswick
- 5 THE SPARKLETONES, Joe Bennett and the Sparkletones, Paris
- 6 ROCK 'N' ROLL, Bobby Darin, Bette
- 7 ROCK 'N' ROLL, Ruth Brown, Atlantic
- 8 ROCKABILLY IN PARIS, Crazy Carny, Big Beat/Magnum Force
- 9 A LEGEND, Shakin' Stevens, EMI
- 10 GOON SHOW CLASSICS VOL 3, BBC

PICK TO CLICK: THE BOP THEY COULDN'T STOP, Gene Vincent, Magnum Force

Compiled by: ROLLERCOASTER RECORDS, PO Box 18F, Chessington, Surrey.

READER'S CHART

WE ASKED for your chart suggestions, and this week it's a Transport Chart:

- 1 UNDERPASS, John Foxx
- 2 ONE DAY I'LL FLY AWAY, Randy Crawford
- 3 YELLOW TAXI, Joni Mitchell
- 4 SAILING, Rod Stewart
- 5 WALKING ON THIS ICE, Yoko Ono
- 6 CARS, Gary Numan
- 7 BICYCLE RACE, Queen
- 8 MIDNIGHT TRAIN TO GEORGIA, Gladys Knight
- 9 WALK RIGHT NOW, Jacksons
- 10 BOAT ON THE RIVER, Boney M

Chart suggested and compiled by: Alison Binney, Sykes House, West Yorks, and a 15 record token goes to her. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 40 Long Acree, London W2 (postcards only please).

NIGHTCLUBBING

- 1 BEDSITTER, Soft Cell, 12", Bizarra
- 2 MASOCHISM TANGÓ, Tom Lehrer, 18", LP, Decca
- 3 DO OR DIE/DON'T YOU WANT ME (from the LP 'Dare'), Human League, Virgin
- 4 DAY TRIPPER, Sergio Mendes and Brazil 66 LP, A&M
- 5 LAND OF A THOUSAND DANCES, Wilson Pickett, 7", Atlantic
- 6 DYNAMO BEAT/DREAM GAMES, Shock, 12", RCA
- 7 TORCH SONGS FOR THE HEROINE, Peter Godwin, 7", Polydor
- 8 STEPPIN' OUT, Kool and the Gang, 12", Da-Lite
- 9 SHE'S A WOMAN, The Beatles, 7", Parlophone
- 10 POCCORN, Hot Butter, 7", Pye
- 11 CHIHUAHUA, Bow Wow Wow, 12", RCA
- 12 MY FRIEND JACK, Boney M, 7", Hansa Import
- 13 GENIUS OF LOVE, Tom Tom Club, 12", Island
- 14 TANGO DELLA GELOSIA (from the LP 'Damsons Le Tango'), Adel Valentine at Son Orchestra LP, Mode
- 15 LIVE AT CROCS 17.12.81, Bollock Brothers Tape

Compiled by: DAVE ARCHER, KAREBA, 73 Conduit Street (off Regent Street), London W1. (Saturday nights).

REGGAE

- 1 HAVE YOU EVER, Denis Brown, Powerhouse
- 2 MR WALKER, Hugh Griffiths, Art & Craft
- 3 IN A RUB A DUB, Sugar Minott, Black Roots
- 4 LOVE ME TONITE, Trevor Walters, Hal
- 5 NEVER MY LOVE, Sugar Minott, RCA
- 6 FANTASY TIME, Mighty Diamonds, Joe Gibbs Label
- 7 FATTY BUM BUM, Ranking Dread, Greensleeves
- 8 DON'T EVER LEAVE, Marcia Griffiths, Sheba
- 9 ONE JAN, Rita Marley, Tuff Gon
- 10 SHOW ME SOME LOVE, One Blood, NK Records
- 11 I WANT TO MAKE IT WITH YOU, Gene Adebambo, Third World
- 12 TRUE LOVING, Alton Ellis, Fashion
- 13 CHIP IN, Wayne Jarrett, Greensleeves
- 14 BEST GIRL, Black Stallion, Inner City
- 15 PHONE LINE, Mystic Harmony, SS Music
- 16 IF LEAVING ME IS EASY, Light Charmers, Radio Active
- 17 WAITING, Simple City, King & City
- 18 ENTERTAINMENT, Tristen Palmer, Greensleeves
- 19 USE ME, Diana, Silver Camel
- 20 DREAMING OF YOUR LOVE, Saffrice, S&G Records

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

VIDEO

- 1 (4) Rock Flashback — Deep Purple, Distributor: BBC 3M
- 2 (1) Toyah At The Rainbow, BBC 3M
- 3 (—) Queen: Greatest Hits, EMI
- 4 (2) Pink Floyd Live At Pompeii, Spectrum
- 5 (3) ELO Live in Concert, VCL
- 6 (9) Rod Stewart in L.A., Warner Bros
- 7 (8) Silpsream — Jethro Tull, Chrysalis
- 8 (9) Elton John in Central Park, VCL
- 9 (7) Thin Lizzy — Live & Dangerous, VCL
- 10 (13) Santana & Taj Mahal, VCL
- 11 (8) Elvis Presley — King of Rock 'n' Roll, World of Video 2000
- 12 (17) Gary Numan — The Touring Principle '79, Warner Bros
- 13 (10) Stamping Ground (Pink Floyd/Various Artists), Intevision
- 14 (12) Elvis in Hawaii, Mountain View
- 15 (19) Motorhead, Spectrum
- 16 (11) Jazz On A Summer's Day — Various Artists, Hikon
- 17 (14) Blondie — Eat To The Beat, Chrysalis
- 18 (20) The Best of Judy Garland, World of Video 2000
- 19 (16) Streisand in Concert, World of Video 2000
- 20 (15) Woodstock, Warner Bros

Compiled by: HMV, Oxford Street, London W1

CHART FILE



GLENN MILLER: in one of the first American charts

A COUPLE of interesting queries to kick off with this week. The first is from Chris Miller of Poole who wants to know when Billboard first published a chart. The answer to this rather simple question is more complex than you might think. Billboard was established in 1894, and started listing 'Sheet Music Best Sellers' in the early 1900s. By the late twenties the magazine was also carrying a 'list of songs with most radio plays' which was quickly followed by 'records most popular on music machines (jukeboxes)', but the first record sales chart did not appear until 20th July 1940. It was initially based on reports of the week's 10 best-selling singles from each of about 40 shops throughout the USA. The first, historic chart which emerged from the collation of these reports was I'll Never Smile Again - Tommy Dorsey. 2 The Grease And 1 - Jimmy Dorsey. 3 Imagination - Glenn Miller. 4 Playmates - Kay Kyser. 5 Fools Rush In - Glenn Miller. 6 Where Was I? - Charlie Barnet. 7 Pennsylvania 6-5000 - Glenn Miller. 8 Imagination - Tommy Dorsey. 9 Sierra Sue - Bing Crosby. 10 Make Believe Island - Mitchell Ayres.

Syd Robinson from Skeinnersdale also a query regarding the American singles chart; specifically he wants Chartfile to list the singles which have debuted at No 1 in Billboard. Technically, Tommy Dorsey's 'I'll Never Smile Again', mentioned above, made its debut at No 1 since it topped the first ever singles chart but apart from that no record has ever managed to reach No 1 on its first week in the chart and only two, Sheb Wooley's 'Purple People Eater' (1958) and the Beatles' 'Can't Buy Me Love' (1964) have done so in their second week on the chart. Since Billboard extended its chart to 100 in 1955 the following records rank as the highest newcomers to the chart; No. 4 'Let It Be' - Beatles (21 March 1970), No. 7 'Purple People Eater' - Sheb Wooley (24 May 1958), 'Wear My Ring Around Your Neck' - Elvis Presley (12 April 1958), No. 10 'Hey Jude' - Beatles (14 September 1968), 'Get Back' - Beatles (10 May 1969), No. 12 'Love Me Tender' - Elvis Presley (10 October 1956) and 'Mrs Brown You've Got A Lovely Daughter' - Herman's Hermits (17 April 1965). Since 1975 the Bee Gees' 'Tragedy' is the highest new entry, at No. 29 on 10 February 1979. Mr Robinson supplements his query with a mention of the Fureys' hit 'When You Were Sweet Sixteen' which he remembers by Perry Como in the late forties or early fifties, can you confirm? I certainly can. Perry's version was an American hit in 1947, reaching No. 2. Britain, of course, had no charts at the time but the record was also very popular here.

Cole Porter's 1935 composition 'Begin The Beguine' is the first British hit for Spaniard Julio Iglesias. Iglesias sells most of his records in Latin America, Spain (naturally), Holland and Belgium. Last year he was the 40th most successful recording act in Europe according to TROS Radio's 'Europarade'.

The massed Barry Manilows found on the beaked one's latest single 'Let's Hang On' were evidently the result of many days hard work and 24 vocal overdubs from Manilow. Personally, I don't know why he bothered...

Worried by the sluggish progress of Shakin' Stevens' dreary 'It's Raining', CBS has rushed out a severely limited and unannounced picture disc available, need I tell you, only from handpicked record shops. More generally available are picture discs from Toyah, Moody Blues, the Kinks and who bassist John Entwistle...

Medleymania plumbs new depths with the abysmal 'Star Turn On 45 (Pints)'. I can reveal that the hitherto uncredited vocalist in this dreadful record is ATV Music employee J. Vincent Edwards. 'Star Turn On 45 (Pints)' has made headlines because of its mention of the supposedly fictional Whitley Bay Social Club which, it turns out, actually exists — and its members are none too pleased to hear it being lampooned on vinyl.

J. Vincent Edwards is no stranger to controversy. With Pierre Tubbs he wrote Maxine Nightingale's big hit 'Right Back Where We Started From' and then had to forfeit 50 per cent of the royalties after Stephen 'Nommo King' Jameson pointed out the melodic similarities between it and his very own hit 'Goodbye, Nothing to Say'.

Proving that he can make good records when he wants to, Edwards has recently released an excellent reggae - flavoured single, 'Growing Up Too Young' on Polydor under his own name.

Timi Yuro's 'Hurt' is currently scaling the Dutch Top 10, exactly 20 years after it was a hit in America... ALAN JONES

YESTERYEAR

ONE YEAR AGO (October 25, 1988)

- 1 WOMAN IN LOVE, Barbra Streisand
- 2 DISCO OTISWAN
- 3 DON'T STAND SO CLOSE TO ME, Police
- 4 WHAT YOU'RE PROPOSING, Status Quo
- 5 BAGGY TROUSERS, Madness
- 6 WHEN YOU ASK ABOUT LOVE, Matchbox
- 7 IF YOU'RE LOOKING FOR A WAY OUT, Odyssey
- 8 AND THE BIRDS WERE SINGING, Sweet Peas
- 9 GOTTA PULL MYSELF TOGETHER, Nolano
- 10 LOVE & LOVE, George Benson

FIVE YEARS AGO (October 30, 1978)

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

TEN YEARS AGO (October 30, 1971)

- 1 MAGGIE MAY, Rod Stewart
- 2 TWITCH-QUEEN OF ORLEANS, Redbone
- 3 WEEDEDEE, TWEEDELEUM, Middle Of The Road
- 4 SIMPLE GAMES, The Four Tops
- 5 SULTANA, Titanic
- 6 FOR ALL WE KNOW, Shirley Bassey
- 7 FREEDOM COME, FREEDOM GO, The Fortunes
- 8 YOU'VE GOT A FRIEND, James Taylor
- 9 KEEP ON DANCING, The Bay City Rollers
- 10 TIRED OF BEING ALONE, Al Green

FIFTEEN YEARS AGO (October 29, 1968)

- 1 REACH OUT I'LL BE THERE, The Four Tops
- 2 I CAN'T CONTROL MYSELF, The Troggs
- 3 DISTANT DRUMS, Jim Reeves
- 4 STOP STOP STOP, The Hollies
- 5 WINCHESTER CATHEDRAL, New Vaudeville Band
- 6 BEND IT, Dave Dee, Dozy, Beaky, Nick and Tich
- 7 QUANTAMERA, The Sandpipers
- 8 I'M A BOY, The Who
- 9 NO MILK TODAY, Herman's Hermits
- 10 HAVE YOU SEEN YOUR MOTHER BABY, STANDING IN THE SHADOW, The Rolling Stones

TWENTY YEARS AGO (October 28, 1961)

- 1 WALKIN' BACK TO HAPPINESS, Helen Shapiro
- 2 WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART, Cliff Richard
- 3 WILD WIND, John Leyton
- 4 BUCKLE UP FOR THE BOAT, The Highwaymen
- 5 SUCU SUCU, Laurie Johnson
- 6 YOU'LL ANSWER TO ME, Cleo Laine
- 7 BLESS YOU, Tony Orlando
- 8 HIT THE ROAD JACK, Ray Charles
- 9 MEXICALI ROSE, Karl Denver
- 10 JEALOUSY, Billy Fury

TWENTY FIVE YEARS AGO (October 27, 1963)

- 1 WOMAN IN LOVE, Frankie Laine
- 2 HOW DO YOU DO, Elvis Presley
- 3 LET'S DOWN YOUR ARMS, Anne Shelton
- 4 GIDDY UP A DING DONG, Freddy Bell and The Bell Boys
- 5 JUST WALKING IN THE RAIN, Johnny Ray
- 6 ROCKIN' THROUGH THE RYE, Bill Haley
- 7 ROCK AROUND THE CLOCK, Bill Haley
- 8 WHATEVER WILL BE WILL BE, Doris Day
- 9 WHEN RICO GAVE UP THE RUMBA, Mitchell Torok
- 10 YING TONG SONG, The Goons

UK DISCO

- 1 2 R.R. EXPRESS/LOCK IT DOWN, Rose Royce, Whitfield LP/12in
- 2 1 LOVE HAS COME AROUND/LOVING YOU, Donald Bryd, Elektra 12in
- 3 5 YOU GOT THE FLOOR, Arthur Adams, RCA 12in
- 4 4 MYSTERY GIRL, Datas, WEA 12in
- 5 3 WALKING INTO SUNSHINE, Central Line, Mercury 12in
- 6 15 SIGN OF THE TIMES, Bob James, Tappan Zee 12in
- 7 7 IF YOU WANT MY LOVIN', Evelyn King, R
- 8 6 DO IT ANY WAY YOU WANNA, Mike "T" Joe Thomas, Blue Inc 12in
- 9 13 I HEARD IT THROUGH THE GRAPEVINE/A CHUNK OF SUGAR, Roger, Warner Bros 12in
- 10 11 INCH BY INCH, Sitkars, Epic 12in
- 11 9 SO THIS IS ROMANCE/THE RIO MIX, Linx, Chrysalis 12in
- 12 8 I CAN'T TURN AWAY, Savanna, R&B 12in
- 13 10 SOMETHIN' THAT YOU DO TO ME, T.Life, Arista 12in
- 14 22 WAIT FOR ME/PARTY LITES/SMOKIN'/STEAL YOUR HEART/SNAP SHOT/FUNKIN' TOWN, Slave, US Cotillion LP
- 15 17 YOU'RE GONNA LOSE ME/SISTER *STINE, Freddie Hubbard, Fantasy 12in
- 16 10 HEAVY ON EASY/STAY AWAKE, Ronnie Laws, Liberty 12in
- 17 30 GET DOWN ON IT/TAKE MY HEART, Kool & The Gang, US De-Lite LP
- 18 37 I'M GLAD THAT YOU'RE HERE, Alphonse Mouzon, US PAUSA LP
- 19 23 CAN YOU FEEL IT, Funk Fusion Band, US WMOT 12in
- 20 25 LOVE IN THE FAST LANE, Dynasty, US Solar LP
- 21 24 LET'S START II DANCE AGAIN/LET'S START THE DANCE (REMIX), Bohannon/Dr Perri Johnson, US Phase II 12in
- 22 26 LOVE ME TONIGHT, Trevor Walters, Magnet 12in
- 23 25 I LIKE YOUR LOVIN', Richard 'Dimples' Fields, Epic
- 24 23 HAVIN' FUN WITH LOVE IS GONE/HERMANOS/TAMARAC, Stanley Turrentine, Elektra LP
- 25 46 STEPPIN' OUT, Kool & The Gang, De-Lite 12in
- 26 87 LET'S GROOVE/LADY SUN/YOU ARE A WINNER, Earth Wind & Fire, CBS LP
- 27 41 WHEN SHE WAS MY GIRL, Four Tops, Casablanca 12in
- 28 49 TEE'S HAPPY/HAPPY DAYS, Northend, US Emergency 12in
- 29 - CONTROVERSY, Prince, Warner Bros 12in
- 30 16 WARM WEATHER/BODY MAGIC, Pieces Of A Dream, Elektra LP
- 31 19 EASY/WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros 12in
- 32 27 YOU'RE SUPPOSED TO BE MY FRIEND, Jerome, DJM 12in
- 33 30 DO IT ROGER/SO RUFF SO TUFF/MAXX AXE, Roger, US Warner Bros LP
- 34 86 CAN'T KEEP HOLDING ON, Second Image, Polydor 12in
- 35 26 ME AND YOU, Chi-Lites, 10th Century-Fox/Chi-Sound 12in
- 36 45 GIVE IT TO ME (INSTRUMENTAL), Conquest, US Prelude 12in
- 37 53 HILL STREET BLUES/ENDLESS FLIGHT/VIBRATIONS/DANCE TONIGHT/RETURN TO THE SOURCE, Rodney Franklin, US Columbia LP
- 38 43 TAKE MY LOVE, Melba Moore, EMI America 12in
- 39 12 YOU'LL NEVER KNOW, Hi-Gloss, Epic 12in
- 40 33 THE GENIE/LOVE ME TO DEATH/BABY COME TO ME/EVERY HOME SHOULD HAVE ONE/STOP LOOK LISTEN, Patti Austin, Qwest LP
- 41 48 THIS KIND OF LOVIN', Whispers, Solar 12in
- 42 28 MAMA USED TO SAY, Junior Glescombe, Mercury 12in
- 43 32 I WANNA FEEL YOUR LOVE, Candy Bowman, RCA 12in
- 44 74 ROOF GARDEN/CLOSER TO YOUR LOVE/TEACH ME TONIGHT/BREAKIN' AWAY, Al Jarreau, Warner Bros LP
- 45 21 IN AND OUT OF LOVE, Imagination, R&B 12in
- 46 89 KILIMANJARO, Letta Stubble, US MJS 12in
- 47 76 NIGHTS (FEEL LIKE GETTING DOWN), Billy Ocean, GTO 12in/video
- 48 40 YOU'RE THE BEST, Koolha, RCA 12in
- 49 72 STREET MUSIC (INSTRUMENTAL), Gang Gang, US Sugarscoop 12in
- 50 - BURNIN' UP/SO GOOD SO RIGHT/FLASHBACK, Imagination, R&B
- 51 55 HUPENDI MUZIKI WANGUTI, K.I.D., US SAM 12in
- 52 30 MULE (CHANT NO 2), Bagger & Co, RCA 12in
- 53 58 BUSTIN' OUT, Material, Ze 12in
- 54 52 LOVE FOR SALE/ILL ALWAYS LOVE YOU/FEEL LIKE LOVING YOU TODAY/BUTTERFLY, Donald Byrd, Elektra LP
- 55 51 DO YOU LOVE ME?, Patti Austin, Qwest 12in
- 56 83 ENDLESS LOVE, Diana Ross/Lionel Richie, Motown
- 57 35 SUMMER GROOVE (MOVING-ON), Joneses, Champagne 12in
- 58 57 WE GOT THE FUNK/OBJECTS, Hi-Tension, EMI 12in
- 59 83 YOU GOT THE FLOOR (INSTRUMENTAL), Arthur Adams, US Incubation 12in
- 60 47 HEART HEART, Geraldine Hunt, US Prism 12in
- 61 - TAKE IT TO THE TOP/COME BACK LOVER COME BACK/I'M GETTIN' OVER/HEART REPAIR MAN/JUST WHEN I THOUGHT IT WAS OVER, Sylvers, US Solar LP
- 62 86 JAM BENEATH THE GROOVE/CAN WE DO IT AGAIN/BURNING UP Skool Boz, US Destiny LP
- 63 85 BORN TO HUSTLE/BEST LADY, Shadow, Elektra LP
- 64 84 TAKE IT LIGHT, Jumbo, US Atlantic 12in
- 65 82 RHYZE TO THE TOP, Rhyze, US 20th Century-Fox 12in
- 66 - LOVE FEVER, Gayle Adams, US Prelude 12in
- 67 89 IF LEAVING ME IS EASY, Lloyd Chalmers, Radioactive 12in
- 68 79 GIRL/JIM'S JAM, UK Players, A&M 12in
- 69 50 TWINKLE, Earl Klugh, Liberty LP
- 70 - PULL UP TO THE BUMPER (REMIX)/WALKING IN THE RAIN, Grace Jones, Island 12in
- 71 71 FUNKY SENSATION/POYSON, Gwen McCree, US Atlantic LP
- 72 - SATURDAY NIGHT/BABY NOT TONIGHT/SONG FOR JEREMY, Bobby Brown/Madagascar/Spaces, Arista 12in EP
- 73 - IT'S GOOD TO BE THE KING RAP/INSTRUMENTAL, Mal Brooks, Luggage Label 12in
- 74 44 FOOT TAPPIN', Real Thing, Calibre 12in
- 75 82 STATION BRAKE, Captain Sky, US WMOT 12in
- 76 - SHE'S GOT PAPERS ON ME, Richard 'Dimples' Fields, US Boardwalk LP
- 77 81 NO. 1, K.I.D., Record Shack 12in
- 78 54 SUPER FREAK, Rick James, Motown/US 12in remix
- 79 - MENERBY, Patrick Cowley, US Fusion 12in
- 80 - STARLIGHT, (INSTRUMENTAL), Index, Record Shack 12in
- 81 73 TAKE OFF, Harlow, Champagne 12in
- 82 - SPLASH/TOUCHDOWN, Freddie Hubbard, US Fantasy LP
- 83 88 (WE ARE HERE TO) GEEK YOU UP, Michael Henderson, US Buddha LP
- 84 85 ZULU (REMIX), Quix, Epic 12in
- 85 - TAKE ME TO THE BRIDGE, Vera, Carrera 12in
- 86 - SUPAFRICO (DUB), Bunny Mack, RCA 12in
- 87 - HAPPY SONG, Della, US 20th Century-Fox/Chi-Sound 12in
- 88 - LET'S STAND TOGETHER, Melba Moore, US EMI America LP
- 89 - COME LET ME LOVE YOU, Jeanette 'Lady' Day, US Prelude 12in
- 90 60 JOY AND PAIN, Maze/Frankie Beverly, Capitol 12in/video

INDEPENDENT

- 1 2 THUNDER IN THE MOUNTAINS, Toyah, Safari
- 2 4 DEAD CITIES (EP), Exploited, Secret
- 3 3 JUST CAN'T GET ENOUGH, Depeche Mode, Mute
- 4 5 NEVER AGAIN, Discharge, Clay
- 5 1 PROCESSION, New Order, Factory
- 6 - SUNNY DAY, Pig Bag, Rough Trade
- 7 - THE SWEETEST GIRL, Scritti Politti, Rough Trade
- 8 - KIDS OF THE 80's, Infa Riot, Secret
- 9 6 POLICE STORY, Partisans, No Future
- 10 4 SEXUAL, UK Decay, Fresh
- 11 31 BEAUTY, Chron Gen, Step Forward
- 12 10 BARBED WIRE HALO, Annie Anxlety, Crass
- 13 7 HOLIDAY IN CAMBODIA, Dead Kennedy's, Cherry Red
- 14 8 LEATHER, BRISTLES, STUDD AND ACNE, G.B.H. Clay
- 15 16 NEU SMELL (EP), Flux Of Pink Indians, Crass
- 16 9 ALL OUT ATTACK, Blitz, No Future
- 17 32 WHEN YOU WERE SWEET SIXTEEN, Fureys & Dave Arthur, Ritz
- 18 14 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, YY19
- 19 15 THE RESURRECTION (EP), Vice Squad, Riot City
- 20 25- MR CLARINET, Birthday Party, 4AD
- 21 19 ARMY LIFE, Exploited, Secret
- 22 13 SAETA, Nico, Flicknife
- 23 21 STRETCH, Maximum Joy, YY11
- 24 22 MESSAGE OBLIQUE SPEECH, Associates, Situation
- 25 18 LAST ROCKERS, Vice Squad, Riot City
- 26 29 STARTUP ON 45 (PRINTS), Startur, V-Tone
- 27 20 RELEASE THE BATS, Birthday Party, 4AD
- 28 27 NAGASAKI NIGHTMARE, Crass, Crass
- 29 28 DON'T WANT TO LIVE WITH MONKEYS, Higsone, Romans in Britain
- 30 31 EXPLOITED BARMY ARMY, Exploited, Secret
- 31 12 YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red
- 32 - WONDERLUST, Fall Out Club, Happy Birthday
- 33 20 FOUR SCORE POINTS (EP), Anti-Pasti, Rondelet
- 34 17 ONE IN TEN, UB40, DEP International
- 35 38 LET THEM FREE, Anti-Pasti, Rondelet
- 36 24 PUPPETS OF WAR (EP), Chron Gen, Fresh
- 37 33 WHY, Discharge, Clay
- 38 22 HANGING AROUND, Hazel O'Connor, Albion
- 39 26 CEREMONY, New Order, Factory
- 40 - IT'S GOOD TO BE THE KING RAT (PART 1), Mal Brooks, Luggage
- 41 38 LOVE WILL TEAR US APART, Joy Division, Factory
- 42 35 NEW LIFE, Depeche Mode, Mute
- 43 43 DON'T WALK AWAY, Tank, Kamaflego

- 44 42 NERO, Theatre Of Hate, Burning Rome
- 45 45 DREAMING OF ME, Depeche Mode, Mute
- 46 29 SHE'S IN LOVE WITH A MONSTER MAN, Revillos, Superville
- 47 41 ATMOSPHERE, Joy Division, Factory
- 48 - COMPLETE DISORDER, Disorder, Disorder
- 49 37 DO IT ANYWAY YOU WANNA, Mike T, Blue Inc
- 50 34 DOGS OF WAR, Exploited, Secret

Indie Albums

- 1 1 STILL, Joy Division, Factory
- 2 3 PRESENT ARMS IN DUB, UB40, DEP International
- 3 25 TOTAL EXPOSURE, Poison Girls, Trax
- 4 2 PRESENT ARMS, UB40, DEP International
- 5 4 PUNKS NOT DEAD, Exploited, Secret
- 6 8 WISE AND FOOLISH, Misty In Roots, People Unite
- 7 11 PENIS ENVY, Crass, Crass
- 8 7 CLOSER, Joy Division, Factory
- 9 - RIDES THE WORLD OF THE EVIL CURSE OF THE VAMPIRE, Scientist, Greensteves
- 10 - YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red
- 11 17 ROCK UNTIL YOU DROP, Raven, Neat
- 12 15 MOTORHEAD, Motorhead, Big Beat
- 13 12 ANTHEM, Toyah, Safari
- 14 10 THE LAST CALL, Anti-Pasti, Rondelet
- 15 6 RED MECCA, Cabaret Voltaire, Rough Trade
- 16 16 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 17 14 SIGNING OFF, UB40, Gradus
- 18 20 SONGS OF PRAISE, Adicts, Dwed Records
- 19 9 PRAYERS ON FIRE, Birthday Party, 4AD
- 20 13 IN THE FLAT FLY, Bauhaus, 4AD
- 21 8 COVER PLUS, Hazel O'Connor, Albion
- 22 23 T REX IN CONCERT, Marc Bolan & T Rex, Marc
- 23 22 STATIONS OF THE CRASS, Crass, Crass
- 24 27 THE CURSE OF ZOUNDS, Zounds, Rough Trade
- 25 21 UNKNOWN PLEASURES, Joy Division, Factory
- 26 19 17 - EARLY YEARS - 79, Fall, Step Forward
- 27 - CARRY ON 911, Various, Secret
- 28 18 DECEIT, This Heat, Rough Trade
- 29 29 FIRE ESCAPE IN THE SKY - THE GODLIKE GENIUS THAT IS SCOTT WALKER, Scott Walker, Zoo
- 30 24 FIRE HOUSE ROCK, Walling Souls, Greensteves

Songwords

Joan of Arc

W & M By Andy McCluskey

A little Catholic girl
Who's fallen in love
A face on a page
A gift from above
She should have known better than
to give her heart
She should have known better than
to ever part
Without me
Without me
I gave her everything that I ever
owned
I think she understood
Though she never spoke
She shouldn't ought to have to be
that way
She shouldn't have to go there ever
again
Without me
Without me

Now listen to us good and listen well
Listen to us all and everything we tell
We should have known better than to
give her away
We should have known better to this
very day
Without me
Without me
Listen Joan of Arc all you've got to do
is say the right words and I'll be
coming through
Hold you in my arms and take you
Right away
Now she's on her way to another land
We never understood why she gave
her hand
She shouldn't ought to promise
Cos it's just pretend
I know she doesn't mean it and she'll
leave again
Without me
Without me
Without me
Without me
Without me
c1980 Dinsong Ltd.



Profile



JOE
RAMONE
OF THE
RAMONES

FULL NAME: Ramone, Joey
DATE OF BIRTH: 19/5/53
EDUCATED: Yes.
FIRST LOVE: Music.
FIRST DISAPPOINTMENT: Not having a
hit sooner.
MUSICAL INFLUENCES: Everything from
'55 Elvis, Buddy Holly, Frankie Lynton,
Doc-Wop, Soul, Shangri-Las, Surf Music,
Jan and Dean, Beach Boys, Phil Spector,
British Invasion, Beatles, early Who,
Bubbelegum, Stooges, Alice Cooper,
Slade, T. Rex, Sweet, Gary Glitter,
everything and anything that's great till
this day of question.
HEROES: John Lennon was my last hero,
VICERS: I take it straight.

HOBBIES: Hangin' out, collecting
records, an addiction to video games,
going to The Ritz, filling out
questionnaires, writing, taking movies
and photographs, interviews, checking
out new groups, telephone
conversations.
MOST FRIGHTENING EXPERIENCE:
Playing on the top floor of this
department store in Tokyo, Japan,
through this huge earthquake 6.5 on the
Richter scale while the building
crumbled.
WORST EXPERIENCE: Eating squid and
getting sick before the show.
FUNNIEST EXPERIENCE: Reading the

English trade papers... What a joke!
IDEAL HOME: A home in New York,
London, LA, one next door to 10cc's
Graham Gouldman, a house in the
country with a swimming pool.
IDEAL HOLIDAY: Spending the weekend
with Phil Spector.
FAVOURITE FOOD: Italian, Indian,
Mexican, Tai, Japanese.
FAVOURITE CLOTHES: Clothes by Anna
Sui.
FAVOURITE DRINK: White wine or Brew.
MOST HATED CHORE: Filling out
questionnaires.
AMBITION: To be rich and successful on
my own terms.

Enough's enough

RIGHT, THAT'S IT! I've had it with all this futurist / romantic / blitzhit crap!

Oh, it's all good fun dressing up and looking pretty and posing, but Christ, why does everyone have to be so boring and unapproachable?

You silly tart! What happened to your sense of humour and craziness? Smiling cracks the make up, right? Wrong, you plonkers! It's just so uncool to be silly and happy isn't it? No it bloody isn't! Come out of your stupid futuristic shells and start acting like the sillies you used to be. I know, 'cos it happened to me (almost) — I survived, thousands won't.

Sorry, but my loosey fitting shirts go to the dog, my padded shouldered jacket is being laid to rest and my Max-Factor is now on a three by four canvas.

Okay boys, denims and boots on, let's get pissed and have a curry/flight/lover and then go home and throw up, Big Kiss Tim, A Road-in Leeds.

At least, someone with some sense. Fancy a date with a couple of boilers this Saturday?

Flies

WHO THE hell (oh no, not another one-Mailman) do these so called futurist bands think they are, swarming into the charts like flies around shit.

It really makes me vomit to think that an asshole pressing buttons on a glorified top piano and another walking into a dog can get to No. 1 (Soft Cell).

I think that Greta Snipe should be in the Queen's Palace, she is one of the few people who really knows what she's talking about. Greta's lovely when she slags off the futurists.

Back to the point now — these bands are cheap, relying on pre-recordings, and a synthesiser to make music — sorry, a horrible noise — to cash in on the commercial market, it goes without saying, they can't sing and lack any musical talent completely. I often wonder if female members of the group wear Y fronts. After all, the male perverts seem to get kicks out of wearing eye make up and high heels.

Here's the climax to my letter. Gary Numan is just a great wet fart. Rick, Great Yarmouth.

You call that a climax?

Sunie/Greta

I FIND Greta Snipe witty and amusing. Sunie, I find clever and (to quote you), talented. I wonder why all the screaming, dogmatic, narrow minded music fans who write to complain about these two and everything else in the mag cannot simply accept it as it is! A blunt, cleverly produced, rather cynical, but nevertheless optimistic, look at the music scene of the eighties. Most of what is said about "popstars" is, unfortunately, probably true. Most are about as sincere as Ronnie Reagan is a pacifist!

So what if your favourite "pop star" is slagged off by the irrepressible Ms Snipe, (I for one noted the dig at the delicious Bill Wyman). But we can still laugh kids! Greta probably could not give a toss about the insults or threats you hurl at her/him/it, if the more



Chris Priestley

See 'Enough's enough letter

obvious threats from the stars themselves have no adverse effect.

Anyway, if they are all that wonderfully dynamic they cannot really need millions of ranting little minions sticking up for them, can they?

Kim, Liverpool University.

Your comments might get you into Mailman but Greta and Sunie both yawned and called you a groveller.

ONE LONG term Soft Cell fan here. I ain't gonna bump Greta Snipe off, I think she's amazing, totally correct and witty in her views, makes RM worth buying. I think Sunie's great, so you can all leave her be. I mean, what kind of reviews do you expect when 99 per cent of the records these days are naff? Soft Cell fan, Chester.

Including Soft Cell?

I AM really pissed off at all these idiots writing about Sunie. Just because she didn't write a magnificent review about Shakin' Stevens new single and the Police's new single doesn't mean she's stupid.

Sunie does her job, and is supposed to judge the records by her own personal taste. So what if she thinks Shakin' Stevens is a decrepit old moron — he is. And if I had my way, I wouldn't even have reviewed the Police's record, it didn't deserve it.

I will ignore the fact that she didn't review the brilliant new single by the brilliant Bill Wyman.

Oh, and by the way, that exclusive interview with the Stones was brilliant. Louise Morrison, Aberdeen, Scotland.

Bill Wyman? Who's he?

THAT SUNIE is getting worse. She gets up my arse with her so called reviews. I'd do better!

If she doesn't like the artist she gives them a bad review. Such as Hazel O'Connor. She's the sort of person we've all been waiting for but Sunie drags her down. (We should all ignore Sunie!).

Sod off Sunie you're not needed. Sunie Hater, Wallasey, Merseyside.

Sunie doesn't need to drag her down.

HELLO CREEPS Record Mirror has given me something to laugh about besides rockabilly records. What a policy you have! Why didn't all those other pop mags think of it before? Sunie never gives a record

a good review unless she knows it'll be a dead cert hit! (eg Police, Bad Manners). Just think about it...

Peter Fitzpatrick, Co Dublin, Ireland.

I'm still thinking.

IF SARCASM is the lowest form of wit then how tall is Greta Snipe? John Barnett Wit of the Pen Conolly.

Lying back or on her knees?

AND JUST a few more comments to the wonderful Greta and Sunie. Their names are left out to save reprisals... should be lynched... sarcastic... I'll scratch her eyes out tart... bitch... deaf... crab... hag... obnoxious... shoot them... etc etc.

Any other comments or flowers should be sent to Sunie/Greta, Record Mirror, 43 Long Acre, London, WC2.

Sheena bores

JUST WHY did Billy Sloan go to Glasgow Apollo to see Sheena Easton? It is a common known fact to readers of a certain Scottish Sunday paper that he never writes anything good about her.

I attended her Edinburgh Playhouse concert and thought it was great. Sheena has a fantastic... (I was hoping you'd say body — Mailman).

D. Rae, Edinburgh

I RECENTLY attended a concert by Sheena Easton in Manchester. Upon reading the review by Billy Sloan I wondered if he missed out on the concert he was meant to review. For example Sheena Easton's backing band comprises seven musicians and two backing vocalists, a total of nine. This suggests that Mr Sloan suffers from either defective eyesight or an inability to count... (long boring bit — Mailman)... I cannot see the point of sending someone who so obviously dislikes an artist. All that you obtain is a review no one will be interested in... (Dead boring bit — Mailman) it might not be a favourable review, but at least it will be worth reading. G. S. Taylor, Preston.

AFTER SEEING a superb concert by Sheena Easton, at the Crawley Leisure Centre, I come home to read Billy Sloan's pathetic review

of another of her concerts at Glasgow, I don't know if we saw two different people, but our Sheena... (cut to stop boring us all — Mailman)

A devoted Sheena Easton fan, Sussex.

God, aren't Sheena Easton fans dull.

Action

JUST BEEN rilling through RM and wow, it's a biggie. As usual, it's filled with the kind of wam - bam - sock - pow reportage that would

make the Evening News go purple with envy. All good stuff and, gasp, Mink DeVille's new elpee to boot! Too much, Record Mirror, all this action is gonna put me in the hospital.

Moving right along, we come to the letters page. And here we come into an on - going personal vendetta situation. It's the fans of Numan, Ultravox, Soft Cell and Bad Manners against the rest of the world. And boy, is this boring. Mailman, there must be more letters than that, and I think your office would benefit from a change of subject, I can imagine the claw marks on the wall. And all these dirty old man letters, good grief, gang, this is getting to be too much to handle.

How about we put an end to all this gerfuffle and start afresh with some NEW, ORIGINAL, and forchrissakes, UNBITCHY letters.

Still, apart from that little problem, you're doing a good job, and I'm looking forward to the first edition of 'Mailman's Greatest Hits' — should be a biggie.

Yours for the legalization of coke (cans), Brother Ilyano Petrovich.

So write something original.

Trendy

BEING A regular subscriber to your magazine (it's cheaper than coal anyway), it is with great regret that I observe that you have sold out to the funkstars/trendies and have adopted a policy of blindly ignoring R.A.T.s (Rock Against Trendies). Of course, we of R.A.T.s are in a very difficult position already as we cannot even

consider being poised to take the country by storm as this would make us trendy. Therefore it seemed that our only hope of gaining a certain degree of recognition in the right quarters would be to write a letter to such an outdated, behind the times, magazine as Record Mirror. This seemed the best bet as the usual contents of the Mailman page appears to be written by people with the innovation and intellectual capacity of a British Rail egg and cress sandwich (and about as much taste). But even as I write it is unfortunately quite likely that BR egg and cress sandwiches have become trendy. (If Adam Ant can sell records, why shouldn't BR sell egg and cress sandwiches?)

King Rat, Sunderland Sewage Outlet.

Reggae

WHY CAN'T we have more reggae in your paper, this music is getting stronger while fads like punk and mods come and go.

There has been some magnificent albums recently, like Gregory Isaacs' 'More Of' and 'Best Of Vol 2', Wailing Souls super 'Firehouse Rock' and the 'Rock And Groove' LP from the brilliant Bunny Wailer.

Bunny is surely the latest property since Marley (Jah Rest His Soul). So come on Record Mirror wake up. How about interviews or LP reviews. Brian Healey, Stockport, Cheshire.

Turn to page 18 and your wish is granted. Now sod off you moaning moron.

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