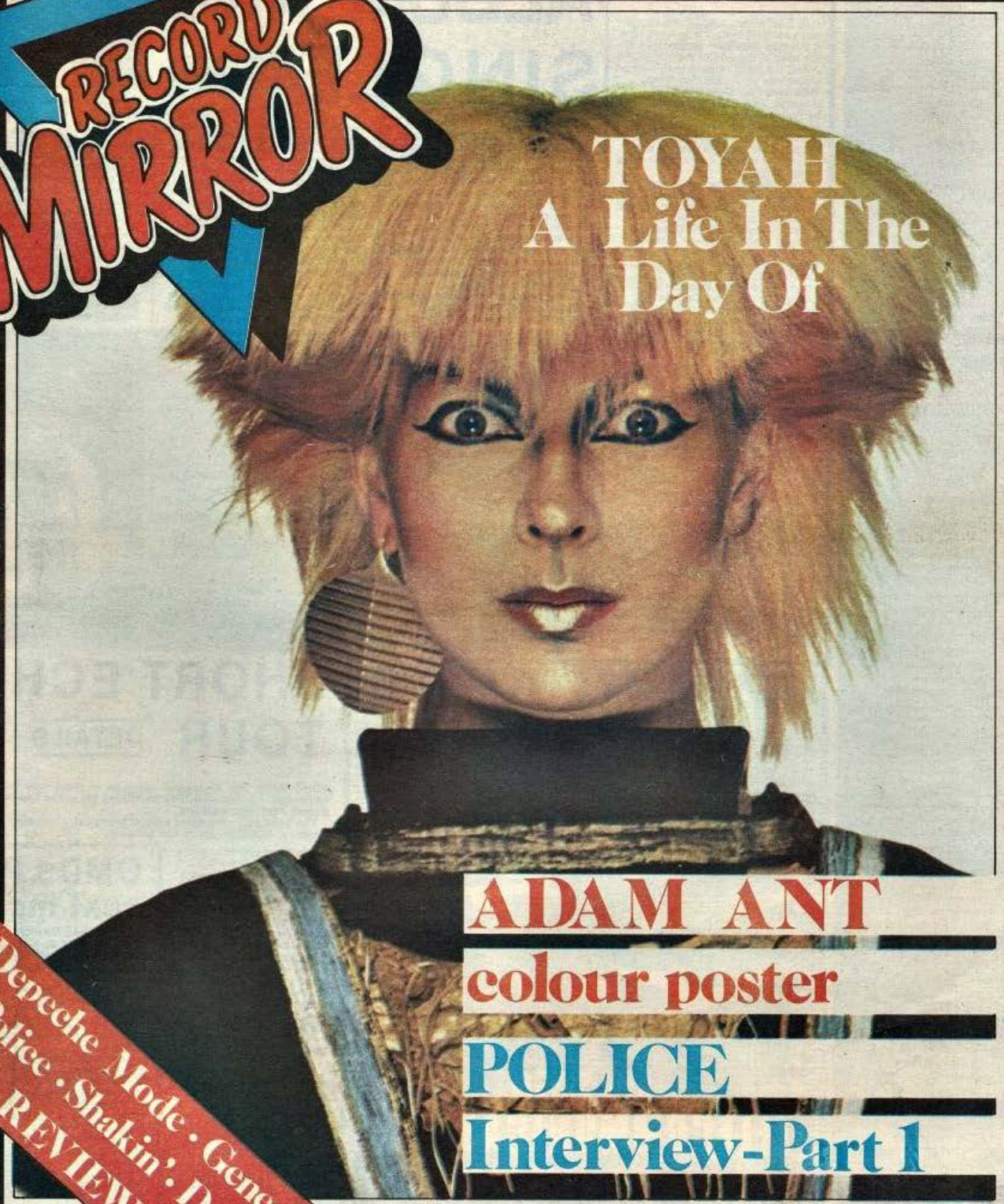


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**Interview-Part 1**

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### Passions back with LP and tour

THE PASSIONS, who hit the charts last year with their 'I'm In Love With A German Film Star' single, take to the road at the end of the month.

And the band release their second album this week. Entitled 'Thirty Thousand Feet Over China' it includes 'Film Star' and is produced by Police engineer Nigel Gray. A cassette version of the album includes an extra track not on the record. Entitled 'I Radiate', it was previously the flip side of their 'Skin Deep' single.

Tour dates for the group are: Nottingham Trent Polytechnic September 25, Leicester Polytechnic 26, Aberystwyth University 28, Preston Polytechnic 30, Coventry General Wolfe October 1, Stafford North Staffs Polytechnic 2, Bristol University 3, Bath Tiffany's 6, Uxbridge Brunel University 7, London Middlesex Hospital 8, London Queen Mary College 9, Norwich East Anglia University 10, Sheffield Limit Club 11, York Drill Hall 14, Manchester Polytechnic 15, Oxford Polytechnic 16 and London Venue 17.

### SHAKY ON 45

SHAKIN' STEVENS has joined the medley craze with a single featuring covers of eight Elvis Presley hits.

The rocker, who hit number one with 'Green Door' recently, sings 'Dixieland Rock', 'Got A Lot Of Living To Do', 'Wear My Ring' and 'Ready Teddy' on one side with 'Trying To Get To You', 'My Baby Left Me', 'Mean Woman Blues' and 'Jailhouse Rock' on the other.

All the songs were performed by Stevens in 1978 when he starred in the West End stage production 'Elvis'.

The numbers were available on an album sold at the show, but have never been released on a single before, or through normal record shops.

# STEWART ALBUM AND SINGLE EXCLUSIVE

SUPERSTAR SINGER Rod Stewart swings back into action this autumn with a brand new album and single, his first new release since last year's 'Foolish Behaviour'.

But the singer has once again decided not to play any live dates in Britain, choosing to take on a massive American tour instead.

Stewart is currently in a Los Angeles studio putting the finishing touches to the new LP, entitled 'Tonight I'm Yours', scheduled to be released in November.

A new single of the same name is released on October 9. Called 'Tonight I'm Yours (Don't Hurt Me)',

### NO BRITISH TOUR

it is backed with 'Sonny', which won't be included on the album.

Stewart has recorded 20 songs for the LP, and is now in the process of choosing which tracks to include.

One possibility is a cover version of the old Bob Dylan song 'Just Like A Woman', but confirmation of the track listing won't be made for another week or two.

'Tonight I'm Yours' features mostly the musicians in his touring band and is co-produced by Stewart and Jim Cregan. Other musicians



ROD STEWART: foolish behaviour — no British tour.

have been guesting on the album including guitar virtuoso Jeff 'Skunk' Baxter from Steely Dan. Any live dates here are a long way off, with Stewart's American tour running right through until February next year, when he takes on dates in Australia and New Zealand.

That means the earliest he could play Britain would be the summer. With his wife Alana and new-born child to think of, it is unlikely that he will be able to fit in any live dates here before then.

But the tax-exile is set to make a brief visit to his homeland to play a football match later this autumn.

## LIZZY LAY OFF

THIS LIZZY'S British tour has been put back until November... to give the band time to perfect a "completely new stage show".

"The entire set has been restructured and it was necessary to postpone the tour," said a spokesman for the band. "Because of this and commitments abroad, the band needed to have more time to perfect their stage show."

The tour was to start in Newcastle on October 27, but will now kick off at St Austell on November 11 — a new date. Other new dates are at Coventry and the London Hammersmith Odeon.

Lizzy's itinerary now runs: St Austell Coliseum November 11, Bristol Colston Hall 12, Poole Arts Centre 13, Brighton Conference Centre 14,

Manchester Apollo 16 and 17, Leeds Queens Hall 19, Birmingham Odeon 20 and 21, Liverpool Empire 22, London Hammersmith Odeon 25, 26 and 27, Southampton Gaumont 30, Cardiff Sophia Gardens December 1, Edinburgh Playhouse 3, Dundee Caird Hall 4, Aberdeen Capitol 5, Glasgow Apollo 6, Coventry Theatre 8, Sheffield City Hall 8, Newcastle City Hall 10, Preston Guildhall 12 and Leicester de Montfort Hall 14.

All tickets already purchased are valid for the new dates while further tickets are available now from box offices by personal and postal application with cheques made payable to the individual venues. Tickets are priced at £4.50, £4 and £3.50 except Cardiff and Leeds where they are all £4.50.



PHIL LYNOTT: perfecting stage show still.

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## SHORT ECHO TOUR DETAILS

ECHO AND The Bunnymen take on a short tour just before Christmas... following their headlining gig at the Leeds 'Daze Of Future Past' this weekend.

The band play nine dates around the country following dates in America, Australia, Japan and Bangkok.

The band play nine dates around the country following dates in America, Australia, Japan and Bangkok.

The tour kicks off at Canterbury Kent University on December 4, continuing at: Norwich East Anglia University 5, Poole Arts Centre 6, Oxford New Theatre 7, London Hammersmith Palais 8, Liverpool Royal Court 9, Glasgow Apollo 10, Leeds University 11 and Leicester University 12.

The band, who recently released their second album, 'Heaven Up Here', are also putting their 'Shine So Hard' film on the road next month. It's the same package that ran for two weeks at London's ICA along with 'La Via Luonga' and opens at Birmingham Arts Club for 13 days starting on October 10. It then moves to Bristol Arncliffe for four days starting on October 24.

## OMD LP next month

ORCHESTRAL MANOEUVRES In The Dark — riding high in the charts with their 'Souvenir' single — release their new album at the end of last month.

Entitled 'Architecture And Morality', it comes out on October 30.

And the band have added dates to their tour which starts later this autumn.

They play an extra gig at the London Hammersmith Odeon on November 19 and a second night at the Liverpool Empire on November 25. Also added are two new dates at Leeds Tiffany's on December 1 and Norwich East Anglia University 2.

Because of the band's "disgust" at the unemployment figures, particularly in their native Liverpool, a scheme is being finalised for tickets to be made available to the jobless through local Job Centres around the country.

Keyboards and saxophone player Martin Cooper has now rejoined the band after a brief absence.

# ELECTRIC LIVE ORCHESTRA

THE ELECTRIC Light Orchestra have confirmed their live dates for December . . . the tour exclusively reported by RECORD MIRROR three weeks ago.

The superstar group play two nights at London's Wembley Arena on December 1 and 2 and one date at the Birmingham National Exhibition Centre on December 12.

These are the only dates set by the band — who have not played this country since 1978.

Like other major bands, ELO are playing their full American show, and there will be no support band.

**HOW TO BOOK:** Tickets for the Wembley concerts are priced at £8.50 and £7.50 plus a 30p booking fee per ticket. They are available by post only from: MAC Promotions, PO Box 287, London W1A 2BZ. Postal orders only should be made payable to MAC Promotions and sent with a SAE.

Birmingham tickets are £8.50, £7.50 and £6.50 and are also available by post only from NEC Box Office, National Exhibition Centre Ltd., Birmingham B40 1NT. Postal orders or cheques should be made payable to N.E.C. (ELO Concert) and again sent with a SAE. Credit card telephone bookings can also be made by telephoning (021) 780 3434.

ELO also release a new single on October 9. Entitled 'Twilight', it comes from their hit album 'Time'. It is coupled with a previously unreleased number 'Julie Don't Live Here' which was recorded at the same time as the album.

## Di'anno quits Maiden

IRON MAIDEN lead singer Paul Di'anno has left the band to pursue a solo career.

But his replacement has already been found . . . Samson lead singer Bruce Bruce steps into his shoes only days after his departure.

Di'anno's shock departure comes just as the band release their new live EP 'Maiden Japan', and have a new album out shortly. But he insists that it's not because of disagreements among the band.

"Over the past year I've had a lot of personal problems," he told RECORD MIRROR. "So I couldn't give 100 per cent to Iron Maiden and I just thought it would be best to go off on our own ways."

And he added: "The solo stuff is just something that I've wanted to do for a long while. I shall be doing an album on my own and shall start auditioning for a new band."

Meanwhile Samson are also to continue as a group, despite their lead singer's departure.

"Bruce was contractually able to leave the group, but we have material for a new album and some live stuff from Reading to go out," said guitarist Paul Samson.

The group are on the lookout for singers to audition. Anyone interested can contact their manager Terry McLellan on 01-379 7595.

## 13 FROM MADNESS

MADNESS HAVE their new album released next week . . . featuring 13 original songs including their 'Grey Day' single.

Entitled 'Seven', the name refers to the number of members in the band and the number of Top 10 hits under their belts.

The album also includes the group's latest single 'Shut Up'; and is produced by Clive Langer and Alan Winstanley, who have worked on all their previous singles.

Recorded at the opulent Compass Point studios in the Bahamas, many of the songs have a slightly more serious tone to them, according to the band — who take on a 33-date tour next month.

Full track listing for the album runs with 'Cardiac Arrest', 'Shut Up', 'Sign Of The Times', 'Missing You', 'Mrs Hutchinson', and 'Tomorrow's Dream' on side one and 'Grey Day', 'Pac-A-Mac', 'Promises Promises', 'Benny Bullfrog', 'When Dawn Arrives', 'The Opium Eaters' and 'Day On The Town' on side two.



BAUHAUS: string vests are in chaps.

## BAUHAUS BLITZ

TOP INDIE label band Bauhaus are taking on a tour next month — which includes 15 dates around the country.

The band also release their second album on October 16. Simply entitled 'Mask', the album was produced by the group themselves.

The tour starts at Sheffield Lyceum on October 23 and continues: Norwich University 24, Guildford Civic Hall (if confirmed) 25, Birmingham Locarno 27, Manchester Fagins 28, Glasgow Night Moves 29, Lancaster University 30, Liverpool Royal Court 31, Brighton Top Rank November 2, Bristol Locarno 3, Cardiff Top Rank 4, Hull Tower Ballroom 6, Nottingham Rock City 7, London Hammersmith Palais 9 and Portsmouth Guildhall 10.



STRAY CATS: don't you believe it.

## Stray Cats single

ROCKABILLY STARS the Stray Cats put out their fourth single next week.

It is entitled 'You Don't Believe Me' and backed with 'Cross That Bridge' — both brand - new compositions by band leader Brian Setzer.

The band are to release a new album shortly, and are looking at the possibility of playing some live dates before Christmas.

# Contents



YES, IT'S POLICE Police me time again as the boys bounce back into action with a new album and a new single. In the first part of our three - week Police special MARK COOPER takes on STEWART COPELAND . . . and there's Andy Summers and Sting still to come! See page 4.

## PLUS!

AN ACTRESS, a singer and . . . a physical fitness freak? Find out more about the incredible life of TOYAH WILCOX in A Day In The Life Of . . . page 15.

## PLUS!

THE COLOUR poster you've all been waiting for — ADAM ANT (and Adam And The Ants) — page 20.

## PLUS!

IT'S fame at last for the SIMPLE MINDS. And it's that man MARK COOPER (again!) who finds about their new career — page 18.

## PLUS!

CAN YOU really not have copped hold of the amazing STRAY CATS poster (free with every copy of RECORD MIRROR) yet? If you have you'll make sure to order your copy of next week's issue early to get the free BAD MANNERS flexi - disc as well.

NEWS . . . . .	2/3	GIGS . . . . .	19
NEWS BEAT . . . . .	7	TURN ON! . . . . .	20
ALBUMS . . . . .	11	JAMES HAMILTON . . . . .	23
SINGLES . . . . .	13	CHARTFILE . . . . .	27
HELP! . . . . .	14	MAILMAN . . . . .	31

## GILLAN'S NIGHTMARE

GILLAN, FRESH from their triumph at Reading Festival, release a new single next week.

Entitled 'Nightmare' the single is backed with a live version of 'Bite The Bullet' and is the first recording to feature new lead guitarist Janick Gers, who replaced Bernie Torme earlier this year.

The single was recorded at Gillan's own Kingsway Studios and will be featured on the group's forthcoming album . . . likely to be a double set featuring some live material.

'Bite The Bullet' was recorded at this year's Reading Festival, and will not be included on the album.

News Extra, Tours and Releases on page 28

# HAZEL O'CONNOR'S NEW SINGLE

# HANGING AROUND

c/w HOLD ON & NOT FOR YOU (German version)

SEE HAZEL ON TOUR

## SEPTEMBER

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

## OCTOBER

- 2 Bristol Colston Hall
- 5 Cardiff University



**S**TEWART COPELAND is known, like the rest of his family, as a hustler. Bouncing on and off stage in his LA shorts, he's the soul of confidence and a bit of a brat to go with it.

One of the busiest drummers in the business, he's also one of the best, a fact which his style seems designed to point out. It was Stewart who formed the Police after a short stint with Curved Air and it was Stewart, a man who acknowledges he's not short on ego, who saw Sting take the band away from him.

Sting made Copeland a star, but not the star of the group. The Police depend on Stewart's drumming. It wouldn't be the Police without him - but Sting could be a star without the Police.

Stewart is as American as they come when it comes to competition. I imagine he hates being beaten. Yet he's generous enough to admire others and their talent and it's clear he admires Sting. Stewart's conversation bursts with energy and ambition.

He's a hustler by nature and a competitor, a loud-talking son of America and American capitalism. Yet he's unusual in that he knows this and plays on it; Stewart's more than a mere shark. He's a musician! And he's got more naked ego than almost anybody you'd care to meet with the exception of the other two band members. Stewart knows all about the survival of the fittest and he put together a band based on that principle, the Police.

Copeland lives in an ordinary-looking house somewhere in Shepherd's Bush. Inside the house is a musician's paradise with a studio and a collection of instruments in the basement. Stewart's doodling room. Upstairs are the phones and the desks necessary for a man overflowing with projects. Downstairs he's an artiste, upstairs, a hustler.

Except that it's not quite as simple as that because the two talents aren't separate as practised by Stewart; they leak into one another. While Stewart may be a hustler and a fresh-faced all-American boy with a love of gadgets, studios and movie-cameras, he also has that other American characteristic, innocence, an innocence coupled with another American trait, the ability and tendency to talk. The man is positively glib and most, if not all of it, is interesting.

I'm in the house a minute and he's showing me round, a gentleman and a host, showing me the studio and his room of Police memorabilia. There's gold discs and statuettes, a royalty cheque that's so large that he covers it up in an uncharacteristic twings of embarrassment and there's a score of huge birthday cards from fans, hand-designed.

Yes, says I, the man's famous. And that's where we begin, talking about fame. There's a song on the new Police album called 'Darkness'. It's a very Sting-like song but it was written by Stewart and it has the intriguing lines: 'Instead of worrying about my clothes / I could be somebody nobody knows.'

**"We're a huge group, and I think we're an important group historically if that doesn't sound pedantic."**

**W**hat's it like being famous, Stewart?

"I love the fever pitch of it all, the fan hysteria is exciting. Being onstage makes me feel like Superman or King Kong. I feel the same at other people's concerts, I love the ritual. I feel it when the hymns start when I go to church even though I'm basically anti-religious. Once the hymns start, I'm gone."

"It was the same with the Royal Wedding. Sting used to tell me that the upper classes of England were genetically inferior but suddenly, with the wedding, friends of mine, rockers, would be leaning up against the bar in Dingwalls or somewhere, talking about Lady Di's dress. People need heroes, I guess, because nobody they know is good or distant enough."

"I get these incredibly personal letters from people; they have friends around them who can help them but they somehow create an image inside themselves of a person who's better than anybody they know, a superhero. Funny thing is, if I ignore a fan, in the street or somewhere, their attention can turn to abuse just like that. Their sense of you is very easily punctured, perhaps because it's not a very real one to begin with. They don't know me the person, how can they?"

**Can you get any privacy?**

"My job stops when I come in this door; I have a solid rule that I won't see fans in the house. In fact I'm going to get a house in the country, a hidden cottage under a stone. When you're a star, it's like being a walking neon tube. It must be murder, for movie-stars. Imagine what it's like for the actors who are identified as villains, they must get people expecting them to be assholes."

**What is 'Darkness' about?**

"It's subtitle is 'I'd rather be a slug'. Here I am on holiday, I'm supposed to be having new ideas, but actually, I'd rather be a slug. To get anything you want, it seems you've got to hustle and sometimes, when you haven't got it, you wonder if all the hustle's worth it."

"I have a reputation as a hustler and it's probably true though it conflicts with my image as an artiste with an 'e'. In fact my image is not something that gives me great pleasure. I do have feelings that come out in art and that's different from what's happening when I'm upstairs in this room, making phone calls and juggling businessmen."

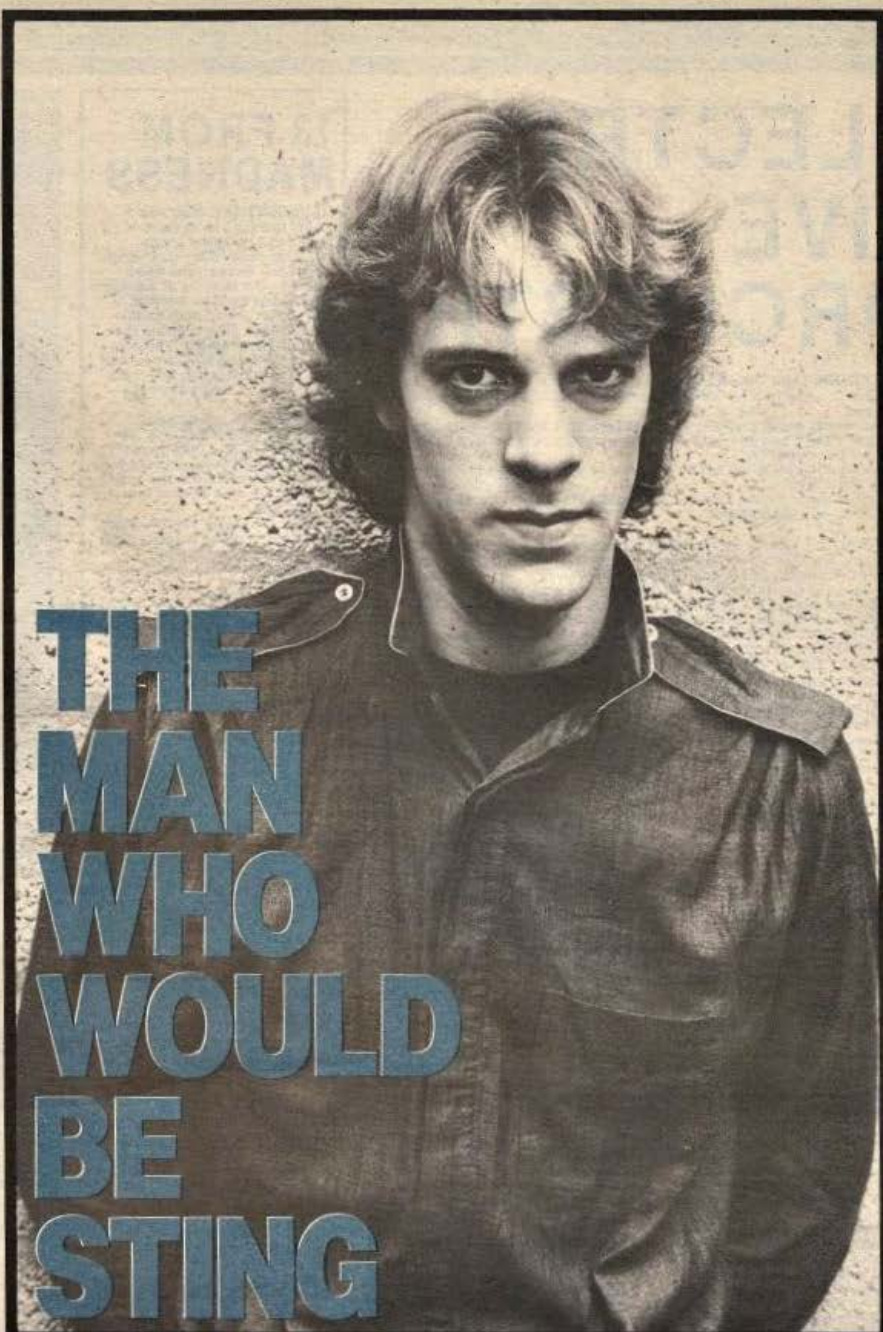
"In America they're used to hard-sell and loudshouting types like me but that shocks the English. Yet when I go to America, I realise I'm not really an American either. Still, in spite of the threat of Wedgie, I'm settling in England."

**All of you seem to have strong interests outside the Police whether it's acting, movie-making or photography.**

"If it weren't for that, we'd have an ambition vacuum. Right now, I'm supposed to be off and I'm running around setting up a number of projects - it's a natural state for me to be doing something. I can't sit here and scheme with the Police anymore, it's not personal property any longer. Now I couldn't imagine a better group to play with as a musician."

"As far as the enjoyment of playing goes, there's no other group comes close. Still, as far as thinking of a new project and seeing it through to the end, the Police is complete. Whatever the band's goals were, they've been achieved. I can't form another band because I'd still want Sting on bass and vocals and Andy on guitar."

"Now that everyone knows the Police, it's no longer necessary to promote ourselves in the same way. We don't need to sell ourselves anymore."



# THE MAN WHO WOULD BE STING

## THE POLICE: PART ONE

A hustler, an ego-maniac, a son of America, a drummer ... but most of all the third member of the Police. Sharp shooter STEWART COPELAND takes MARK COOPER on a guided tour of his sanctuary and gives him the first side of the story.

**With your ambition fulfilled, isn't it hard to keep going?**

"When we began, our ambition was to headline at the Marquee and clear £40 for a night. When we'd succeeded in doing that, our ambitions grew in proportion. Now we're a huge group and I think we're an important group historically if that doesn't sound pedantic."

"If we were to disappear now, it would be a cop out. The only thing that would break this group up is ego-battles. I can't imagine anything that would be that important, it would have to be something stupid."

**What do you see as being the historical strengths of the Police?**

"When we began to improvise together, we realised that in

stretching out together we'd found our magic. That's how we came upon the reggae beat for example. The Cream were the last group who were able to improvise. In the heavy progressive era it was hip to be able to improvise, it showed you were a real musician."

"With punk, progressive music went out the window and rightly so in terms of what improvisation had become, a load of musicians playing against each other. We brought back improvisation in a punk context and we brought back interaction between all three musicians."

**How do you see the Police in the context of the rest of the rock scene here now?**

"The state of music in England right now is depressing. England has both felt belligerently placed in nostalgia whether it's the Stray Cats and rockabilly or whatever. These synthesizers, this New Romantic crap is worse than Caravan, worse than Renaissance or Curved Air, a million times worse. Or maybe it's just as bad and that's still terrible. There hasn't been anything new since 2-Tone."

**But do you think the Police are a hip band anymore?**

"I don't think we've ever been a hip band with the English music press though we've always been hip in America. The thing that has

**"If I wasn't a member of Police they'd still be my favourite group."**

CONTINUED PAGE 6

# SAXON

NEW ALBUM

## DENIM AND LEATHER

### SAXON TOUR DATES

#### OCTOBER

- 7th BRIGHTON, The Centre
- 8th PORTSMOUTH, Guildhall
- 9th LEICESTER, De Montfort Hall
- 10th STAFFORD, Bingley Hall
- 11th BRISTOL, Colston Hall
- 12th CARDIFF, Sophia Gardens
- 13th MANCHESTER, Apollo
- 14th IPSWICH, Gaumont Theatre
- 15th SHEFFIELD, City Hall
- 16th SHEFFIELD, City Hall
- 17th LEEDS, Queens Hall
- 18th GLASGOW, Apollo
- 19th EDINBURGH, Playhouse
- 20th NEWCASTLE, City Hall
- 21st NEWCASTLE, City Hall
- 23rd BRIDLINGTON, Spa Pavilion
- 24th LONDON, Hammersmith Odeon
- 25th LONDON, Hammersmith Odeon

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# COPELAND

FROM PAGE 4

always mattered to me is not the quantity but the depth of response. It's not getting on the radio or being inoffensive that counts. I want people to be rabid, even if it's only 6 kids. Our fans do have that extreme depth of feeling and that's more important to me than being popular with people who only go out at night.

"When I go out to a club in London, I feel like top-dog, I know what I have accomplished and what I'm capable of as a musician makes me six or seven inches taller than everyone else. I know we're 50 times better than a group like Spandau Ballet, they're all little boys playing around. The Police are a local group, we have all the talent and all the ingredients. I think if I wasn't a member of the Police, they'd still be my favourite group."

**You were never that popular with the original punk bands.**  
"We were not the hippest of the hip like the Clash or someone, but we did what they only talked about. We formed our own company, we took ourselves to America, we lived all the values that all those groups were spouting. And when, at the end of the day, we come

**"Sting not only hates humanity passionately, he hates every individual within the species as well, except his wife and child."**

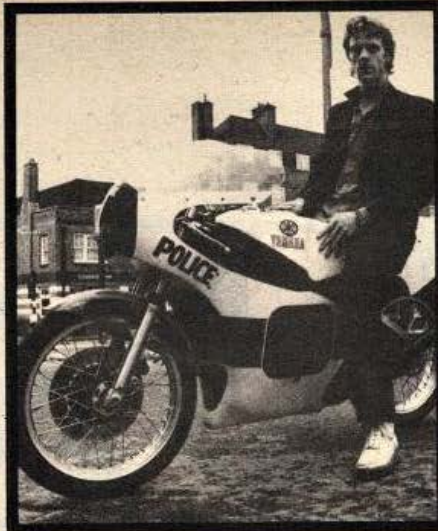
through on top because of those methods, it's said that we went commercial!

"All the other groups tried to go commercial, the difference is that they failed. When we were in Calcutta, I realised how irrelevant, what an empty bubble of space the whole fashion thing is. At the same time, I want to stay in touch, I don't want to live in an ivory tower. That frightens me too. When I get that house in the country, I'll have to call it 'Ivory Towers' so that I don't forget that."

**Do you think the Police are still in touch with their audience?**

"Sting's new songs have more concern with world problems rather than his own problems. Which is amazing considering the misanthropic nature of the person who wrote those songs. Remarkable for a man who hates humanity as passionately as Sting does. He not only hates humanity, he hates every individual within the species as well, except his wife and child."

"The world that we see now is different from that of the fans, I've arrived at a different place in society. It's more and more difficult to identify with the kid who's buying our records. We can't pretend to be kids anymore. I am a kid still in many ways, but I'm not one of the kids anymore, much as I might want to be. What I've got now is a sense of responsibility; I've been to places they haven't and I guess it's my 'duty to report'. It's hard to stay in touch touring as much as you have."



"Being on the road is an extraordinary mode of existence; wandering through airports in a daze with people giving me tickets and telling me where to go, all I know is my own name, it's a kind of voluntary insulation, a state of suspended animation. That's why we toured the Far East last year because places like that can be an inspiration. Wandering around Bombay isn't the same as arriving in Cincinnati and locking oneself in the hotel until the gig."

**Do you still compete with Sting?**

"Artistically, Sting has pulled ahead with his songwriting but I'm struggling to catch up. I wish I was a better songwriter, I'll keep struggling. But Andy and I still judge Sting's songs very toughly. Just because he wrote 'Message In A Bottle' doesn't mean his next song is going to be good. But damned if it isn't so far!"

"Andy and I are waiting for flaws but while the songs aren't always something perfect, they're always something we can turn into something good."

**You judge each other very harshly by the sound of it.**

"We all three need each other so we can't push each other too far but we do push each other to amazing lengths and get away with it in the same way that brothers and sisters can push each other more than friends or business acquaintances. If I wasn't basically content with my musical ability and contribution, the treatment I get from the other two would probably destroy me."

"If I was to express a weakness, rather than nursemaid me, the others would be contemptuous. We are all amazingly full of ourselves and the one thing I can say to excuse ourselves, we were like that in the beginning, before all this, we swaggered just as much."

**Do you think that the band are hustlers more than most?**

"It seems that nowadays at least, there actually isn't enough for everybody. (Good American stuff this - Ed) We probably are more aggressive than most musicians in the material world. The only objection I have to being assessed in those terms is that our success is ultimately because of our music. The fact that we're clever has helped make us such a success but ultimately the music has to be responsible. We're musicians."

**Does your drive come out in your drumming?**

"I have the same musical drive to inflict my ego on the audience, to push my way past Sting. The only reason I'm not playing is because I'm trying to make an impression by not playing. I'm as proud of the gaps as the stick work."

**Do you think your family background is responsible for your competitiveness?**

"Sting likes to imagine himself as coming from a shipyard in

**"All the time I spend doodling in the studio Sting would spend looking out of a window. At the end of it he'll come up with something like 'Message In A Bottle!'"**

Newcastle; he talks about what a hole it was but actually his parents' house is a nice suburban home."

"The difference between us is that he disowns his past whether he considers his parents nice or not, he's made them irrelevant in inventing himself while I'm proud of my family, the aggressive Copeland tradition."

**Why does Sting write better songs than you (at the moment)?**

"He's very introspective whereas I like to conceptualise and banter. He reads the serious stuff, struggles his way through 'Ulysses' while I read pulp fiction and serious newspapers. Sting is more organic than me, rather than more intellectual. He reads about things that are more emotionally charged. He wouldn't have any interest in my studio downstairs, for example, because he's directly in touch with his heart."

"I have all sorts of secular and technical stuff in between my heart and my head. The amount of time I would spend doodling in my studio, Sting would just be looking out of a window and at the end of that, he'll come up with a 'Message In A Bottle.'"

**NEXT WEEK: part 2 of the RECORD MIRROR Police special with an interview with Andy Summers PLUS a full colour poster of the group!**

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ONE LINERS ...

**T**IME TO dust off the black eyeliner, the jockstrap and the pet snake, kids — Alice Cooper looks due for a revival, triggered by a successful US tour and the interest of Prince Charming; 'twould appear the Adam Ant is to Alice what Julian Cope is to Scott Walker, for not only did the boy dress up as his idol for the 'Prince Charming' video, but he invited Alice to his recent LA show — Alice, flattered, accepted, even though he'd never heard of the young pretender ... the blonds are in the news this week with a vengeance, what with *Sling* beefcaking all over the News Of The World colour supplement (ho ho) and *Teardrop Explodes'* boy wonder, woolgatherer and mushroom picker sighing in the Star that he can't cope with the way all these hordes of girls keep hurling themselves at him, leaving him "really frightened" by their wanton passions ... naughty Hazel O'Connor, currently No 1 in Israel (they don't get TOTP out there) is still dating heavily with sensitive artiste Midge Ure, and don't believe anything you hear to the contrary ... ultrahip cuties *Haircut 100* about to release their first single, on Arista ... *Richard Strange* (being Richard Strange) couldn't possibly do anything as common as having guest pop musicians "jam" with him when he played the Nite Club in Edinburgh a little while ago; instead he brought on the *San Francisco Ballet*, who's been appearing next door at the Playhouse, and the assembled company did a choreographed routine to Strange's 'International Language' — not that they could do much beyond wiggle and move their heads, given the size of the club's stage ... *Spandau Ballet* promise a new single soon, and their second LP is nearly finished too ... to go back to nightlife north of Hadrian's Wall for a mo, those cuddly *Postcard* people are moving into video — sorry, fillum; they're "filluming a fillum about cafe society in Glasgow", featuring *Aztec Camera* and the *Jazzsters* ... a sad tale of bikeless *Bunnies* reaches us from darkest Scouseland; Bunnyman *Les Pattison* rashly loaned his newly-acquired Ducati motorcycle to fellow cottontail *Pete de Fretas*, only for the metal beast to blow up under the unfortunate young chap as he drove off for a weekend away (nudge, nudge, know worrisome etc) ... disappointed headbangers in Bradford, who were told that the *Michael Schenker Group* had cancelled their gig there last weekend due to illness, may be interested to learn that the all-Irish boy had actually had a frightful liff with drummer *Cozy Powell* prior to the show and had driven back to London in a huff ... the globetrotting *Cure* boys (always a favourite at *Rocking For EXIT* benefits) are complaining about being billed to appear at both the *Futura* and *Future Daze* "festivals"; reasonable enough, since they were in the US at the time of the former and will be in France when the latter takes place — expect them back for some UK dates later this year ... talking of diminutive Lothario Midge Ure (and aren't we all, all the time?), he's been away for the weekend with — wait for it — *Steve Harley*; the time was spent recording a Harley single, with our bewitched, bothered and bewhiskered boy at the production controls ...



**I**AN DURY has decided to delete his controversial single 'Spasticus Autisticus'. The record, which is a celebration of the spastic state, has been at the centre of a storm since it was released last month and a number of radio stations and record shops have refused to handle it.

Ian Dury, who is currently touring Spain and playing rallies for the Communist Party, told *Record Mirror* this week: "It's not that we're giving up, it's just that there's no point in flogging a dead horse. There's a creeping silent controversy in this country and at least we made a gesture. The song's still on my new album so it's not as if we're dropping it completely. Anyway it sold as many as 'Sex & Drugs & Rock & Roll'". In a joint statement issued with his record company, Polydor, Dury condemned the hypocrisy of those who criticised the record and said that he had decided to delete it in order to "campaign about the attitudes that resulted in the record being effectively banned because it used the word 'spastic'".

SISTERLY LOVE

**I**T WAS the slow hand of God that was the first influence on The Pointer Sisters, from the left, Ruth, Anita and June. Both their parents were ministers and they weren't allowed to watch movies and heard no other music other than gospel and soundtracks to TV shows.

"In the beginning," June recalls, "we had no one in particular to imitate. We'd never heard of the Andrews Sisters or 'nostalgia'. So we just started scatting stuff." It was their quasi-forties styled hybrid of their later influences like rhythm and blues, country music and their local post psychedelic Bay Area rock — the girls hail from West Oakland, near San Francisco — that first brought them to national attention. After stealing spots on most American TV shows, becoming the first black females to appear at the hallowed country shrine of Nashville's Grand Ole Opry stage and becoming the first contemporary act to appear at the prestigious San Francisco Opera House and picking up the highly prized Grammy award in 1975, the sisters began to feel constrained by the nostalgic material they'd made their reputation on. "We didn't feel we were growing as singers," claims June. "We didn't really know what our voices could do."

They briefly went separate ways; Ruth to have a baby, while Anita and June recorded solo demos. But it didn't work out. "It wasn't much fun being in the studio alone because we feed off each other's energy so much," says Anita. They came back together and released the album 'Energy', a stylistic departure that featured songwriters like Steely Dan, Sly Stone, Allen Toussaint and Bruce Springsteen, in 1976. The single 'Fire', from the pen of Springsteen, sent them up the charts and gave them a new rock following.

Part of their success is down to producer Richard Perry, the man who twiddled knobs for Carly Simon, Leo Sayer and Alice Cooper. The new album 'Black And White' also used Perry. "Black And White" is one of the fastest albums we've ever recorded," says June. "That's partly because we had a direction on this album — more consistency of sound, so when people hear us, they've got to know without question that it's us."

Anita adds: "It's partly because we've all grown to a point that we feel much more comfortable in the studio. And our working relationship continues to blossom. We know each other a lot better."

So much for the 'Slow Hand'! MIKE GARDNER



POINTER SISTERS

Rikki Sylvan

... on stage with Toyah — in the studio with Gary Numan now a startling new album of his own ...

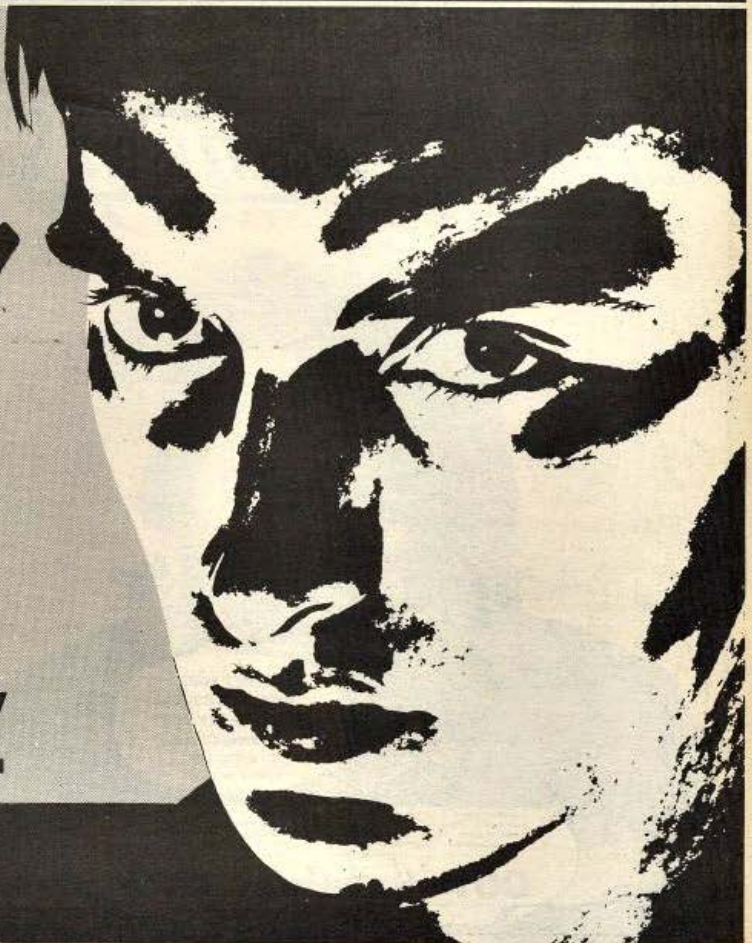
'The Silent Hours'

New Album



Album: KRL 85198  
Cassette: KRL 40,85198

K Records  
London



## MONDAY

**THE CURSE** of Greta is not to be sniffed at. Already the storm clouds gather about the painted noddle of over rated Adam Ant (several 'O' levels, just passed). To top it all, his record company, CBS, seem to be getting a mite weary of him too. A senior employee confides that, with so many good bands coming up these days, his arrogance needs all the good publicity he can get. But dealing with the Ant wallahs, he moans, is like "dealing with Amateur Hour productions". I put this down as pure bitchiness because Adam is handled by the witty, charming and the urbane Don Murlat, head of Artists' Services. He's a very jolly fellow and all those stories one hears about people coming to grief after signing his whining client should be taken with a large pinch of salt. After all, it's such bad publicity.

## TUESDAY

**OF COURSE**, the sweet natured Sheena Easton is a completely



**NO, IT'S not Agnetha in drag!** The bubbly blonde sandwiched between the ample frames of Abba's Bjorn and Benny is none other than Mr Star Sound himself, Jaapp Eggermont. I don't know the difference either, all these foreigners sound the same to me.



## By Greta Snipe

different kettle of fish. The Lanarkshire lass's concerts and records have grossed over £20 million in the last couple of years and her mother's been able to give up work and go and live in the £30,000 house Sheena bought for her in Southend. Only £30,000? What sort of a bathing hut would you get in Southend for that? Well evil rumour has it that poor doe-eyed Sheena, who would score about three on the Krypton Factor, gets a rough deal from her management and record company. What is the truth? I think we should be told.

## WEDNESDAY

**EVERYONE SEEMS** to be in America at the moment. Strange really as the weather's so awful this time of the year, but I nip across just to see if there's anyone worth humiliating. Those boring old millionaire hippies ELO are there on some sort of tour or other. The touchy prima donnas are refusing to talk to British journalists ever again, and only have photographers accompanying them on the trip. This is very strange behaviour as it is a well known fact that all members are hideously ugly. Of course, the truth behind it all is



**CAPTAIN'S LOG.** Stardate: Friday, September 18, 1981. Gary Numan realises his burning ambition to fly round the world in his own aeroplane, spending over 250 hours

that ever since their dreary album, 'Time', was so devastatingly slagged in RECORD MIRROR a few weeks ago, they've been too upset to talk to anyone. I only hope this trend continues.

The only fun in New York is a reception thrown for Teddy Pendergrass by his record company. The place is stuffed with fat executives, all trying to get their vast paunches into the photos with the dusky superstar and I find it all a revolting, if amusing spectacle. Apparently this is the only time all the big wigs in an American record company get to meet each other and make corporate decisions. It's hardly surprising they sign up such ludicrous acts really.

## THURSDAY

**AH! WASN'T** it sad to see that pathetic twit Alfie from Teardrop Explodes enjoying his last moments with the band on Top Of The Pops tonight after he'd been so unceremoniously booted out. And to make things worse, he's such a little known crashing bore he hasn't got a

hope in hell of making a go of it on his own. Tough, kid. Still I can't see any real point staying in the business if you only end up as clapped as Pete Townshend and Phil Collins. The old dromes have reached such a desperate stage in their careers they've resorted to campaigning to be allowed to mime their awful songs on TOP. Yes, I know they mime them already, but what they're bawking at is the fact that they have to record them for the BBC the day before and can't cop out by using their lavishly recorded singles. I'm sure crochet or basket weaving would represent a better option for these tired old codgers.

**FRIDAY**  
AN EARLY call so I can get off to Heathrow for nine and watch pasty faced Gary Numan take off on his proposed round the world trip. Flying is a strange obsession really. Most people Gary's age are much more interested in sex. Let's hope the boy hasn't got a touch of the 'wimp syndrome', as we doctors call

visit 52 cities and he'll be phoning regular reports of his progress especially for Radio One listeners. Bon Voyage, Gary... we'll miss you, we really will.

it. No such problem with the Pointer Sisters though. Their current single 'Slow Hand' is the most disgusting thing I've heard since 'Fire'. They're really asking for a touch of the old 'Slow Hand Clap' if you ask me, and get my meaning. Then again old Strolling Bone Mick Jagger has been asked by some dull American Professor Brainstorm type to lecture on The Role Of Sex in Music. I hope he's got a better memory than he has a singing voice.

## SATURDAY

**OLD POP** stars never die. They just write boring books. And the latest from NotworththePaperthey're-printedon Publishing House is Paul and Linda McCartney's pseudonymously titled 'Composer / Artists'. Featuring 45 songs of "the wee manie's", as he is known only to close relatives, 50 of his childish drawing and loads of Linda's terrible photos, this is a must for that particularly despised relative at Christmas.

THE ORIGINAL HEEBEEGEBEES'



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**OUT** *Hee Bee Gee Bees* **NOW**

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## HOMAGE TO MARC

**DATELINE BARNES:** Marc Bolan fans turned up in their twos and threes last week to pay homage to the star who died in a car crash in Barnes, London four years ago.

There were plans to chop down the tree on Barnes Common which the Mini of girlfriend Gloria Jones smashed into after leaving the road. But the plot was dismissed by fans as simply being a publicity stunt.

Instead the devoted — amounting to about 50 in all — sat round the graffiti-covered sycamore at five o'clock in the morning. There were no prayers and few tears, just quiet drinking and smoking.

By six all but about half a dozen fans had left the tree. One of the remainder lay inert, face down on the boot of his Cortina car. Earlier he had threatened to commit suicide by jumping off a nearby railway bridge.

### Tribute

Fortunately he fell off the railings inwards because of the amount he had to drink, and ended up weeping on the road — but safe at last!

From there, looking tired and bedraggled the Children Of The Revolution — resplendent in old denims and Bolan patches — made their way to the teen idol's resting place at a crematorium in Golders' Green, North London, 12 miles away.

David Herron had hitched down from Grimsby the night before — a journey he makes every year.

"It's like paying a tribute to a brother," he said. "For me it is like paying a tribute to one of the family, really a pilgrimage. And it gives us a chance to meet other fans from all over the country."



**MARC BOLAN:** sad vigil

"We are not the only people who remember Marc. I came from Grimsby, but a lot of friends didn't think it was worth the effort."

Other fans booked their holidays especially to come to the tree, and two girls came over from Japan just to pay tribute.

But not everybody was so enthusiastic about the quiet homage. A German exile living in London, a pretty blonde called Lola, jumped out of a taxi on the way home to see what tribute was being paid to one of her old favourite stars.

### Sad

"These people were doing nothing," she said. "I expected there to be a party or something, but everyone was just sitting around not knowing whether to be happy or sad."

Other people thought the sadness perfectly apt though. Looking slightly bedraggled, they thought spending the night quietly by the tree, the day by Bolan's plaque and an evening watching the film 'Born To Boogie' was perfectly fitting.

Yet the whole affair had a depressing nothingness to it. Even sadder is the unfortunate fact that two other band members Mickey Finn and Steve Curry are also dead.

The glam and glitter couldn't last, anyway. But what is hurtful for fans is that tragedy should have come to three members of a group that ended so abruptly. **SIMON HILLS**





THE HOLLIES: what d'ya mean, old men on a park bench?

## STARS AT 45

(well, nearer 40 actually)

### MIKE NICHOLLS dates the Hollies

"The emergence of a Hollies medley performed by themselves amazed me. I can appreciate that they wish to make some money before others cash in on their music but it doesn't say much for their view on their music. After all, if a song is cut up it loses any meaning and becomes a pointless snatch of sound. Is this how the Hollies see their music?" (reader Carl Taylor of Grays, Essex.)

WELL IS IT? I ask Tony Hicks, founder member, guitarist and only constant survivor since the group's formation in 1963. We're sitting amidst the cosy splendour of his deep pile, idyllic mews residence just off the Kings Road, Chelsea.

With a record 28 hit singles under his belt that have spent an incredible total of six years in the British charts, clearly he isn't just in it for the money. So why spread a dozen of these nuggets over two sides of 'Hollidaze'? Why succumb to this irritating 'Stars On 45' disease?

"Public demand," Tony assures me. "People in the street would stop and ask me why we haven't put out a compilation of our greatest hits before someone else did. So we did, before people got bored and without re-recording any of the originals. You ask me whether I've been keeping an eye on the charts these past few years — well here's proof!"

Proof indeed and there's reason to believe that this isn't the last we're going to hear from one of the best-loved beat groups of the sixties. Tony reveals that in common with many of their contemporaries, the band almost went bankrupt — "bad management, too many people taking a slice, massive tax debts, that sort of thing" — but The Hollies were one of the few bands to stay around long enough to let their financial wounds heal.

"We had to keep working," he reflects. "Tours of the States, Australia, Japan, everywhere . . . even places like Iceland and Poland, I guess what kept us popular was the fact that we never had an image. We were always just a hit singles band who as such were never prey to the whims of fashion".

And the hits kept on coming, well into the seventies, regardless of the occasional change in line-up. Perhaps one of the most remarkable aspects of their re-activation has been the inclusion of Graham Nash in their ranks. He'd intended to record with

The Hollies anyway. So, hey presto, he flew in from his Hawaii home to enable the original line-up to appear on TOTP.

"Graham only stayed a week here because he loves it out there," Hicks laughs, "reckons it's like the Lake District with palm trees!"

What about this statement that he's working day and night to produce another child? "I can confirm that," main host replies. "He and his wife stayed here and spent the whole time in bed."

No wonder he looked so knackered on TOTP! What did Tony think of that particular programme, I wonder, still haunted by the spectre of sixties spirits like themselves, the Stones, Cliff, Alvin Stardust and Jimmy Saville all appearing within the space of half an hour?

"Ah it was a really good feeling. Cliff looked brilliant and that Stones video was wonderful. They looked exactly how they should — as if they'd just risen from the grave. I wouldn't have it any other way."

Cut out and keep!  
— No 1 in a series:  
BERNARD JEWRY

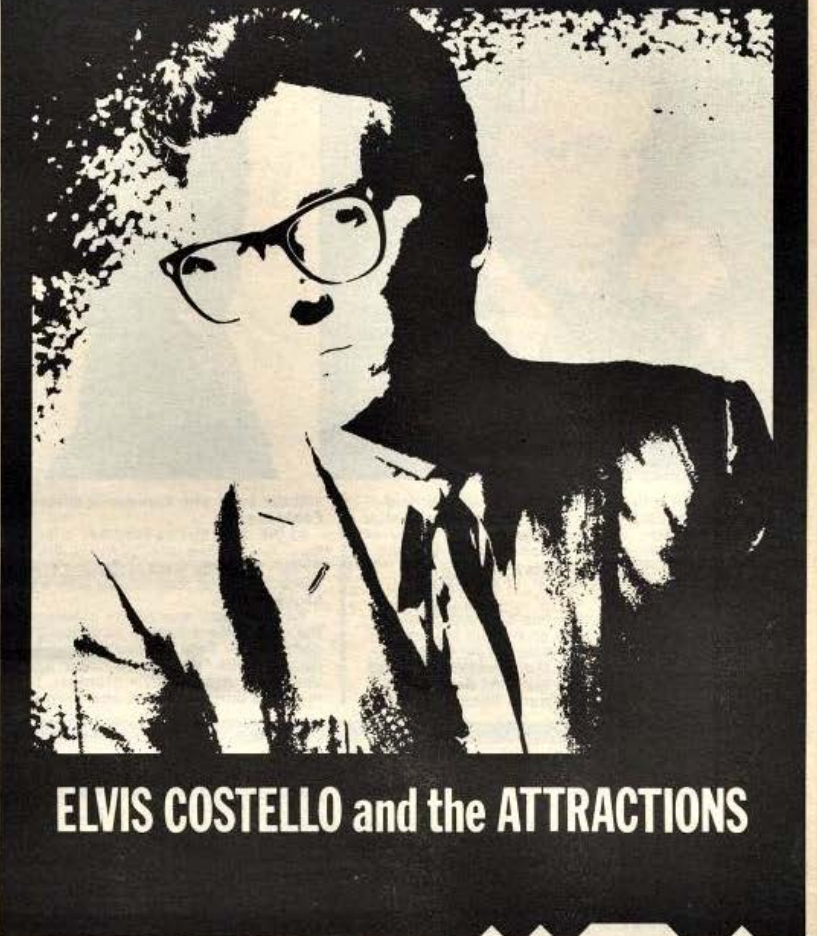


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Take your choice of Shane Fenton in 1961, Alvin Stardust in 1973 or even the same man in different clothes in 1981. Course he's always been plain old Bernard Jewry to those that know him best, but who are you to complain? Simply cut round the dotted line, attach to a picture that turns you on most and . . . Bernard's your uncle! You've got the face — now turn to page 10 for the body!

## A CHANGE IS NOT STRANGE

### GOOD YEAR FOR THE ROSES THE NEW SINGLE FROM



## ELVIS COSTELLO and the ATTRACTIONS



**WHO IS THIS MAN AND WHAT GUISE WILL HE USE NEXT TIME ROUND?**



**O**NCE UPON a time, Alvin was plain old Bernard Jewry, born in Muswell Hill, London, shortly after World War Two broke out. The family later moved to Mansfield and Bern gave a hint of things to come when, at the age of four, he appeared in the pantomime 'Babes In The Wood', at the Mansfield Palace Theatre.

An itch to succeed in the music business struck him early and when he was 12 he fronted his first group. Later he became road manager for a local group, Johnny Theakston and the Tremeloes. Johnny died after a tragic illness, but the band decided to carry on. Bern changed his name to Shane Fenton

and the band who dressed in silver lame became the Fentones.

In the early sixties they had a hit with 'I'm A Moody Guy' and despite several more hits including 'Walk Away', the band were forgotten when the Beatles came along and rock 'n' roll took a temporary backseat.

Bern plodded around the cabaret circuit still using the name Shane Fenton until along came his fairy godfather — Pete Shelley of Magnet records. Shelley came up with 'My Coo Ca Choo' and Bern released it under the name of Alvin Stardust. The single rocketed into the Top 10 and Bern followed it up with

a succession of other hits including 'Jealous Mind' and 'Red Dress'.

But the hits finally came to an end and Alvin went back to his old haunts as well as building up a considerable following on the college circuit. At the beginning of 1979 he started in Jack Good's 'Oh Boy' revival shows at the Astoria. He also worked for American television before coming full circle and doing a Christmas pantomime.

His deal with Stiff and the success of his single 'Pretend' is the latest stage in the career of a born survivor. Watch out for an album and tour shortly. **ROBIN SMITH**

**Y**IKES! I don't mind playing the newshound, gang, but let me tell you. By the time I'd finally tracked down this Hi-Gloss combo, they were calling me Sherlock.

They're session musicians, d'ye see, and not easily contactable. When an American studio man cuts a record, he picks up his cheque and forgets the disc forthwith. You come back a month later and try to find him and tell him it's a hit, and it's like tracing the Japanese soldier who thinks World War Two's still going on.

For a long time, and I mean weeks on end, it looked like Dead Gloss instead of Hi-Gloss. 'You'll Never Know', I thought, but then one day last week, my CBS spies earned their dough. They'd been on the Gloss account too and one of 'em reckoned they'd seen a stealthy looking dude called Giuliano Salerni suspiciously roaming the New York streets, spending large amounts of

money. Where'd he got it from? Must have had something to do with the Hi-Gloss record. This Salerni character was already known to have a record as long as your hand and sure enough, what had he done but produce the whole caper. They told him his only chance was to come clean on the phone to me. So we fixed it up. Great Giuliano Salerni,

producer of 'You'll Never Know', on the blower from New York. A story at last. And guess what? The line's so bad I can't hear a word.

So the Hi-Gloss mystery remains something of a mystery, but by hurriedly reaching for my top-pocket ear trumpet I managed to catch some of the Salerni scam. "The singer on the record is a 24-year-old black girl called Bonita Taylor, and Prelude Records is in the process of signing her. The other lead singers are Luther Vandross, who played keyboards with Change (and who, I'll add, has his own import album in the soul outlets now), and Ulanda McCullough (another name familiar to soul fans with good eyesight since she's in the small print on a lotta albums).

"The musicians on the record are the finest in New York. One of them, Stevie Allen, has now joined Change." Giuliano reports that the Hi-Gloss album, featuring the self-same elusive talents as the single, has been out in the States for two and a half months. It's not his first outing as producer, either. "I worked on an album by Ultimate (1979, to place it; you may remember a 45 called 'Ritmo De Brazil'). I arranged the whole of the Geraldine Hunt album ('Can't Fake The Feeling') and I've been working on the France Joli album." Not quite A1 pedigree I'd agree, but the production, vocals and style of 'You'll Never Know' are faultless and it's growing into one of the most persuasive soul items of the year.

So do Hi-Gloss exist, Giuliano? "Hi-Gloss is a band. Prelude is deciding whether to sign the whole band. If something else on the

album picks up, they probably will, if not they'll just sign the singers." That, they tell me, is showbiz. Find 'em, fool 'em, and forget 'em. But not necessarily in that order. **PAUL SEXTON.**



**D**IANA ROSS sold a million singles in the UK alone in 1980. In the current economic climate, without an interest-generating tour or being allied to a fashionable trend it's an impressive feat but after a career that has spanned two decades it's either miraculous or the sign of top quality. 'Diana Ross' by Geoff Brown (Sedgewick and Jackson, £5.95 softback, £9.95 hardback) goes some way to explaining how she has survived the conveyor belt of early Motown product with the Supremes, her grooming for international superstardom as a solo artist, her successful film work and how the Chic organisation resuscitated her after the slow descent into MOR obscurity. It comes as a timely coda to her severing ties with Motown and starting with Capitol Records. **MIKE GARDNER**

**HI-GLOSS COME CLEAN**





# ABACADABRA



Phil Lisa Turner

PHIL COLLINS: sensitivity and awareness

**GENESIS: 'Abacab' (Charisma BR 102)**  
By Robin Smith

**YES FOLKS.** It's time once again to dodge the vitriol spat by colleagues with the latest hip Fire Engines album tucked up their sleeves, and give the good ol' boys a listen.

Boring, pah! Redundant pah! Overweight and middle class, sucks boo to the lot of ya! The fact that Genesis received something like a million applications for their British shows and they could play to sell out audiences from here to Mongolia, makes them one of the most relevant bands in the world today.

And yes, they do change. Every album makes a constant progression.

Since Collins got the heartbreak out of his soul on 'Face Value' he's emerged a refreshed man. Once again his voice is the catalyst for the band and again he's able to bring out a whole new range of sensitivity and awareness. His voice is a constant source of fascination and pleasure to me — none more so than on the title track. The album features an extended meatier version of the single and on a first listen you'll think it's perhaps a bit overdone but a second listen sees it fitting neatly into context.

Overall side one reflects Genesis at their most simplistic to date. Take 'No Reply At All' with its nicely understated work from Banks and the addition of a brass section as an example.

'But it's 'Keep It Dark' that reflects best the new and vital Genesis. It's a concept track, but whereas three years ago they would have spun the story out, nowadays they run through the ideas swiftly with a sense of true economy.

Still on any Genesis album there should always be one slice of chocolate cake and we get it with 'Dodo'. Redeemingly pompous with everything thrown into the melting pot and coming up smelling of roses. Collins roars, Banks plays gothic chords and it's all very satisfying.

Unfortunately the next track spoils side two briefly. 'The Lurker' is an almost total waste of time and badly planned. It's a Collins theatrical track but unlike say 'Set Em Up Joe' or 'Robbery Assault And Battery' it just doesn't work and Collins ends up sounding like a bad caricature of Ian Dury.

'Man On The Corner' though is beautiful. Sweet and sour keyboards on a track of dark reflection and underlying mystery and desperation. 'Like It Or Not' is the perfect foil where Rutherford's guitar reaches deep into the theme. + + + + +

# Oi Oi Aussies

**ROSE TATTOO: 'Assault And Battery' (Carrere CAL 127)**

By John Shearlaw

Oi Oi rock 'n' roll from way down under, and balls to the national anthem ('Advance, Australia Fair'), the competition and good taste! Rose Tattoo have broken free and produced the best grade A gonzo punk - meets - metal album of 1981. Ockers all!

Unshackled from the "imaginative" production of Mutt Lange that turned their first album into an HM dirge, Rose Tattoo have bounced back into the spotlight with a collection of their own songs — written by 'Angry' Anderson and his sidekicks — that deliver a killing combination of Motorhead crudeness and noise, Rejects' angry barn - a - lam and down home Aussie subtlety. The last, for the uninitiated, means beer, red eyes and boilers ... and a bloody ruck in a country that still thinks Maggie Thatcher plays the lead part in a Whitehall comedy.

Tracks like 'Assault And Battery', 'All The Lessons' and 'Suicide City' are perfect illustrations of 'Oi!' in a new context; killing with watts, battering with booze and hitting your head against a bass stack until it's lovely when it stops.

Take it away then. Sometimes they sound like the early Faces (all boys together), they've got the Pistols riff down to a T, and the rest of the time it's batter, clatter, hit 'em on the head. It won't fail.

"All the lessons we can learn / All the bridges we can burn" they sing. Rose Tattoo do both, and I fell for it all. + + + + +

**MARIANNE FAITHFUL: 'Dangerous Acquaintances' (ILPS 9648)**

By Simon Ludgate

'BROKEN ENGLISH'. Marianne's previous album, might well have proved a tricky act to follow. It was an album which introduced a cracked, dry gasp of a voice to lyrics sometimes almost too painful to be exposed to the mediocrity of the airwaves.

I was sceptical about 'Dangerous Acquaintances' at first, I couldn't rid myself of the idea that 'Broken English' was a freak, quirky one - off. In fact, the first time I played this through it went in one ear and sailed out the other, which is exactly what happened with the last album, however, I ended up clutching that cover to my chest late at night waiting for the blues to pass and leaning on its songs as a sort of crutch.

Now, half a dozen plays later, 'Dangerous Acquaintances' has captured my imagination. Marianne has found her voice these days and the tattered edges have been smoothed down: witness 'Sweetheart', my current favourite 'For Beauties' Sake' (co - written with Stevie Windwood) and 'Intrigue', the single. I predict it will take a while for its appeal to come through, exactly in the same way 'Broken English' casserolled itself to perfection.



Phil Chico Airovsmith

**MARIANNE FAITHFUL: tattered edges smoothed.**

Lack of space prohibits doing this album justice, but the quality of material, production and arrangement will guarantee a wide appeal. On the negative side, there are one or two rare moments when cliché raises its ugly head — who, for instance, refers to "spaced out chicks" these days? And "Looking back, looking forward / Flyin up flyin down" from 'So Sad' doesn't really reflect the song's melancholic feel. But to balance things out a little, and from the same song, "Strum me hard, strum me fast / Fears sure built into every wall" exploits the guitar as a metaphor to describe the desire to shut out the sordid reality of the world by loving another person totally.

People are going to love this album totally too. + + + + +

**CHRIS DE BURGH: 'Best Moves' (A&M AMLH 68532)**

By Frank Plowright

CHRIS DE Burgh, for those of you not in the know, is this country's finest singer / songwriter. There's no - one who can weave a story into a tune as well as he can. Had the great British public been discerning enough to let him grace the charts with his presence, this album would have been titled 'Greatest Hits'. As it is, he's spared the cliché, even though this album includes tracks from his previous five albums. There are also two new songs, including the current single.

'Waiting For The Hurricane', and the rather pointless inclusion of a live version of 'Broken Wings' that differs little from the studio track.

On the whole though, given that the two new tracks had to be included, this is almost the selection of songs that I would have chosen. They showcase a variety of moods, with the bawdy 20's decadence of 'Patricia The Stripper' (You haven't lived until you've heard that) contrasting the serenity of 'Satin Green Shutters'. 'In a Country Churchyard' is superbly evocative, while 'Spanish Train' must deserve inclusion as the only song ever written about a game of poker between God and the Devil. + + + + +

# WILD THINGS BY THE CREATURES



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# THE ALBUM MACHINE

## POLICE: 'Ghost In The Machine' (A&M AMLK 63730)

By Robin Smith

CHAPTER FOUR in their continuing book of fame, finds the Police bolder and confidently going where they've only got their big toes wet before.

Of course they could have re-run 'Zenyatta Mondatta' in a different package and the little girls wouldn't have cared a bit. 'Ghost In The Machine' (wot a title!) proves that they've sat down and thought about where to go next. Sure, they'll always have that definitive snap, crackle and pop, but on this album there's an overall sense of dedication and quality.

In my humble opinion, this is the best thing they've ever done. You see, with the other epics I always used to get fed up about the end of side one, as Copeland soft shoe shuffled and Sting wrapped his tonsils around another abrasive song.

But this album has more variety than the menu in a Bangkok brothel. In particular, Sting's voice has taken on a new depth and fresh maturity. The opening song, 'Spirits In The Material World', may have what sounds like a dumb title, but the song is a dream of close harmonies and nicely understated drums. It contains the first of several political observations and although I could argue with them over these for hours, suffice it to say that the Police sound convincing when they could have easily sounded jaded.

'Every Little Thing She Does' is the welcome break between such headiness. A romantic song deft and tender, which starts quietly enough before breaking into mardî gras. Following smartly is the controversial 'Invisible Sun', wonderfully constructed and for me it has the same atmosphere as Bowie's 'Space Oddity'.

'Hungry For You' heads up the street with a bouncing stride and Sting sings in French so I don't know what the hell it's all about — but it provides an enervating insert before more tales of modern life paranoia on 'Demolition Man', aggressively and effectively delivered.

Side two opens with archetypal Police on 'Too Much Information' which chants a go go and the most heavyweight political references so far with comment on the National Front.

'One World Not Three' is that old White Man's reggae and the next choice for a 'safe single. Maybe there's even the old Marley influence creeping in there from somewhere.

Meanwhile, 'Omega Man' is heavy on comic strip colour and brashness. Written by Summers it has a fine slant on life reflecting the potential of individuals when beset by adversity.

'Secret Journey' is a piece of latter day psychedelia as Sting still with the taste of India in his mouth rattles on about mystical fulfilment "You will see the light in the darkness". Honestly this doesn't sound at all stupid within the context of the song.

For me though, the best track is the last cut 'Darkness'. It's penned by Copeland and features his working overtime on something supremely atmospheric for want of a better term.

Based around a gradually developing theme that creeps up from behind, it has some stunning moments of drama and tension. A track to play after a long hard day and you just feel like lying down and snivelling all over the place.

And there you have it. An immensely satisfying album that should vex more than a few Police critics. Girls there's still plenty to scream at, but more importantly this is thoughtful pop for now people. + + + + +



Ian Dury: classically dance album.

Pic GUS STEWART

## IAN DURY: 'Lord Upminster' (Polydor POLD 5042)

By Simon Tebbutt

NO SEX and drugs and not a lot of rock 'n' roll here either. 'Lord Upminster' is a classy and blatant dance album. The cockney rogue's holiday album. Recorded at Compass Point in the Bahamas, it replaces the street wise edge of former glories with the restrained Caribbean meanderings of the inevitable, in vogue duo Sly and Robbie. In fact, the Blockheads only appear on one number, that affront to bourgeois sensibilities and assault on the Angry, Tunbridge Wells of this world, 'Spasticus Autisticus'.

For the rest of the album, the reggae/rasta motif holds firm, even to the red, yellow and green credits

on the cover. The songs are full of tongue in cheek humour and twisted charm.

Sly and Robbie pulse away beautifully as usual, but this is a one man album and all ears are on the wayward, wideboy vocals. My favourite tracks are the melodic Valentine love song 'Red (Letter)', the brilliant and quirky 'Body Song' and 'Lonely (Town)', and Ian Dury goes Bruce Springsteen type song, if you can imagine that.

This album will only disappoint those dodo's who want their artists to sound the same for ever and ever, Amen. But don't worry, the cover tells the truth. It depicts the lad as in some sedate, classical painting. But he's still wearing a ripped old cardigan. It's the same old Dury. + + + + +



SHEENA EASTON

## SHEENA EASTON: 'You Could Have Been With Me' (EMI EMC 3378)

By Daniela Soave

I LOVE the sound of Sheena Easton.

In the hipness stakes there are reasons to keep this quiet: for a start she doesn't write her own songs and for this she has been crowned thick. Secondly, the songs she sings aren't the sort that would change the world, and this annoys so called intellectual journalists. Thirdly, in the 18 months since she began her career, she has matured from a fresh faced wee Scots girl to a sultry songstress and it is said moulded by her manager. Well here's an alternative argument.

Anyone who can graduate as a teacher of speech and drama can't be completely empty in the attic, and, as for her image improving, one normally gets better at their job as time progresses?

I find her new long player a disappointment, though. It's good,

but not great. This is through no fault of Sheenas. She sings each of the tracks with conviction and style, but it isn't enough. Some of the songs pale, not because they're bad compositions, but because they're too similar in mood.

Undoubtedly, Sheena's at her best in the up - tempo numbers when she can put and sound punchy. Even in the first few lines of the opening song 'A Little Tenderness', it's evident that her singing is maturing, her range and phrasing improving.

Apart from the single 'Just Another Broken Heart', my fave is actually the B side 'Savoir Faire'. Smooth and sensuous right down to the last 'yeah' at the end, she sounds so wistful.

To sum up, I would like to see Sheena Easton presented with a more varied selection of songs. With a voice like hers, she can only do them justice. It would be a shame to waste it on safe compositions when it's obvious she could tackle so much more. + + + ½

## BOB SEGER AND THE SILVER BULLET BAND: 'Nine Tonight' (Capitol ESTSP 23)

By Mike Gardner

DOUBLE LIVE albums seem to be as inevitable as taxes, death and the fact that if you hang around long enough not only will you get your 15 minutes of fame, but you'll be better equipped to hang on to it.

Detroit rocker Bob Seger slogged himself silly for nigh on a decade turning mid west American bars into sweat soaked palaces of homage to the mythical rock 'n' roll nirvana, until he released his 1976 live set 'Live Bullet' and cracked the whole country with one swoop.

'Nine Tonight' is a double live greatest hits collection which effectively shows why America has clutched his comforting use of rock 'n' roll tradition and nostalgic yearning for a lost youth to their communal bosom.

It's a finely recorded document of the fire and quality that Seger and his Silver Bullet Band can inject into the live setting but like all live albums you feel like you've missed out on a good party... luckily Seger's one of the best hosts. + + + + +

## NILS LOFGREN: 'Night Fades Away' (Backstreet MCA MCF 3121)

By Mike Nicholls

SWEET IRONY! Amidst the electric new wave excitement of Spring '77 Tom Petty had the time of his life supporting Nils on a major UK tour. Since then the rising and falling fortunes of each artist have crossed in midstream. Lofgren ending up recording for Petty's label.

A pity, then, that his first offering for two years should be so mediocre. Nils, an accomplished songwriter and musician who rose to prominence via his exceptional piano playing on Neil Young's 'After The Goldrush', seems to be fresh out of steam. His eight self-penned compositions are mere shadows of his former strokes of genius — tired FM soft rock ditties devoid of rhyme and reason.

It's a damning indictment of this LP that its highlight is Del Shannon's timeless 'I Go To Pieces' with Del himself guesting on vocals. Other prestigious names include ex-Steeley Dan man Jeff Baxter who plays guitar as well as produces, Nicky Hopkins and Little Feat drummer Ritchie Hayward.

But all to little effect. Basically there's no getting away from the fact that the songs are weak, glimmers of brilliance decidedly few and far between. There's a delicious tempo change in 'Dirty Money' where, as in Lennon-McCartney's 'Any Time At All', his versatile voice comes into its own.

The curiously English 'Streets Again' and the title track are also pretty good but 'Sailor Boy' says his normally outstanding guitar playing sink to the MOR depths of a third-hand Al Stewart. The mediocrity of the rest is matched only by its immorability.

My advice to Nils Lofgren is to either take a break or recharge his batteries via another stint with current fellow lost cause Neil Young. + +

## VARIOUS ARTISTS: 'Heavy Metal Heroes' (Heavy Metal HMR LP)

By Malcolm Dome

SO, YOU thought the Oi movement had cornered the market in raw aggression? Well, this 12-band HM compilation leaves the likes of Anti-Pasti sounding about as active and energetic as a eunuch in a nunnery!

A celebration of midlands-based HM Records first anniversary, this should go some way towards establishing them as a label with credibility. Sure, the production throughout is cruder than a 'Carry On' script. But, that merely adds to the charms of this kamikaze killerwart carnival, with bands such as Grim Reaper, Jaguar, The Handsome Beasts and Buffalo coming across with all the ruthless ferocity of a South African armoured division bursting across the Angolan border. + + + + +

# EVEN STEVENS

## SHAKIN' STEVENS: 'Shaky' (Epic 10027).

By Sunie

SHAKIN' STEVENS and the Stray Cats make an interesting comparison, and one that this LP brings to mind again. You could use them to illustrate the timeless appeal of fifties - style rock 'n' roll. I suppose, or the breadth of that appeal. It certainly made the career of those three young men from New York, while it salvaged that of Stevens, a 30-plus pub rocker heading for the scampi circuit before his recent renaissance.

One thing the two acts have in common is a series of quality hit singles; the differences reappear, however, when you compare how they've backed up the success of their 45s. The Cats released their debut LP, which despite squabbles over production and the like was a classy piece of goods; 'Shaky' has turned out this thing, which is nothing of the sort.

I expected his singles plus more of the same, but instead I found the classic MOR LP syndrome: two singles, two standards and an awful lot of what are known glibly in the trade as "fillers."

The standards are 'Mona Lisa' (Nat King Cole, I hope you're not listening up there) and 'I'm Gonna Sit Right Down And Write Myself A Letter'. The rest are padding, as bland and lifeless as the laughably airbrushed photos of 'Shaky' on the sleeve. Someone should have a word with him about that nickname. Incidentally, it simply invites age-ist jokes.

Nothing about this LP, barring Stevens' dreadful taste in jackets as shown in the first photos, is really offensive. It's just middle - aged music, as bland and flavourless as porridge. + +

## SECTION 25: 'Always Now' (Factory Fact 45)

By Sunie

IT CAN'T be much fun dwelling in the shadow of that great gothic monument known as The Memory Of Joy Division, but I suppose Section 25 are used to it; they've always lived there. On the evidence of this, their first LP, they've improved considerably since the unhappy occasions when I saw them live. Then, they were a pretude to be endured rather than enjoyed; now they are at least listenable.

There's little of real ingenuity here, though, with the notable exception of the Savile row sleeve design, which treats the dividing line between taste and tack very

neatly. Seems if you can't turn your sow's ear into a silk purse, you can at least package it in one.

Musically, Section 25 are moving in territory that's been well charted by those who went before them. Martin Hannett provides his usual, distinctive production, which in this case probably pumps up the slender talents on display, though these days he's eased up on the old clash - of - the - biscuit - tins drum sound.

If it weren't for the fact that it's all been done before, this record would make quite acceptable listening. I feel certain sneaking sympathy for Section 25 and their predicament, but they do persist in inviting the same old comparisons, and inevitably they come off the worse when those comparisons are made. + +

# MAGNIFICENT SEVEN

**SINGLES OF THE WEEK** (an embarrassment of riches) **ASSOCIATES: 'A' (Fiction).** This isn't favouritism; there's a single of the week for each day of the week here, so I'm doing 'em in alphabetical order. Associates, therefore, first: 'A' is a cut from last year's Fiction LP, considerably re-mixed and re-released in both seven- and 12 inch form. Excellent song-scathing lyric, and the new mix remedies the LP's recorded - while - the - producer - was - having - a - tea-break sound. Better yet, it's backed with 'Bounce Back', similarly re-treated.

**THE CREATURES: 'Wild Things By The Creatures' (Polydor).** The creatures in question are a Banshee and a Budgie. Siouxsie and her drummer have made a double - single, featuring four new songs and a cover of the Troggs' 'Wild Thing'. The latter is the only point at which the whole thing comes unstuck, but that apart, it's an astonishingly successful exercise. Several Siouxsie voices over Budgie's quite magnificent drums and percussion make up the entire fabric of the thing, but it never sounds sparse. She dares to sing on some of it, which is quite new; the material's good too, with 'Thumb' coming nearer to poetry than any Banshee stuff I ever heard. A surprise and a triumph.

**LOW NOISE: 'Jungle Line' (Happy Birthday 12in).** The name of Low Noise craftily conceals one Thomas Dolby (dolby - low noise! geddit?). 'Tis he who, Eno-like, is credited with "treatments and voices" on this effective cover of the Joni Mitchell song. Animal noises

abound; it's all just clever enough and just silly enough to work very well. You may recall, by the way, that Tom had his own solo single in last week's column. Busy little chap, ain't he?

**BILL NELSON: 'Living In My Limousine' (Mercury 12in).** Like the Associates' single, this is an LP track, re-mixed and sounding much the better for it. The other three tracks on this generous 12 inch are new, so it's good value as well as being a record of intelligence and style. A hit, in an ideal world; a miss in ours.

**NEW ORDER: 'Procession' / 'Everything's Gone Green' (Factory).** Sterling stuff, apart from the fact that 'Procession' begins and ends sounding unnervingly like Tangerine Dream. The twitchy beat of 'Gone Green' is more attractive, but I suppose the important thing is that New Order are proving themselves on their own merits, and that even if you'd never heard of the noble shade who haunts their reputation, you'd judge this a very good record indeed.

**SQUEEZE: 'Labelled With Love' (A&M).** Well, I asked for it. The sublime country song from 'East Side Story' has deservedly won single status, and with luck and a prayer Squeeze will be back in the top 20 ere long. It relates a harrowing and entirely English tale of old age, poverty and reminiscence, set against a fabulous melody and beautifully delivered by Glenn Tilbrook. Oceans of feeling, with no sticky puddles of sentiment; a new kind of country music, even.



The acceptable face of Tom Tom: Tina Weymouth

SQUEEZE



**TOM TOM CLUB: 'Genius Of Love' (Island 12in).** A much more relaxed affair than the jittery 'Rappingood', but just as cute and clever. Like its predecessor, though, it doesn't really merit release as a 12 inch; all that needs to be said is on the seven inch, and the rest is padding. A third single in this vein might prove plain irritating, y'know; wonder what they'll do next?

AND THE REST . . .

**TOYAH: 'Thunder In The Mountains' (Safari) BILLY IDOL: 'Mony Mony' (Chrysalis).** What a lovely couple! Linked together by their peroxidized tresses, their 'punk' status and their total lack of musical ability, how much these young people have in common. Toyah's speech defects sound more absurd than ever on this overblown opus, while the Idol effort would be tragic except that you can't help laughing at it. That bad. Perhaps Toyah's the better off of the two; at least she can act. Mind you, he's pretty. Call it quits.



REVIEWED BY  
SUNIE

**ALEXEI'S MIDNIGHT RUNNERS: 'Pop-Up Toasters' (Springtime).** When Alexei (Sayle), The Outer Limits and 20th Century Coyote, who comprise these Midnight Runners, were afforded a telly spot recently, I did wonder why they had Kev 'Tiny' Rowland and Co on with them. It's now quite clear - the fiendish Sayle was working on an impersonation of the whingeing soul rebel for this, the Comic Strip gang's first single. The micky-take is OK, the humorous content a little thin, but the sleeve! The sleeve is BRILLIANT.

**BAD MANNERS: 'Walking In The Springtime' (Magnet).** Buster and the boys pull themselves out of their role as a second - rate Madness, only to emerge as . . . would you believe a third - rate UB40? The exuberance of their previous works has vanished, leaving behind a listless, limber reggae item which seems to drift on for far more than its three minutes 26 seconds.

**BOB MARLEY: 'Reggae On Broadway' (WEA).** First release of the controversial U2A Marley material. If I've understood it right, Warners have done with some old Marley tapes what Napier Bell's done with the "new" Marc Bolan single, ie taken the original into a studio and tacked a lot of new bits onto it with the fairly reasonable hope that no one will be able to hear the join. Whoever was in charge of this macabre operation has done a tidy job, ending up with a sort of funky reggae party, but there's a considerable whiff of opportunism about the whole project. The man's work is on Island, entire of itself.

**TOM VERLAINE: 'Always' (Warners).** Having been the leader of a Seminal US New Wave Group and getting one of your songs on a Bowie LP guarantees you prestige and some pretty handy pocket money, but it won't keep the wolf from the door for ever. So Tom, the man with the name of a dead poet and the face of Keith Carradine, is back. Good song, laced with Verlaine's inimitable voice and guitar and wrapped in a production sufficiently unband for me to predict with some certainty that this will not be hogging the daytime airwaves. Not, therefore, a hit. Am I being obvious? (Shut up, Shearwater.)

**KIRSTY MACCOLL: 'See That Girl' (Polydor).** Definitely a marked improvement on the hideous 'Chipsop' novelty; more in the vein of Ms MacColl's much earlier 'They Don't Know About Us'. In other words, this is one of Kirsty's rather precious Sixties - style girlie songs, very much the sort of thing Sandie Shaw used to warble, although she (Kirsty, not Sandie) sounds as if she's aiming towards a Marianne circa 'As Tears Go By' vocal. Sounds sweet, mind you. Sweet enough to - well, watch out for your fillings, that's all.

**SUGAR MINOTT: 'Never My Love' (RCA 12in).** Sugar plays it safe; he clearly wants to be more to the chart-gearred public than such "one hit wonder" reggae types as Dennis Brown and Errol Dunkley. He gives

the old standard a pleasant enough run - through, and it's very winning to hear him sing "You ask me if there'll come a time . . ." but this is not as strong as His Hit. A minor one this time, perhaps.

**LANDSCAPE: 'European Man' (RCA 12in).** The usual hardware gimmickry from Richard James Burgess (as he now styles himself, pompous whatnot) and his cohorts. M did this sort of thing so much more stylishly, and wrote better songs too.

**WILLY GARDNER: 'Imation' (Cuba Libre/Virgin).** Noisy and not unpleasant solo release by an ex-Zone (Mr Jobson hasn't coraled them all yet, then). Gardner has a distinctly Bowieish vocal manner, which will doubtless please some and aggravate many, but it suits 'Imation' nicely. Who would have guessed that all these able young chaps were lurking in the ranks of (gulp) The Zones?

**THE SOUND: 'Sense Of Purpose (What Are We Going To Do)' (Korova).** Goodness, are they still there? The Sound, a sort of poor Southerner's Echo and the Bunnymen, have been trying a long time. On this showing, they're now more trying than ever; the babyish lyrics are embarrassing for a group with their pretensions, and the music is nothing you haven't heard before. Pointless.

**APB: 'Shoot You Down' (Oily).** Not sure whether I'm appalled or enchanted by this. It starts off well, with a prominent bass (the singer plays bass) and amateurish - sounding handclaps, develops into a very listenable and vigorous affair, then does a late turn into a funk cliché, both musically and with the cries of "get down!" Hmm. Let's generously assume that the ending is tongue - in - cheek. The production's really likeable; not an expensive job, obviously, but not a humble little indie-label one, either.

**HAMBI AND THE DANCE: 'L'Image Craque' (Virgin).** Hambi is a gentleman of Greek extraction, apparently, who hails from Liverpool. Could it be that Virgin thought they'd signed the latest "Pool sensation"? How disappointing for them to get home, unwrap it and find they'd got the new Aphrodite's Child. If this clumsily named combo have anything going for them, it's not in evidence amid the corny keyboards and warbley singing here.

**SHAKIN' STEVENS: 'Shaky Sings Elvis' (Solid Gold).** But Shaky sings Elvis all the time! What they mean is, Shaky sings Elvis songs - or rather bits of them. Well, who needs to sing a whole song these days? This medley presumably dates from Stevens' period of playing Elvis on the West End stage. Can't think of anything else to tell you about it - you know what he sounds like. Well, this is more of it.

**THE NAUGHTIEST GIRL WAS A MONITOR: 'Front!' (NGWAM).** This lot are from Sheffield, home of the synthesiser, and it shows. A very pleasant record, but it's not exactly pushing back the boundaries of popular music, is it? ("What is it?" I hear you mutter, but that's another story). Synthesisers are in danger of becoming - nay, have become - a modern equivalent of the acoustic guitar that every depressive kid once played and sang to in his bedsit. What a frightening thought.

And finally . . . **THE SAME AS IT EVER WAS** section. **FOREIGNER: 'Juke Box Hero' (Atlantic) CHRISTOPHER CROSS: 'Arthur's Theme (Best That You Can Do)' (Warner Bros).** This sort of thing makes me feel profoundly grateful. I mean, here am I upbraiding the perfectly harmless Naughtiest Girl Was A Monitor for being unadventurous, while these dinosaurs walk the earth. The Foreigner record is so totally crass, from little through packaging to playing, that it looks almost satirical. Christopher Cross is America's fave blando vocalist at the moment; if your idea of a great night is reading the Daily Mail, drinking milk and putting in a bit of basket - weaving . . . well, I guess you might find this record quite exciting.

U.S. version  
of Mony Mony  
RCA 12in  
Modern 12  
U.S. 140.  
W. League

# NO CHANCES

IS IT true that heavy petting with a boy can make you pregnant? I haven't gone all the way with my boyfriend, but I'm worried as my period is late and my friend thinks I might be pregnant. Jane, Birmingham

• You can become pregnant when any one of several million sperm manages to travel up the vagina to fertilise the female egg cell. Even if a boy doesn't ejaculate or come inside you, it's still possible to be impregnated by fresh sperm from his fingers, and if he rubs his erect penis between your legs during heavy petting or comes all over you, a sperm cell can still make the long journey home. It only takes one.

Your period may be late simply because you're worried or a little run down or because there's been a change in your normal day to day routine. Some girls have irregular periods too, quite naturally, as the body settles down into maturity. But, as you are worried, it would be best to have a pregnancy test and set your mind at rest.

A test will only be accurate if your period is 14 days or more overdue. If so, you should collect a small amount of the first urine of the day in a small well-rinsed bottle (an aspirin bottle will do) and take it to your doctor, a Family Planning Clinic or The Brook Advisory Centre (see below) who'll test free of charge. Many chemists also offer a pregnancy testing service for a small fee, but it's best to see a doctor at a clinic or surgery just in case the result is positive and you need back-up help and advice.

You can discuss which form of contraception is right for you at the same time. Even if your boyfriend and yourself are still at the heavy petting stage, thinking realistically

about contraception is important. If you're unprepared, and go the whole way in the heat of the moment, it'll be too late.

Even if you're in your early teens and under 16 most doctors are sympathetic to girls who seek contraception, as the last thing anyone needs is an unwanted pregnancy.

• Brook Advisory Centres, offering confidential counselling on the range of sexual problems, pregnancy and infection testing, and free birth control supplies are based in several major cities. BIRMINGHAM, 9 York Road, Birmingham B16 9H6 (Tel: 021 455 0491); BRISTOL, 21 Richmond Hill, Clifton, Bristol BS8 1BA (Tel: 36657); COVENTRY, Gynaecological Outpatients Unit, Coventry and Warwickshire Hospital, Stoney Stanton Road, Coventry (412527); EDINBURGH, 2 Lower Gilmore Place, Edinburgh EH3 9NY (Tel: 031 229 5328); LIVERPOOL, Brooks Look-In, 9 Gambier Terrace, Liverpool L1 7BG (051 705 4558); LONDON, includes CENTRAL, 233 Tottenham Court Road, London W1 (Tel: 01 580 2991), Tottenham Court Road tube; NORTH, 295 Upper Street, Islington, London N1 2TU (Tel: 01 226 5358), Highbury and Islington tube; SOUTH, 53 Acre Lane, London SW2 5TN (Tel: 01 274 4995), Brixton tube; Waiworth Brook, 133a East Street, Waiworth, London SE17 2SD (Tel: 01 703 7880), Elephant and Castle tube.

## FASHION PASSION

IT MAY sound ambitious in today's world of unemployment, but I'd like to be a haute couture or high-



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

fashion designer like Zandra Rhodes, or Dior or Montana. I'm starting a fashion design course at a local college next year but don't feel this will be quite enough to launch me into a successful career. I've heard there is a London College of Fashion, which might take me a step nearer. Could you put me in touch so I can find out more? Paul, South Devon

• Many colleges throughout the UK offer excellent courses in fashion design, but if you want to make a start in London, one of the top world fashion centres, applying for the three-year Diploma in Fashion Design course at the London College of Fashion is probably your best bet. To apply, you must be at least 17, have an academic rock-bottom of 3 good O level results or CSE grade ones, plus a suitably impressive portfolio of your original art and design work. Out of 350 high-powered applicants each year,

only 50 are eventually chosen to fill the coveted places in this highly competitive area, and you must apply way in advance for future courses. Already, places are allocated up until September 1982.

For a prospectus write to the Departmental Secretary, London College of Fashion, 20 John Princes Street, London W1M.

But bear in mind that even if you do successfully complete a recognised diploma course this won't guarantee you a job. Openings in the fashion industry are few and only the toughest and most talented succeed.

Your letter has been forwarded to a top fashion designer who'll be sending you some personal tips on the business. Anyone else hunting career fax, see your school or local careers officer. But if you're stuck, let us know.

## PEN MONEY

MY FRIEND and I write songs and have heard that a reputable organisation for young songwriters exists in the UK. Can you point us in the right direction? Also, where can we obtain a list of reputable music publishers. Mark, London

• For full membership details and news of any up and coming seminars of special interest to the youth wing of the words and music movement, drop a line to The British Academy of Songwriters, Composers and Authors (BASCA), 148 Charing Cross Road, London WC2 (Tel: 01 240 2823). BASCA offers members any amount of free advice on how to present your song for publication, music business ins and outs, copyright and the rest.

A list of established music publishers is available, price 75p, along with a free fact sheet on how to submit your songs from the Music Publishers Association, Kingsway House, 183 Kingsway, London WC2 (cheques / postal

orders to Music Publishers Association).

## TALKING IT OVER

ASKED a girl out for the first time last week and shall be going to a gig with her at the end of this month. My problem is that I'm getting cold feet as I get very tongue-tied and don't know what to talk about. She has lots of friends, and I'm afraid she'll find me boring. Should I go through with it? Derek, Newport

• Don't underestimate your own powers of conversation. If you didn't have a certain amount of charm and persuasion for her, the girl in your life wouldn't have said yes in the first place. She likes you. Everything is set for the big night out.

## GLEAM OR CLEAN?

OTHER PEOPLE seem to have gleaming white teeth, but mine always look yellow and discoloured even though I don't smoke. My National Health dentist says there's nothing he can do about it. Is there any chance of improving the colour? I'd be willing to pay. Robert, Andover

• Natural teeth come in a spectrum of shades from white to off-white, yellow and grey, and it's well worth remembering that few Brits have toothpaste ad choppers. If you're determined to change your molar colour, cosmetic dentistry could help, but it will be an expensive proposition. Dentists differ in their attitudes to cosmetic dentistry, too, so you'll need to shop around before you find someone who's willing to take your money and try.

# SPARKS

The New Single  
**FUNNY FACE**

Taken From The Album  
**WHOMP THAT SUCKER**

Produced By Mack  
For Giorgio Moroder Enterprises



# A LIFE IN THE DAY OF Toyah

**66** MY DAY begins between seven and nine in the morning, depending on what the night before was like.

I'm living in a very domestic flat just now and the bedroom's very peaceful. It's painted blue, there's a white wardrobe, a blue carpet and it's full of enormous cushions and plants! There's lots of foreign Toyah posters on the wall, not because I'm an egomaniac but because they go with the colour of the wallpaper!

I have to have breakfast because I was so ill on the last tour and now I have to follow a special diet. I have two boiled eggs, grapefruit and coffee. I'm not allowed fried foods, white sugar, white flour, and the only kind of fruit I eat is citrus. I mainly eat white meat and I've lost another stone since I've been on this diet.

One thing I've noticed since I've followed the diet is it really has changed my attitude to health. No way am I a health freak but I do see a different aspect of it now. There was a time when I needed a quick drink when I got home to help me unwind but I don't need that now. I've become a lot more aware of my body and I don't want to blow myself out. I intend going on for a few more years yet!

I do breakfast then I water the plants — I love plants! — before settling down to write lyrics. Early morning's definitely the best time for me to write them, before anything can possibly distract me. I don't read newspapers. I don't read anything in the morning because it takes my concentration away, influences what I think.

I take about two hours every day over my lyrics. I've so many ideas first thing in the morning. Sometimes I'll take longer over them but the important thing is to attend to them every day.

Once I'm satisfied that I've done enough for the day I'll make my phone calls. These could be to my manager, record company, publicist. I've usually made all my calls and left the house by 11 o'clock, on my way to have a business meeting or a day full of interviews, or perhaps a photo session.

I never have lunch, although I'm supposed to. It's just that I never have time. My days seem to be jam-packed with things to do and not enough time to do them in. Most afternoons I have meetings with my management because there's so many aspects to discuss.

I prefer to do interviews in the morning. I like them then, though if an entire day of interviews has been arranged, I usually find I'm too exhausted to speak by the end of the day.

Photo sessions can take the best part of an afternoon. Although I like them, ideally they should be few



**Toyah Willcox, 23, has acted beside such luminaries as the legendary Katherine Hepburn and has been praised for her performance as Miranda in Derek Jarman's version of 'The Tempest'. After years of playing up and down the country to cult audiences, she is finally achieving chart status with her recent singles 'It's A Mystery' and 'I Want To Be Free' reaching the Top 20. Born in Birmingham, she now lives in the London borough of Hendon with her bodyguard/boyfriend Tom Taylor and an abundance of plants. A believer in health and fitness, Toyah is currently preparing for her forthcoming tour, which she promises to be the most exciting she's ever done.**

and far between. I find that if I have too many in a short space of time, then they all turn out looking almost exactly the same. I like some time to elapse, so I have time to think up new ideas, new ways to do things.

A good session can be shot in three hours. That's one hour spent in front of the lens and two hours concentrating on my hair and make-up. I enjoy these make-up sessions, because I learn so much from them. Eventually I'll be able to make-up for television and photo sessions myself, because I'm learning from these make-up artists' techniques.

It's far better to learn from experience than from someone forcing their ideas into you. Teachers are usually narrow minded, anyway. They try to reprogramme you so you can fit into some particular slot. You've got to be a shop assistant or an accountant rather than a person first and foremost.

Chinese people really have the right idea. They develop your

individuality there. For instance, if they notice a kid is particularly adept at music, they encourage him to concentrate on it. You get kids of five who can play a violin with more skill and feeling than many middle aged professionals with years of experience. The Chinese understand how the human grows, and it's about time our educational system began to take that into account, too.

Whether I've been at a photo session or doing interviews or rehearsing with the band, I try to be at the recording studios by seven pm. Usually one of the engineers is ready with a tin of tuna fish which I'll gobble down for my evening meal, and then I spend the next three hours rehearsing and recording, so that by 10 o'clock I'm on my way home.

I don't really eat big evening meals. If I have to go out for a business meal, however, then I'll eat and eat. I do enjoy eating, but usually I don't have the time. When

I'm working or at home, I do tend to eat tins of tuna and not much else.

I've recently started jogging, so every evening when I get home I go off for a five mile run. I do it when it's dark because no one can see me at that time of night and I can get on with running. The first two miles at that time of night I really push myself hard. Doing so is the equivalent of one entire live show. I'm fitter now than I've ever been, and it's deliberate, too. This jogging is helping me get ready for my next tour, and I've just started gymnastic classes twice weekly. I really want my next tour to be spectacular and special. You can do such things with lasers and lights, but I want the excitement to come from me.

I still push myself hard for the remaining three miles of my jog. The fact that there's usually a pack of dogs chasing me round the park helps keep me going! You have to work at being fit. You can't diet until you reach your target weight then start eating the way you used to an

expect to remain at your target weight.

It's the same with exercise, too. Once you can complete a five mile jog in a certain time you've got to keep that up, or you'll get out of practice. Being fit is a combination of eating the right foods and getting enough exercise, and I've found that being physically in good shape keeps you mentally alert as well. It's an added bonus.

I do tend to push myself on throughout the day. By the time I get home in the evening I'm usually so knackered that I sit and look at my plants in a complete daze or I fall asleep in front of the telly.

I never go out to clubs. I can't stand them. They're claustrophobic and they're stuffy, and people want to talk to you about work all the time. It defeats the purpose of going out to forget about it.

I love going to concerts when I can get in to them quietly. I had it all planned to see Kraftwerk at the Hammersmith Odeon recently. I was going to slip in at the last minute, just before the act went on stage so that nobody would notice me. Only, Kraftwerk went on 20 minutes late so I was there when the lights were still on.

People kept coming up to me for autographs and eventually there was a huge queue down the aisle. I left eventually because it was embarrassing. What a poseur, people must think. She must have a really big head and love basking in the limelight. It's not that at all. I just wanted to go out that night and see a group just like anyone else would. I did see quite a bit of Kraftwerk before I left, but even when the lights were down people still came up. That wasn't very fair on the people around me who were trying to concentrate on seeing the group, all this movement and distraction.

Acting puts a totally different slant on the day. It's only a nine hour day now because a lot of film companies can't afford to pay you overtime and the unions insist on that once you've done nine hours.

I don't really have to get up any earlier than normal. I have make-up at seven, and that can take anything up to two hours, depending on what part I'm playing. I'm on the film set at 9.15, and an hour later we stop for breakfast... the usual eggs, coffee and grapefruit. We rehearse till one o'clock when we break for lunch, and we do the filming in the afternoon from two o'clock until seven.

That, believe it or not, is your day. Compared to music, acting is like a holiday! Of course, you've got things like learning lines to do in the evening, but it isn't as strenuous as my musical side of life. It gives me a break from music though without me being unproductive. I hate being lazy, and I find acting stimulating. It's another way of being creative. You need to be able to take a step back from things from time to time in order to remain fresh. I like the idea that I'm not tied down to just one way of life. I would hate to be shackled to just one thing. I like the idea that I am free to try anything I put my mind to.

I feel very competitive towards men and women. It spurs me on, gives me a kick up the bum. I never want to rest on my laurels, I always want to push on to greater things.

Yes, I've had my doubts about being successful. I didn't dare think I'd be as successful as I am because, well, I didn't want to be disappointed. It's not because I'm afraid of criticism, though, because I've already had all that from myself. I tear myself to pieces, I really do. Any criticism from the press is mild in comparison after that, it really is! I always thought that as long as I remained myself I'd be all right.

That, no matter who you are or what you do, is the most important thing in life. You must always stay true to your beliefs, or else you'll be swept away in the tide.

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# ADAM and the ANTS



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MIRROR



# SIMPLE MINDS

# PROFESSIONAL PUPILS

SIMPLE MINDS  
bubble under.  
MARK COOPER  
tries to get them on the boil.

**T**HE SOUND of marching feet and moving trains, crumbling statues and foreign voices lacking a translation, refugees and immigrants, the masses on the move — you've seen it on your TV set, the black and white film flickering, the jerky dance of uncertain motion. Now you want to find a soundtrack for the film and a disco dance that captures the pulse and the mad mayhem movement of such times, such lives. If it's Thursday, it must be Simple Minds.

Jim Kerr speaks quietly and sometimes with difficulty, threatening a stutter while he puts a point across. He's a familiar of the rock interview, knowledgeable of all potential criticisms of the Minds and capable of dealing with the same, if not always of seeing them off. Jim Kerr is the soul of politeness and his belief in the present majesty of the Minds is total: "I think it's time that we began to get the kind of recognition that we deserve and that we've earned. I'm just fed up with a lot of pretenders getting all the limelight while we have to struggle. We've made four albums in two and a half years that deserve an accolade, who else has done that, who else is doing it at the moment?"

Simple Minds aren't quite succeeding in making that final leap into star status; popular they are, sure enough, and "Sons And Fascination" has charted hard and high so far but the Minds aren't quite getting the airplay or the reviews that Kerr feels are their due: "We've been accused of making hollow travel music but we're not sending postcards from exotic places, there's a lot more to us than that. If it was hollow travel music, we'd probably have hit singles; as it is, our singles don't get played enough for that to happen."

"We're not going to be a constant source of documentaries or travelogues, our music is always changing. I think the reason we don't get played more is that the music shocks them too much, there's too much passion in it and that makes people uncomfortable."

Kerr's conviction is complete: "I'm scared that bands like us don't get heard, it terrifies me." Three years' work and records that ascend in quality as the Minds develop and Kerr is confronted with the churchy reaction of such as yours truly. He's just read my album review and he's got some points he wants to make and I've got some arguing to do. The suggestion that Simple Minds trade on the pseudo exotic for their effect has particularly got his goat. What am I to do?

Jim is a hard taskmaster; he expects the best from himself, recognition from others and yet he's wary of all other opinions of his music: "I hate people who don't like us and I don't believe people who do."

"I'm not quite sure where that leaves Jim and I, with me coming on friendly and lukewarm and him coming on friendly but a bit put out. Two months before Jim and the rest of the band had tried to explain the Minds' interest in things European and American: "I just can't stand these bands who ignore the fact that there's a world outside their hometowns and a language outside all the rock and roll clichés. If we're pretentious, what are we pretending to be? Unless you're going to go through the rock and roll language, it's good to write about different things, real things, buildings, roads, whatever."

True enough, but there's no doubting that Simple Minds' attempt to write about the world they see has resulted in them developing a style so rapidly that already they're in danger of boxing themselves into a corner. If "Empires And Dance" established the Minds as one of the most powerful and compelling bands in operation, "Sons And Fascination" often threatens to turn inspiration into formula. The Minds are in danger of becoming travelling namedroppers who rely on a mystique borrowed from "abroad" to manufacture a sense of mystery and power that has no depth.

"They're a number of bands who're more guilty than us of this tendency to name an exotic place in order to impress. Our European thing came from spending almost a year travelling and working in Europe. As a band we're very open and impressionistic, wherever we go, we get caught up in the world we're in. In our songs we're trying to understand the world without preaching. The best movies always mix a certain amount of social fibre with image and imagination."

Impressionable the Minds certainly are. It's an endearing quality yet I'm forced to wonder how deep their impressions go; the Minds seem all too content to be overwhelmed with the world rather than to investigate it, to argue with it seems outside their range. Impressionable, the Minds seem content to be impressed.

This enables them to make a music that throbs with the power that they see around them in the new industrial world, that echoes their impressions and their awe. Yet this condemns them to remaining wide-eyed boys, professional pupils travelling a road of images that belong more to TV than any concrete experience.

The Minds explain the romance of travelling: "There is a great deal of romance implicit in movement. Travelling brings out the actor in everyone. When you're in a foreign country you have a lot of freedom because you can't really understand



JIM KERR: spiralling success

how that country works from the inside. As a result you feel free enough to say and be what and whom you want; and because people don't know who you are or where you're coming from, they'll believe you are who you say you are. Your cultural baggage is left behind, it's almost as if you've been born again."

Simple Minds delight in this passive mystery, this cinematic freedom. Jim always did, right from growing up in Glasgow: "For 12 years I used to lie awake at night listening to the trains going back and forth to London, perhaps that's when I got interested in the sound of travel."

Simple Minds celebrate that sound; they capture the pulse and the power and the big beat. Wide-eyed and impressed, they stare out of windows. Jim Kerr has some peculiar loves: assassins and corporations.

"I just love big corporations. We were driving in America through a desert wasteland when suddenly we see this giant building, a multi-storey thing and it says 'GIANT CAN CORPORATION' on the front. It looked really impressive, it had to be a front for something." Jim's eyes fill with wonder, the mystery of it all amazes him: "We are impressionable, that's our lifeblood. That's what's so exciting, we don't know where the next impression is coming from."

Assassins are Kerr's other current

favourite, he's thrilled, frightened, impressed to discover that the man who attempted to assassinate Reagan stayed at the same hotel as the Minds used in Washington: "We could have been staying in the same building as a person who tried to blow the head off the President Of The United States. That's not romantic, it's bloody frightening."

Yes, Jim. But there's another part of him that clearly does find such possibilities romantic. Or so it seems two months later: "I'm thrilled to bits with events like that. Assassins really intrigue me. He's really alone for the moment that he's pulling the trigger. He's stopped completely outside the norm and for that moment he's seized a kind of power, he's stopped being ordinary."

Thrilled by power, intrigued and impressed by the horrors of the modern world, Simple Minds float on the outside and celebrate their detachment, little boys lost in a skyscraper world. I think they're capable of doing more of challenging the world. Jim doesn't agree, he feels they're already doing it.

"Critics tend to place so much importance on words. Half the time I use words for their sound as much as for their meaning. I don't like bands that are into sloganeering. I've always liked mazes and labyrinths."

"Anyway none of us are sure enough of anything to be able to tell

anybody else what to think. We work with atmospheres and moods yet our music has a spirit and a soul, a humanity, that's lacking elsewhere. One of the songs on the new album has the line 'Encourage your dreams'. I think that's one of the most positive lines that have come out this year."

While Simple Minds step outside day-to-day-life, they travel through it, on the outside like that assassin, on the run as if they were fugitives. And fugitives they've become in rock's whirligig of fashion: "To get caught up in any one of these superficial trends is ultimately death for a band. We used to look at the American charts in disgust and look at it here now, Bucks Fizz and all, just as bad."

"There's a lot more to life than fashion. New romantics now means people like Spandau but it should mean bands like the Cure, ourselves. New Order, bands mixing a kind of romance with a sense of realism."

At the moment, Simple Minds are exactly that, content to be fascinated, intrigued, impressed. Content to remain amazed, they've built an awesome and powerful sound that attempts to impress as they have been impressed. Mostly they succeed but then they're limited by the fact that they're not attempting enough.

There's a lack of range on 'Sons And Fascination' and I think it's a lack rooted in Simple Minds' refusal to get involved. When they come in from the outside, they'll bubble over. And I know I'll like it.

pic by Andy Rosen

# WRONG RATIO

**A CERTAIN RATIO**  
Heaven, London

By Jim Read

THEY let too many people into Heaven this evening; we'd come from the suburbs, and we'd come to dance... but that heat! This boy spent much of his time fighting his way to the bar, soaking up all that perspiration, with just a little bit too much of the right medication.

And A Certain Ratio? they struggled too! There's been an (un)certain change of approach here; a shifting emphasis that has taken A Certain Ratio away from that harsh mix of splintered, broken, funk, and stark Northern post-punk sensibility into a more laid back world; where the attack is less direct and the results less clear.

The crispness of their earlier work has been replaced by a fuller, more restrained sound.

A Certain Ratio, a certain swing; not too frantic there, just gently too and fro. A music that is less crazy; less likely to interrupt and upset your rhythm, a music that simply floats along.

Yet I'm left totally untouched by this; maybe it's the heat, but too much tonight seemed downright messy. Just as the promise of the first LP was killed dead by terrible production, tonight's show is muffled and unfocused; the very spirit of A Certain Ratio's music dissipates in the sweaty clam.

However, it would be unfair to judge solely on this performance. A Certain Ratio are clearly a group with a struggle on. Because they strive, because they push and paw at the parameters of their achievements / experience, their progress will inevitably stutter and stumble.

Yet when they manage to synthesise the abrasion of their former work and the depth of their current music the result is both sensual and elevating, a treat for body and mind.

**THE CRUSADERS / BB KING / RPO**  
Royal Festival Hall, London  
By Paul Sexton

THERE'S SOMETHING kind of cockeyed when the only chart stars from this show are the Royal Philharmonic Orchestra; when a blues legend in his mid-fifties has to warm up the audience; and when the entire shenanigans is taking place in an upmarket aircraft hangar.

The Crusaders arrive, individually announced, still able to stifle yawns but showing such unerring

professionalism and calmness it makes you wonder.

Truth told, they've sounded far better as well; the title track of the new record served as a sufficient introduction but then followed uncomfortable coffee-time relaxation like 'One Day I'll Fly Away', with Wilton Felder's sax replacing Randy Crawford's voice inadequately and Stix Hooper's drums practically blaring the words "Too loud!" in your ear. Joe Sample, rarely stirred from his slumbers, hardly had to wake up even to perform his adroit solo 'Fly With The Wings Of Love'.

Earlier, with little regard to past achievements, we'd open the evening with BB, looking large, uneasy, and unaided by — again — distinctly unsympathetic backing. A jiving medley which included 'Nobody Loves Me But My Mother' helped things along, as did the fact that his voice survives all such pressures and comes sailing through, alternating with the ever-inspiring tones of Lucille, his trusty guitar. But when he sang 'There Must Be A Better World Somewhere', you felt that his train of thought was "Anywhere but the Festival Hall!"

And together? Generally, a fine combination, although Felder was largely unemployed and spent his time conducting Joe Sample who wasn't paying the least attention. BB's 'Better Not Look Down' and especially the soulful 'Hold On' gelled nicely, but the let-down of the evening was 'Street Life'. King sounding uncomfortable even with the re-arranged verse and Josie James, the voice of 'Burnin' Up The Carnival', sounding restricted by it. It all added up to this: a soft "yes!" for the performances, and a bellowing "no!" to the venue and the uneasiness it caused.

**THE CUDDLY TOYS**  
The Starlight Room, London  
By Viviane Horne

TO BE surprised or horrified, that was the question. Remembering spray-on lurex, pink framed, white, mascara'd, lipstick faces in glam rock support slots, what could two years change?

To begin with, a new guitarist — Terry Noakes, bassist — Paul Wilson, drummer — Robert Baker and keyboard player — David Kovacevic, not to mention ex-wrestler Kendo Nagasaki and the original Gorgeous George as management team.

Only vocalist Sean Purcell (studying mime) remains from the first Toys and earlier Raped, and as he now presents we wonder at the cost of his new showmantic kit.



Dave Gahan of Depeche Mode: astonished.

## ON THE WAY

**DEPECHE MODE**  
The Venue, London  
By Mike Nicholls

DREAMING OF (FA) ME? Then awake, ye brave souls for your 15 minutes start now. It's hardly been the roughest ride up the charts but then smart chaps always did know how to cut corners. A few months ago, unknown. A few singles and they're stars. What's it all about?

Well, sharpening simply to a fine art has got something to do with it. An engaging melody here, an irresistible pulsebeat there and a tightness beyond reproach. Short 'n' sweet pop songs for the pre-teens. What Madness are to the scalliwags, the Modes have become to their more precocious pals — the aspiring poseurs who dream of getting a Saturday job to buy new clothes and perhaps a little synthesiser of their own. The techno-boppers of tomorrow as well as today.

And then some more. Tonight it's another audience, the juniors having received instant recharge at the matinee. Amidst the committee or just plain curious older folks, the band look more lost than ever. Innocents abroad on an ocean of a stage though they could have sold out the Hammersmith Odeon.

Are they ready for such success? Well, the growing pains are in evidence. Singer Dave Gahan is astonished by the girls grabbing kisses, blushes glowing through make-up in a confusion of near terror. But there are some pretty vampish visitors backstage, too!

Still, his voice holds out, even if it is rather too fashionably flat. At times he recalls the Ferry of yore but in a different context. You know the sort of thing — operating, generating, new life new life. Never did the words seem so appropriate. Churnin', yearnin', learnin', burnin' nostalgia's rife, nostalgia's rife. That's true, too.

Behind David the synths and drum machines boil up a cauldron of rhythms and there's not an anchored ankle in the house. This goes on for some time, through a lot of new material. Most of the songs stick to an unwaveringly high standard, as strong as the hits and then some.

Three encores including a class Everly's 'Price Of Love' and the crowd still feel short-changed. Depeche Mode have arrived and without hype. Their eventual album will shoot straight into the Top 10. Meanwhile they'll grow bigger and better even if those freshly-scrubbed faces do acquire a few lines in the process.

Just can't get enough? You said it, boy.

Slighs of relief all round, these numbers are mystic, melodic, momentous — previously blatant Bowie influences toned subtlety.

Unfortunate for Purcell perhaps, that his voice is similar to Ziggy, prompting the odd comment from the stunned audience who came to jeer and stay to cheer. The Toys delight at having good sound tonight which hampered one of their first performances with the new line-up, also at the Starlight, and it carries them euphorically through the set which contains material from the new album 'Trials And Crosses' on Fresh and as yet un-released. Several single possibilities slot between frantic puppet dance music over which Purcell's voice glides and the band harmonise.

Their previous record, present change, and determination to hang on to the old moniker, may mean undeserved slow progress for this band, though if they move as fast as their songs — lo and behold Cuddly Toys could be what everyone wants for Christmas.

**THE HIGSONS**  
Half Moon, Herne Hill  
By Chas de Whalley

YOU KNOW, I'm certain if you'd told half of these new funk bands a year ago that they'd be playing 'Ooops Upside Your Head' today they'd have laughed in your face. But 'Ooops Upside Your Head' is what they're playing and in the case of the Higsons, they aren't playing it that well.

Currently riding high in the independent charts with a gimmicky single called 'I Don't Want To Live With Monkeys', these five Norwich students packed in a very big crowd and then presented them with a feverish hybrid of riffs culled from George Clinton, James Brown and, last but not least, David Byrne's Talking Heads.

The two guitars, bass, drums and occasional trumpet arranged themselves in very precise patterns that were very precisely played. But unfortunately not even the breakneck ferocity with which the Higsons broke into every number could disguise the fact that notes in the right place did not automatically make a band funky.

What was lacking was space. With so many clever rhythmic ideas crammed into each song, like two glasses of milk in every bar of Galaxy, the syncopated silences around which real funk is sculpted were quite simply not there to be heard. It didn't help that even the band's better material like 'In The Know' and 'Who Stole My Bongos?' were little more than meaningfully obscure raps with precious little melody to carry the ear. The set quickly merged into much of a muckness.

Until the encore, that is, when the boys returned with a sparse Memphis soul stew groove (sufficiently up-date of course) and dancing broke out all over the place for the first time. Keeping it simple with a three note riff, the Higsons achieved more in the last five minutes than in the whole of the previous hour.

# FALSE FERVOUR

**DISAPPOINTINGLY** Simple Minds' progression into the big league remains only partially fulfilled.

Live, they seem less self assured and composed than on vinyl — creating and falling into the same musical traps.

Gone are the instant disco motions of 'Empires And Dance', to be replaced largely by plodding, enveloping would-be ambient epics which lose out in the transformation from record.

Still the Minds' can't resist staging such a hackneyed climax of their four most recent singles — a manoeuvre presumably to please the crowd, but one which does little to urge the set towards the expected heights, only to see the aim achieved much more skillfully by the moody and haunting

'Seeing Out The Angel', a truly magnificent closer.

And still they insist on duplicating numbers for the encore. The audience of course respond, but more because of familiarity than because they've developed any better second time around.

If anything it's on the numbers you least expect that they excel.

The dark, sombre improvisational 'League Of Nations', Jim Kerr's breathless vocals dressed by Mick MacNeill's distant eerie keyboards frills remains as one of my most memorable Minds stage moments, while the passionate, unfolding lyrics of 'Sons And Fascination', plus the stifled unease of 'Thirty Frames A Second' with Derek Forbes superb bass arpeggio providing a strong contrast of new and old.

But they seem content to concentrate on their respective roles, and as a unit labour over melodies and riffs that should be more fluent and free, turning too many into leaden, sprawling monsters. An atrocious sound mix, where what you hear depends on what you're prepared to listen out for, re-inforces their current onstage dilemma.

They seem uncertain of whether they want you to get up and dance to a succession of Euro-rhythms, or whether they want you to bask in a cloudy ambience that they seem hell bent on foisting on you.

Being honest, Simple Minds should appreciate that live the fusion isn't working well enough to be easily palatable and they'll dismiss the smiling faces and congratulatory back slaps as no more than typical home town fervour.

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**BIRMINGHAM**, Odeon (021 643 6101), Simple  
 Moods / Icehouse  
**BLACKBURN**, Bay Horse New Inns, Rishton  
 (06443), Moscow Philharmonic  
**BOLTON**, Gaiety, Bradshawgate, Gliche / Spyzes  
 Diamond Disco  
**BORDON**, Robin Hood, The Courgettes  
**BRIGHTON**, New Regent (28371), Blurt / Birds  
 With Ease  
**BRIMINGTON**, Tavern, Siris  
**CAMBRIDGE**, Sound Cellar (69933), Red Star  
 Seigrade / The Singles  
**CANTERBURY**, College of Arts (69371), Rio And The  
 Chobells  
**CARDIFF**, Great Western, The Beatles  
 Roadshow  
**CHADWELL HEATH**, Electric Stadium (01 599  
 1533), Fast Eddy  
**COLCHESTER**, Labour Hall, Reasonable Strollers  
**COVENTRY**, General Wolfe (85400), Trimmer And  
 Jenkins / Close To Tears  
**DEWSBURY**, Turks Head (463790), Firework  
**EASTCOTE**, Bottom Line, Clay Pigeon Hotel (01  
 865 5358), Lipside  
**GATESHEAD**, Hoegafield Country Hotel, Ryton  
 (2521), Seven Minutes  
**HERTFORD**, Civil Hall, The Plugs / The Nice Men  
**HIGH WYCOMBE**, Nags Head (21785), Dolly Mix-  
 ture / Gymnasts  
**HULL**, Oriental Hall, The Elements  
**LEEDS**, Lord Granbrook, Naughty Thoughts  
**LEEDS**, Fosse Green Hotel, Budgie  
**LEEDS**, Postor Bar, Not In Colour  
**LEEDS**, Compton Arms, Dale Hargreaves' Flam-  
 ingos  
**LEEDS**, Warehouse (462675), Cosmat Angels /  
 The Sound  
**LIVERPOOL**, Royal Court (051 708 7411), Hazel  
 O'Connor  
**LIVERPOOL**, Whippers (051 708 4285), The Chase  
**LONDON**, The Angel, Lambeth Walk (01 735 4309),  
 Heartrate / Miles Over Matter  
**LONDON**, Basement, Clarendon Hotel, Ham-  
 mersmith (01 748 1454), Bumpers / Le Jewel  
**LONDON**, Blitz, Covent Garden, Hitmen  
**LONDON**, Bridge House, Canning Town (01 476  
 2988), Geordie  
**LONDON**, Bull and Gate, Kentish Town (01 486  
 5355), Alex  
**LONDON**, Dingwells, Camden Lock (01 267 4967),  
 Blue Cafe  
**LONDON**, Green Man, Stratford High Street (01  
 534 1637), Red Beans And Rice  
**LONDON**, Greyhound, Fulham Palace Road, Ham-  
 mersmith (01 285 0526), Little Posters / Slinster  
 4x4  
**LONDON**, Hope and Anchor, Islington (01 359  
 4510), Shift All Stars  
**LONDON**, Horse Shoe, Tottenham Court Road, 24  
 Hour  
**LONDON**, Kensington, Russell Gardens (01 603  
 3245), Crying Shames  
**LONDON**, Marquee, Wadour Street (01 437 6603),  
 73  
**LONDON**, Moonlight, Railway Hotel, Hampstead  
 (01 824 7811), The Dancing DId / Finish The Story  
**LONDON**, New Golden Lion, Fulham Road (01 385  
 3842), Ravine And The Magnetics  
**LONDON**, 101 Club, Clapham (01 223 6306), Chris  
 Thompson And The Islanders  
**LONDON**, Pembury Tavern, Hackney, Shader

**H**AZEL O'CONNOR and band MEGAHYPE carry on their nationwide tour this week with gigs at Liverpool Royal Court September 24, Brighton Top Rank 26, Leicester De Montfort Hall 27, Portsmouth Guildhall 30.

Futurist godfathers ULTRAVOX flash and bleep at Newcastle - upon - Tyne City Hall, September 24, Glasgow Apollo 25, Edinburgh Odeon 26, Manchester Apollo 28 and Liverpool Empire 30.

The 'Daze Of Future Past' stuns them in Leeds this weekend. Saturday's (26) line up features ECHO AND THE BUNNEYMEN / CRAMPS / BAHAUS / THOMPSON TWINS / THEATRE OF HATE / ALTERED IMAGES / WAY OF THE WEST / WALL OF VOODOO while on Sunday (27) the sounds come from OK JIVE / THE PROFESSIONALS / THE REVILLOS / ALTERNATIVE TV / INNER CITY UNIT / MILES OVER MATTER.

One time teenage heartthrob DAVID ESSEX dampens a few thighs this week when he plays St Austell Cornwall Coliseum September 24, Cardiff New Theatre 26, Bletchley Leisure Centre 26, Birmingham Odeon 27, Wolverhampton Civic 29 and Manchester Free Trade Hall 30.

Scottish brainstormers SIMPLE MINDS hummox a few fans with dates at Birmingham Odeon September 24 and London Hammersmith Odeon 25.

It's a good week for all the old timers to get out of their wheelchairs. BUGGIE play Leeds Florde Green Hotel September 24, Brighton Top Rank 26 and Peterborough Crown Hall Crowland 27. HAWKWIND start up the old Silvermachine for Reading Hexagon Club September 28 and Peterborough Wirrina Stadium 30. And then to top it all GRATEFUL DEAD came back from their namesake state for a gig at Edinburgh Playhouse September 30.



HAZEL O'CONNOR: Liverpool Royal Court on Thursday.

FRI  
25

**LONDON**, Pitts, Green Man, Euston Road (01 387  
 8977), Wreckless Eric  
**LONDON**, Royal Garden, Covent Garden (01 240  
 3961), Speedies  
**LONDON**, Ruskin Arms, East Tim, Apocalypse  
**LONDON**, Seven Dials, Covent Garden, Ivory  
 Coast  
**LONDON**, Starlight, Railway Hotel, Hampstead (01  
 824 7811), Thomas A Beckett, Old Kent Road, Hill  
 And Run  
**LONDON**, Venue, Victoria (01 828 9441), The  
 Members  
**LONDON**, White Swan, Blackheath Road, Green-  
 wich, We're Only Human  
**MANCHESTER**, Abraham Moss Centre,  
 Toitrenth Candi  
**MANCHESTER**, Polytechnic (061 273 1182), Harlem  
 Spirit  
**NEWCASTLE-UPON-TYNE**, City Hall (20007),  
 Ultravox  
**NEWCASTLE UPON TYNE**, The Lonsdale, Rival  
 Savages / Room 18  
**NEWCASTLE UNDER LYME**, Hemptalls, Exporer  
**NORTHAMPTON**, Old Five Bells, Nelson 3  
**OXFORD**, Pennyfarthing, Westgate Shopping  
 Centre (46007), None Of These Things  
**POOLE**, Arts Centre (70521), Nazareth / Vic Vergat  
**READING**, Target (588887), The Press  
**ROMILEY**, City House, Walter Mitty's Little White  
 Lies  
**ST AUSTELL**, Cornwall Coliseum (4261), David  
 Essex  
**SHEFFIELD**, The Big Tree, The Chain  
**SHEFFIELD**, City Hall (22885), Sad Cafe  
**STOCKPORT**, Smugglers, The Poleless  
**WALLSEND**, Buddle Arts Centre, Jo Ann Kelly /  
 Pale Emory  
**WORTHING**, Balmoral (36232), All That's Fiction  
**YORK**, University, Lyon Concert Hall (412320), Cric  
 Williamson

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

**ABERDARE** Bay Motel, Centurion Sct  
**ALFRETON**, Black Horse, Somercoates (833007),  
 Blitzkrieg  
**ASHTON UNDER LYME**, Spread Eagle (061 330  
 5702), Noise  
**BATGATE**, The Fairway, The Frauds  
**BEDFORD**, Horse and Groom (61089), ESP  
**BIRMINGHAM**, University (021 472 1641),  
 Thompson Twins  
**BLACKPOOL**, JR's, Seafrost, Spider  
**BOURNEMOUTH**, Town Hall, Mitty in Roots  
**BRADFORD**, Broadway Bar, Tremlores  
**BRADFORD**, St Georges Hall (32513), Sad Cafe  
**BRENTFORD**, Red Lion (01 560 6181), Chuck  
 Farley  
**BURTON ON TRENT**, 76 Club (61037), Shader  
**CAMBRIDGE**, Sound Cellar (69933), Translats  
**CHIDDINGLY**, St. Giles (53227), Rokwattz  
**CARDIFF**, New Theatre (22448), David Essex  
**CHADWELL HEATH**, Electric Stadium (01 599  
 1533), Martin Dance  
**CHIDDINGLY**, St. Giles (53227), Rokwattz  
**COVENTRY**, General Wolfe (88022), DT's  
**DERBY**, Rainbow Club, Chron Gen / Aftermath  
**DUDLEY**, JB 2 (53247), 738  
**DUNDEE**, College of Technology, Students Union  
 (27275), RB / Freeze  
**DURHAM**, New College, Nevilles Cross Centre,  
 Cissy Stone Band  
**FOLKSTONE**, Joby's (51720), Naughty Thoughts  
**GILTINGHAM**, Central Hotel (37457), Demon Pact  
**GLASGOW**, Apollo (041 332 6221), Ultravox  
**GRAVESEND**, Red Lion (68127), Desolation  
 And  
**HAILSHAM**, Crown Hotel, Siris  
**HARLOW**, West One, The Plugs  
**HARLOW**, The Heatonstone, Imperial Drive, Neal  
 Kay's Heavy Metal Soundhouse  
**HATFIELD**, Polytechnic (88343), Clientelle  
**Hemel Hempstead**, Boxmoor Arts Centre, Blue  
 Midnight / Mot / Real Imitations  
**HIGH WYCOMBE**, Nags Head (21758), Blue  
 Snakes  
**HINKLEY**, Regent Club, Budgie  
**HORSHAM**, St Leonards Arms, Fool  
**ILKELEY**, Kings Hall, Chalesaw 'N Tears  
**LANCASTER**, White Horse Inn, Newport Square  
 (2084), Jack Russel And The Terriers

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 P3525 NED DIAMOND  
 P3527 IAN DURY  
 P2435 DAVE EDMONDS  
 P3857 GENESIS  
 P2452 MICHAEL JACKSON  
 P3581 LEO ZEPPELIN  
 P2878 MAGNUM  
 P2682 MOTORHEAD  
 P3280 ORCHESTRAL MANOEUVRES  
 IN THE DARK  
 P1320 PLASTIC BENTRAN  
 P2630 PRETENDERS  
 P3491 SELECTOR  
 P3486 PAUL SIMON  
 P3715 SPECIALS  
 P3788 STATUS QUO  
 P1789 ROD STEWART  
 P3162 SUPERTRAMP  
 P1981 WILD CHERRY  
 P2335 VIOLA WILLS  
 Happy New Year  
 Rise  
 Only you know  
 Repture  
 Do that to me one more time  
 The call up  
 Free real imitations  
 Love on the rocks  
 Superman's big sister  
 Queen of hearts  
 Turn it on again  
 Off the wall  
 Fool in the rain  
 Magnum live (E.P.)  
 Golden years  
 Messages  
 Cheshire pour moi  
 Talk of the Town  
 The whisper  
 Late in the evening  
 P3715 SPECIALS  
 Something 'bout you baby I  
 like  
 I don't want to talk about it  
 The logical song  
 Play that funky music  
 Gonna get along without  
 you now

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 records/tapes - new releases, deletions, dealers'  
 bargains, etc. RARITIES are bought, sold, exchanged  
 UPSTAIRS at 38 Notting Hill Gate W11.

**WARE, WENDY HOUSE, ANZAK CHANT**  
**WORKINGHAM**, Angies, Catherley House, We're  
 Only Human  
**WORKING**, Cricketers (61409), Human Being  
**WORTHING**, Balmoral (36232), All That's Fiction

**BIRMINGHAM**, Cedar Ballroom, Cosmat Angels /  
 The Sound  
**BIRMINGHAM**, Digbeth Civic Hall (021 235 2434),  
 Chris Williamson  
**BIRMINGHAM**, University (021 472 1641), Mood  
 Elevator  
**BIRMINGHAM**, Westhill College, Selly Oak (021  
 472 7245), The Set  
**BIRMINGHAM**, STORTFORD, Rhodes Hall (51748),  
 Caroline Roadshow  
**BLACKPOOL**, JR's, Seafrost, Spider  
**BLACKPOOL**, Snowboat, Tremlores  
**BLETCHLEY**, Leisure Centre (72511), David Essex  
**BRIGHTON**, Top Rank (25889), Hazel O'Conor  
**CAMBRIDGE**, Sound Cellar (69933), Reasonable  
 Strollers  
**CHADWELL HEATH**, Electric Stadium (01 599  
 1533), Screaming Louie / Fear Of The Dark  
**CHELMSFORD**, Saracens Head (385940),  
 Rockwatts  
**CHORLEY**, Joiners Arms (70811), Troyen  
**CHRISTCHURCH**, Juppeters Tavern (485819),  
 Truffle  
**COVENTRY**, General Wolfe (88022), B Movie  
**DUDLEY**, College, Alberto Y Los Trios Paramos  
**DUNSTABLE**, Queensway Hall (803328), Clientelle  
 / Moonstone / Val Halls  
**RETFORD**, Portershouse Club, Carolgate (704981),  
 Delta Fire  
**EDINBURGH**, Odeon (031 667 3805), Ultravox  
**GRAVESEND**, Red Lion (68127), LA Wackee  
**HARROW**, Headstone Hotel, Station Road, We're  
 Only Human  
**ILKESTON**, Woodcock, ESP  
**ILKESTON**, White Lion, Shadr  
**KIDDERMINSTER**, Boars Head, Worcester Street,  
 Demolition

**SUN**  
 27

**BIRMINGHAM**, Odeon (021 643 6101), David Essex  
**BLACKBURN**, Bay Horse New Inns, Rishton  
 (46443), Side Effect  
**BRADFORD**, Vaults Bar (392712), Free State  
**CAMBERLEY**, Lakeside Country Club (5929),  
 Tremlores  
**CHADWELL HEATH**, Electric Stadium (01 599  
 1533), Montage Real Estate  
**EDINBURGH**, Odeon (031 667 3805), Sad Cafe  
**FOLKSTONE**, Golden Arrow, Bronze  
**GOLDTHORPE**, Halfway Hotel, Whammer Jam-  
 mer  
**HARROW**, The Heatonstone, Imperial Drive, Neal  
 Kay's Heavy Metal Soundhouse  
**LEEDS**, Queens Hall (91961), Killing Joke / OK  
 Jive / The Professionals / The Revillos / Inner  
 City Unit / Alternative / Miles Over Matter  
**LEICESTER**, De Montfort Hall (27832), Hazel  
 O'Connor  
**LIVERPOOL**, Royal Court (051 708 7411), Third  
 World  
**LONDON**, Africa Centre, Covent Garden, Rudi /  
 Apocalypse  
**LONDON**, Angel, Lambeth Walk (01 735 4309),  
 Mickey Murphy  
**LONDON**, Bridge House, Canning Town (01 476  
 2988), Park Avenue  
**LONDON**, Half Moon, Herne Hill (01 737 4580),  
 Moto Boys Motor / Banders  
**LONDON**, Hope and Anchor, Islington (01 359  
 4510), Harry McCullough's Snooker  
**LONDON**, Horse Shoe, Tottenham Court Road,  
 24 Hour  
**LONDON**, Kings Head, Fulham High Street,  
 Johnny G  
**LONDON**, New Golden Lion, Fulham Road (01 385  
 3842), Dana Gillespie  
**LONDON**, 101 Club, Clapham (01 223 6308), RPM /  
 International Rescue  
**LONDON**, Peppers, Green Lane, Stoke New-  
 ington (01 223 9830), Jive Coasters  
**LONDON**, Ronnie Scott's, Frith Street (01 439  
 0747), Havana Let's Go  
**LONDON**, Torrington, Lodge Lane, North Fin-  
 chley, Hank Wangford

**NEWPORT**, Baileys, Beatroots  
**NEWPORT**, Three Gables, Centaurian Sect  
**PLYMOUTH**, Ark Royal, Fore Street (51099),  
 Metros  
**PRESTON**, Avenham Park, Exit Vias  
**READING**, Cherry's Wine Bar (585 866), Suspects  
 / The Pterios  
**ROYDON**, Railway Hotel, Thirteenth Candle  
**SALTBURN**, Zealand, The Revs / Tinker Dick  
**SHIFNAL**, Star (Telford 461517), Fear Of Flying.

**MON**  
 28

**ABERDEEN**, Capitol (23141), Sad Cafe  
**ABERYSTWYTH**, University, The Passions  
**BATH**, Rockpool, De Metros  
**BIRMINGHAM**, Mercat Cross Club (021 622 3281),  
 Spider  
**BIRMINGHAM**, Romeo And Julietts (021 643 6096),  
 Down Breaker  
**CAMBRIDGE**, Sound Cellar, The Tonx  
**CARDIFF**, Sophia Gardens, Nazareth / Vic Vergat  
**CHADWELL HEATH**, Electric Stadium (01 599  
 1533), Mad Shadows / Siren  
**HUDDERSFIELD**, Filk, Vl Tonas  
**LONDON**, Cricketers, Battersea Park Road,  
 Mothers Ruin  
**LONDON**, Dingwells, Camden Lock (01 267 4967),  
 Siberians / Aelou / Sculptures  
**LONDON**, Gossips, Dean Street, UK Subs /  
 A Strip One / Panic Button  
**LONDON**, Greyhound, Fulham Palace Road, Ham-  
 mersmith (01 385 0526), Reality / Troubled Minds  
**LONDON**, Heaven, Charing Cross (01 639 3551),  
 Divine / Dead Or Alive / Drowning Craze  
**LONDON**, Horseshow, Tottenham Court Road,  
 Panic  
**LONDON**, Hope And Anchor, Islington (01 359  
 4510), Wreckless Eric  
**LONDON**, Kensington, Russell Gardens (01 603  
 3245), The Differents  
**LONDON**, Kings Head, Fulham High Street, John  
 Spencer Band  
**LONDON**, New Golden Lion, Fulham Road (01 385  
 3942), Bob Kerr's Whoopie Band  
**LONDON**, 101 Club, Clapham (01 223 8308), AHA /  
 Ukraine  
**LONDON**, Pits, Green Man, Euston Road (01 387  
 8977), 1989 / Ground Zero  
**LONDON**, Old Queens Head, Stockwell, Talk Like  
 That  
**LONDON**, Rock Garden, Covent Garden (01 240  
 3961), Suspects  
**LONDON**, Starlight, Railway Hotel, Hampstead (01  
 824 7611), The Wood Elevators  
**LONDON**, Upstairs At Ronnies, Frith Street (01 439  
 5747), Fish Turned Human  
**LONDON**, Venue, Victoria (01 828 9441), Carrol  
 Thompson  
**LONDON**, White Hart, Southall, Purple Hearts  
**MANCHESTER**, Apollo (061 273 1112), Ultravox  
**READING**, Hesagen Club, Hawkwind  
**SOUTHDEN**, Zero 8, Aviation Way (46344), The  
 Shots

**TUES**  
 29

**BLACKBURN**, Bay Horse New Inns, Rishton  
 14843), Street Fighter  
**BRISTOL**, Colston Hall (2917680), Third World  
**BRISTOL**, Granary (28272), Vortex  
**BRISTOL**, Polytechnic, Students Union, Coldhar-  
 bour Lane (850251), Talsman  
**CHADWELL HEATH**, Electric Stadium (01 599  
 1533), Chemical Alice / Tangent  
**ELESWERE PORT**, Bulls Head (051 339 5836), The  
 Elements  
**GLASGOW**, Apollo (841 332 9221), Sad Cafe  
**GUILDFORD**, Wooden Bridge (72708), Killer Wales  
**LONDON**, Collegiate Theatre, Gordon Street,  
 Chris Williamson  
**LONDON**, Dingwells, Camden Lock (01 267 4967),  
 Barracudas / Le Jete  
**LONDON**, Green Man, Stratford High Street (01  
 534 1637), Spoilers  
**LONDON**, Greyhound, Fulham Palace Road, Ham-  
 mersmith (01 385 0526), Dirty Strangers / The  
 Creams  
**LONDON**, Hope And Anchor, Islington (01 359  
 4510), Harry And The Atoms  
**LONDON**, Horse Shoe, Tottenham Court Road,  
 Spies  
**LONDON**, The Kill, Greek Street, Dr Mix And The  
 Remix  
**LONDON**, New Golden Lion, Fulham Road (01 385  
 3942), The Exciters  
**LONDON**, 101 Club, Clapham (01 223 8308), Tonx /  
 Watching The Wolves  
**LONDON**, Pits, Green Man, Euston (01 387 8977),  
 Flock Of Seagulls / The Recognition  
**LONDON**, Star And Garter, Putney Pier (01 788  
 2345), 45's  
**LONDON**, Upstairs At Ronnies, Frith Street (01 439  
 5747), Carte Blanche  
**LONDON**, Venue, Victoria (01 828 9441), Rudl /  
 Marvels / Question  
**LONDON**, Starlight, Railway Hotel, Hampstead (01  
 824 7611), The Europeans / Shake Shake  
**LUTON**, Mad Hatters Club, Fool  
**SWANSEA**, Langland Bay, The Beatroots  
**SWINDON**, Brunel Rooms (51384), Silver  
**TUNBRIDGE WELLS**, Smokey Joe's, The  
 Coolcoaters  
**WARE**, Beckett's Club (54584), Bossapa  
**WOLVERHAMPTON**, Civic (21359), David Essex

**WED**  
 30

**BIRMINGHAM**, Polytechnic, Alberto Y Los Trios  
**BLETCHLEY**, White Hart, ESP  
**BRIGHTON**, Top Rank (25895), Third World

**CANTERBURY**, College of Art (89371), Blue Mid-  
 night / Mob / Real Imitations  
**CHADWELL HEATH**, Electric Stadium (01 599  
 1533), Neal Kay's Heavy Metal Soundhouse  
**CHELLENHAM**, Technical College, Park Site Blurt  
**CORBRY**, Ratters Bar, Crazy Days  
**DURINGTON**, The Plough, The Press  
**EDINBURGH**, Playhouse (031 665 2064), Grateful  
 Dead  
**GUILDFORD**, Wooden Bridge (72708), The Sleep  
 LEEDS, Eagle Fault  
**LIVERPOOL**, Empire (051 709 1555), Ultravox  
**LONDON**, Chelsea College of Art, Manresa Road,  
 Rio And The Robots  
**LONDON**, Dingwells, Camden Lock (01 267 4967),  
 Belle Stars  
**LONDON**, Golden Lion, Fulham, De Metros  
**LONDON**, Gossips, The Clinic, Dean Street,  
 Future Date / The Silence  
**LONDON**, Green Man, Stratford High Street (01  
 534 1637), Katy Heath Band  
**LONDON**, Greyhound, Fulham Palace Road, Ham-  
 mersmith (01 385 0526), Wreckless Eric / Dam-  
 py's Rusty Nuts  
**LONDON**, Hope and Anchor, Islington (01 359  
 4510), Motor Boys Motor  
**LONDON**, Horse Shoe, Tottenham Court Road,  
 Survivors  
**LONDON**, Kings Head, Fulham High Street, Talk  
 Like That  
**LONDON**, Marquee, Wardour Street (01 437 6603),  
 Siam  
**LONDON**, Moch Club, Whisky A Go Go, Wardour  
 Street, Human Condition  
**LONDON**, New Golden Lion, Fulham Road (01 385  
 3942), Metro Glider  
**LONDON**, 101 Club, Clapham (01 223 8308), The  
 Tonx  
**LONDON**, Pits, Green Man, Euston Road (01 387  
 8977), The Monsters / Victorian Parents  
**LONDON**, The Ship, Plumstead Common, Praxis  
**LONDON**, Starlight, Railway Hotel, Hampstead (01-  
 824 7611), Lee Fardon / Dave Lyon And The  
 Idlers  
**LONDON**, Upstairs At Ronnies, Frith Street (01 439  
 5747), Room For Humans  
**LONDON**, Venue, Victoria (01 828 9441), Janet Kay  
 / Victor Romero Evans  
**MANCHESTER**, Free Trade Hall (061 534 0943),  
 David Essex  
**MANCHESTER**, John Bull, Thirteenth Candle  
**MARGATE**, Ship Inn, Spider  
**NEWCASTLE**, Newton Park Hotel, Benton Road  
 (65210), Seven Minutes  
**PETERBOROUGH**, Wirrina Stadium (64861),  
 Hawkwind  
**PORTSMOUTH**, Gullihall (24355), Hazel O'Conner  
**PRESTON**, Polytechnic, Fylde Road (58382), The  
 Passions  
**READING**, University (860232), Polacats  
**SHEFFIELD**, Polytechnic (738934), Q Tips  
**SHEFFIELD**, Royal Hotel, Vene Carra  
**SLOUGH**, Alexandras, Blues All Stars / Travelling  
 Shoes  
**SOUTHAMPTON**, Mountbatten Theatre (29381),  
 Here And Now / Ebony Rocker / Ex Band / The  
 Kings Hat  
**WEST RUNTON**, Pavilion (203), Nazareth / Vic  
 Vergat  
**WORTHING**, Balmoral (36232), Flick Of The Wrist  
**YORK**, TA Centre, Tower Street, Rip Rig And  
 Panic

**RADIO/TV**

**T**HE UNEMPLOYED or bone idle among you may be around to see how  
 Donovan's rehabilitation into the eighties is getting on BBC 1's THURSDAY  
 lunchtime 'Pebble Mill At One'. Later on Simon Bates is the pilot for the  
 weekly journey down the charts on 'Top Of The Pops'. American singer-  
 songwriter Billy Joel, one of the biggest selling artists in the world, is the  
 subject of scrutiny by Paul Gambaccini on his fascinating Radio One series of  
 profiles. Lost 'Glory Boys' Secret Affair make the first ramblings of their  
 comeback on Radio Trent's 'Castle Rock' introduced by John Shaw. Beacon  
 Radio have the second part of their 'Kraftwerk Story'.

**FRIDAY** is Radio One day with Peter Powell's 'Summer Groove' funk show with  
 guest Jack Froggy and a session from Belle. Mike Read is back hosting the  
 'Roundtable' session of opinion and gossip with Radio One prodigal son David  
 'Kid' Jensen and hopefully The Police's Andy Summers taking apart the new  
 releases. Later on 'The Friday Rockshow' Tommy Vance introduces highlights  
 from this year's Reading and he has promised us Steve Hackett, Frenchmen  
 Trust and the Thunderslickless Samson. Metallurgists in the Trent region can  
 tune in for Nazareth on 'Castle Rock'.

**SATURDAY** is Tiwas day and is usually worth checking out for the videos and  
 the 'Almost Legendary Sally James Interview' amid the fans and hilarity. The  
 Monkees peddle their equally manic brand of music and mayhem on the BBC 1  
 dial at around 10.00am. Radio London's 'Echoes' has another of their new band  
 features which in the past has spawned such talents as Elvis Costello, Dire  
 Straits, Lene Lovich, Darts, Chas And Dave, Graham Parker and Charlie Dore.  
 The panel of Radio One's Richard Skinner, AAM's Adrian Sear and our very own  
 Chas Da Whalley will sort the wheat from the chaff. London bands who wish to  
 send in stuff should place their contributions on 15-track stereo at 15 L.P.s. and  
 send it in to Stuart Colman, 'Echoes', BBC Radio London, PO Box 4LG, London  
 W1A 4LG. But London bands only please!

**SUNDAY** is London day with only 'Roll's Hare, OK!' with guests plastic rockers  
 Coast to Coast as the only national interest. Capital Radio has 'West Indian  
 Music in London' as the subject of their useful 'Sound Of The City'  
 programme and have testimony from Black State, Dennis Bovell and Jimmy  
 Cihl. Charlie Gillet's 'Alchemists' has Madness production team Clive Langer  
 and Alan Winstanley.

**MONDAY'S** 'A Little Night Music' on  
 BBC 1 features synth pioneer Neil Ardley  
 with saxophonist Barbara Thompson and  
 her band playing a work called 'Scenes  
 From Nature'. Trent's 'Castle Rock' has  
 Simple Minds and new band Small Print.  
 'Get It Together' on TV has Roll Harris  
 influenced Adam Ant and his merry crew,  
 with the Black Cats while Radio Clyde  
 have Ultravox and Altered Images on  
 their TUESDAY 'Stick It in Your Ear'  
 programme.



ELVIS COSTELLO started on  
 Radio London's 'Echoes' on  
 Saturday.

Only Antipodean icehouse warm up the  
 WEDNESDAY airwaves on wonderful  
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Turn On

NEWS IN BRIEF

NEWS EXTRA

- ☐ THE RAMONES come in to play Britain next month ... but they will only do one date. The band appear at the London Hammersmith Palais on October 22, tickets are on sale now at £4. The band were to have done a tour, but this has been postponed until next year. Meanwhile, the group release a new single on the same date entitled 'She's A Sensation' - it's taken from their latest album 'Pleasant Dreams'.
- ☐ VETERAN SOUL star James Brown is coming in to take on a short tour here. Brown - who had hits with numbers like 'Sex Machine' and 'Papa's Got A Brand New Bag' - takes on five dates next month at: Brighton Top Rank Suite October 9, Manchester Apollo 11, Birmingham Odeon 12 and London Hammersmith Odeon 13 and 14.
- ☐ THE COMIC Strip, featuring comedian Alexi Sayle and his group Alexi's Midnight Runners, take their tour from the club of the same name on the road this week. They play: York Drill Hall September 26, Kirklington Country Club 27, Leeds Hofbrauhaus 28, Sheffield Polytechnic 29, Manchester Oscar's October 1, Southampton University 4 and Brighton Cine Scene 5. An album simply entitled 'The Comic Strip' is also out this week, featuring 70 minutes of live excerpts from the show as well as a single entitled 'Pop Up Toasters' by Alexi's Midnight Runners.
- ☐ WAH! HAVE a new single out next week. It is a re-recorded version of 'Somessy', which is featured on their 'Nah-Poo - The Art Of Bluff' album. The single is backed with 'Forget The Down (This Time)' and also comes out on 12-inch.
- ☐ SCOTTISH BAND The Cuban Heels release their debut album next week. It is entitled 'Work Our Way To Heaven' and features their current single 'My Colours Fly' as well as 'We're On Water', which made them well-known. The album is produced by Steve Hillage, Nick Launay and John Leckie.
- ☐ EX-URIAH Heap vocalist David Byron has formed his own band called The Byron Band. The group's debut album 'On The Rocks' is released on October 9 along with a free poster. The group - which includes ex-King Crimson sax player Mel Collins - also play a one-off date at the London Marquee today (22) before taking on a proper tour next month.
- ☐ THE ROLLING STONES have a new book out this week. It's called 'The Rolling Stones Complete' and features all the group's songs up until their latest 'Tattoo You' album. It is priced at £8.95 but a cheap soft - cover version comes out in the Spring.
- ☐ A NEW London venue called Waves in Leicester Square is looking for new 'futurist bands. Anyone interested in playing can ring Tony Denton on 01-267 1010.
- ☐ MONOCHROME SET member J. D. Haney has left the band to concentrate on improvisational music.
- ☐ BANDANNA, the Birmingham rock band have announced that they are not in any way connected with a band of the same name who have released 'Home Cooking' on the Dakotas label.

TOURS

- ACCLAIMED BRISTOL combo Rip Rig & Panic - who include various members of The Pop Group - take out three live dates next week. The group play York T. A. Centre September 30, Leeds Warehouse October 1 and Manchester Rafter's 2. The group also intend playing another London date when a venue has been sorted out. A single is due to be released shortly.
- CRASS are taking to the road again. The band play Swansea St Phillips Community Centre September 24, Caerphilly Leisure Centre 29, Haverford West Market Hall 26, Bristol St Barnabas Community Centre 28, Plymouth Centre 26, Plymouth Fiestas 29, Stroud Marshall Rooms 30 and Salisbury Grange October 1. All gigs cost £1 and there are no age limits.
- THE MEMBERS are lining up a series of Autumn dates. Booked so far are: London Venue September 24, Aberystwyth University 25, Manchester University October 1, Bradford University 3 and Birmingham Aston University 5.
- THE UK Subs are playing a one - off gig at Gossips in London's Dean Street. They play under the banner of the 'Alternative Gigs Movement' and entrance fee is half price at £1.
- THE THOMPSON Twins are taking on a tour next month. And a new single entitled 'Make Believe' is out this week, with a new album coming out shortly. The group play a warm - up date at the Leeds Queens Hall on September 28. Then: Southampton University October 2, London Thames Polytechnic 3, Leeds Warehouse 6, York University 7, Manchester Polytechnic 8, Bristol University 9, Reading University 10, London Lyceum 11, Uxbridge Lyceum 12, Bath Tiffany's 13, Exeter University 14, Coventry General Wolfe Club 15 and Nottingham Rock City 16.
- GIRLS AT Our Best - who in fact feature all men in their line - up - take on a tour next month. The group also have an album released on October 2 entitled 'Pleasure'. And the band say although they are playing colleges other fans will be able to see them. Dates for the tour are: Sheffield Limb Club October 8, Liverpool Edgehill College 9, Leicester Polytechnic 10, Weymouth DHE 14, Portsmouth Polytechnic 15, Bristol Trinity College 16, London School Of Economics 17, Wolverhampton Polytechnic 21, Leeds Polytechnic 22, Salford University 24, Durham University 26, Aberdeen University 30, Glasgow Strachyda University 31, Glasgow St Andrews University November 1 and Edinburgh University 2.
- WOLVERHAMPTON WHITE reggae band Weapon Of Peace take on a massive tour as well as releasing their debut single 'Jan Love' this week the group play: Nottingham Trent Polytechnic 24, Liverpool Education College 25, Birmingham University 26, Salford University October 2, Bradford Palm Grove Club 3, Norwich University of Arts 4, Newcastle Polytechnic 5, Scarborough Tiffany's 6, Sheffield Polytechnic 7, Coventry Polytechnic 8, Loughborough University 9, London Goldsmiths College 10, Canterbury Kent University 13, London Imperial College 14, Reading University 15, Exeter Polytechnic 20, Glasgow Gielders 22, Newcastle Polytechnic 23, Sunderland Polytechnic 24, East Kilbride Queensway 28, Huddersfield Polytechnic 28 and London City Of London Polytechnic 29.
- FREE CONCERTS are currently being set up featuring the bands Blue Midnight, MOB, Real Imitations, Dick Healey and other bands. Venue for the gig confirmed this week is the Windsor Castle on September 25.

RELEASES

- EX-GENERATION X lead singer Billy Idol brings out his first - ever solo single this week. Entitled 'Money Money' it is a remake of the sixties hit by Tommy James & The Shondells. Other numbers feature a Billy Idol song 'Baby Talk' and re-recorded versions of the Gen X songs 'Untouchables' and 'Dancing With Myself', originally released in November 1980.
- BA ROBERTSON, who had a hit with 'Bang Bang', releases a single next week with veteran Stone The Crows singer Maggie Bell. It is entitled 'Hold Me'.
- ORANGE JUICE have a new single out on October 9. Entitled 'L.O.V.E. . . . Love', the band have moved their Postcard label to the record giant Polydor. The single is also available on 12-inch, and the group have an album out later this year. A series of dates are being lined up for the end of November.
- EX-LIZZY guitarist Gary Moore has his own 12-inch EP this week. It is entitled 'Nuclear Attack' and features Tommy Aldridge from the Ozzy Osbourne Band on drums, Jimmy Bain and Charlie Hume, who was formerly with Ted Nugent.
- GARY GLITTER is back with a cover version of the Crystals' hit 'And Then She Kissed Me'. The ageing star also takes on a series of dates which will be announced next week.
- MINK DEVILS who had a hit in the heady days of punk with 'Spanish Stroll' are back in action with a new album entitled 'Coup De Grace'. The band also take on some live dates at: Dunstable Queensway Hall November 5, Manchester University 6, Sheffield Lyceum 9, York University 10, Bradford University 11, Norwich East Anglia University 12 and the London Venue 13 and 14.
- VELVET UNDERGROUND star Nico, who was in the band with Lou Reed, has a solo single out this week entitled 'Saeta'. The single features guitarist Robin Trower and is not on her 'Drama Of Exile' album.
- MOD BAND The Lambrettas have a new single out this week entitled 'Decent Town'. It comes from their current album 'Ambience' and is also on 12-inch with three other tracks including a live version of 'Dis-a-better'.
- WASTED YOUTH release their debut album on October 21. It is entitled 'Wasted Youth - Wild And Wandering Cries'. The band also play a one-off at the London Venue on October 1 having been banned from appearing on the BBC 2 'Arena' programme because their song recorded at last year's Futurama Festival was considered "too sexy" for TV.
- EVITA STAR Elaine Page releases a new single this week entitled 'Far Side Of The Bay'.
- THE ALLMAN Brothers have a new album and single out this week. The LP is entitled 'Brothers Of The Road' and the single is called 'Straight From The Heart'. Most songs are written by original members Gregg Allman and Dickie Betts while a cover of the Elvis Presley song 'I Beg Of You' is also included.



JAMES CAAN: as the tea leaf

NO TIME to waste with chitchat this week as we really get going on the Autumn merry-go-round of releases. Heaven's Gate finally opens with minimum fuss and above publicity of "The film they said you'd never want to see" kind and damn me if I didn't like it.

In most senses of the word, an 'apple', it follows the fortunes of two men, Averil (Kris Kristofferson) and Irvine (John Hurt) who graduate together from an 'Eastern university' and head out west. Averil becomes a Federal marshal and Irvine to become a member of the Stock Growers Association - a rich, land-grabbing organisation designed to prevent the starving European immigrants from stealing cattle and littering the countryside. Their greatest asset in this clean-up campaign is Nate Champion (Christopher Walken), a suave gunslinger who wanders Johnson County - where the immigrant population is at its thickest - slaughtering cattle thieves sometimes minutes after they've butchered an animal themselves.

Champion and Averil are in love with the same girl, Ella (Isabelle Huppert), the local brothel-madame and also a migrant, and when it is discovered that she is just one of the names on a death list drawn up by the Stock Growers Association, he is laced off by a team of mercenaries, anger explodes into violence and The Johnson County Wars begin in earnest.

While Heaven's Gate occasionally comes across like a sprawling TV series and the drastic cutting (75 minutes dumped in the trashcan) often leaves overcast and modern underdeveloped, the film is so rich in visual style and makes such a strong statement about modern America in the confusion of mythology and business practice that I have no hesitation in recommending it. And yes, of course you wonder how they spent \$4 million dollars on the film; but not while you're watching it.

The other goodie this week is James Caan's new thriller, 'Violent Streets' which has been much praised in America for the authenticity of its depiction of big time crime. After 11 years in the clink, Frank has put together a blueprint for survival that will not only allow him to retire early but also buy him a past, a present and a future.

As is easy to tell, like a Robert de Niro without the brains, and is well partnered by the newly arisen Weld, Jim Belushi (brother of John) and Robert Prosky who gives a genuinely chilling performance as Leo. Backed up by Tangerine Dream's laser instrumental score the film is one of those solidly entertaining thrillers that only the Americans seem to do properly.

They also used to be rather good at silent comedy in army comedies but *Stripes* indicates that they might be running out of steam in that ball game. A lot of Private Benjamin's men, it features the thinking man's anarchic slob, Bill Murray (Meerballs and Caddyshack), as a new recruit to the US Army having joined in the misbegotten hope that it can't be as bad as life outside - and his progress through basic training.

The early scenes are fun but the thing falls apart when they move out of the camp into contrived 'combat' and human comedy gives way to messy slapstick involving secret weapons, etc. - a lot of fun for the actors but boredom-stuff for us. Talk of which brings me to The Final Conflict, the last of the demonic Damien trilogy, which achieves the unlikely by being even duller than the last one. I watched The Omen again on TV recently and literally yanked at Gregory Peck to skewer the kid to prevent the possibility of sequels, but, as usual, the cops got him first. Aren't our policemen wonderful?

ODDS 'N' BODS

ORIN COZIER in a dramatic switch has left Phonogram to plug for Arista starting next week, and (starting mid-October) his place at Phonogram will be... wait for this - Jeff Young! ... Jeff the Boy Wonder, complete with new pixie haircut, is giving up his day job as a hospital laboratory technician (not a lot of people knew that) and is reuniting at Dartford Flicks with Richard James as support jock every Thursday - Robbie Vincent now only doing Flicks once a month on a Friday with Colin Hudd... Central Line 'Walking Into Sunshine' (finally at number one) has for some reason been reissued (MERX 78) in an extended remix which mucks up the intro and emphasises the synth more starkly to no great advantage that I can see... Kool & The Gang's forthcoming new Deodato-produced album has been promoted on exclusive acetate by the somewhat bland Soultekles 120bpm 'Steppin' Out'... Arthur Adams has been won for UK release by RCA, and Trevor Walters picked up by Magnet (despite a strong bid by DJM) gigs at a 50th birthday bash Saturday in a marquee in gale lashed Hampshire, where before the dinner could even begin the wind ripped open and blew away half the tent - however, despite some hairy moments, my end of the evening and party then got going to the strains of 'The Day The Rains Came'... 'Just Walking in the Rain', 'Rhythm of the Rain', 'Raindrops Keep Falling on My Head', and - the biggie - Gene Kelly's 'Singing in the Rain'... past, Old Bond Street's Embassy is to be closed by this Monday (28), ask for Tony the Tycoon... Chequers Records (Crytal Palace) promote a live show with Freeez, Morrissey-Mullen, Inversions and Cayenne next Friday (2) at Catford's Lewisham Concert Hall in Rushey Green, details on 01-761 1109... Paul Clark turns 23 next Wednesday (30) at Brighton Busby's, hic!... Al Taylor (Rhy) is organising a coach from North Wales to the DJ Convention at Birmingham Faces on Sunday, 1st November, so any jocks in the area needing a lift let him know on 0745-825111 (Ext 37) or 0745-36757... Geoff Scourfield has scrubbed enough names from Carrere's mailing list to have room for new applicants, so send him your full work details at Carrere UK, 22 Queen Street, London W1X 7PJ... Nicky MacKenzie, back downstate at Guilivers, after some spiffing hols, would love more gigs on Sun/Mon/Tuesdays (01-789 9673)... Rose Royce's 'R.R. Express', which Mark Summers (Chadwell Heath) points out is merely a reissue of their 1982 114bpm 'Nyro Express', is rumoured to be in danger of having the great shunting intro edited off for UK 12in, so get the album instead if this proves to be true... Kev Hill, whose 'Soho Love' set at the venue apparently closed without warning, has finally encouraged Record Shack to sign Essex jazz-funkers Elixia, plus he recommends the very useable 'Heartbeat Rap' bootleg mix of the same, plus a couple of bits of Grace Jones, Gino Soccio, etc... Alan Coultard (Soho Love Beat Route) syncs two copies of Donald Byrd's 12in, one four beats behind the other to give 'dynamic repetition' in each line... The way through - even Froggy thought this mix was good... Jim Kershaw (Sheffield) follows Soft Cell with Nashville Teens 'Tobacco Road' from 64... Evasions 'Wikka Wrap' has finally reached the US South 30, and Bits & Pieces 'Don't Stop The Music' (Island 12in here) is now climbing below it... Richard 'Dimple' Phipps' new album revives King Pleasure's 'Moody's Mood For Love' and the Moonjows 'Sincerely' - I can't wait... Joe Sample and the Crusaders from being demi-gods a year and a half ago to their present status is quite an amazing fall from grace... Michael Jackson's looking a little lubby these days, a real chubby cheeks... Sylvester and Jeanie Tracy are confirmed as the vocalists on Herbie Hancock's 'Magic Number'... Chris Palmer's Mercedes has a new number plate, 5 GPL - GPL becoming the new logo for Groove Productions Limited (there's flash for you)... The Quix's albino little disco chart entry shows what a plugger's reminder can do, whereas the Dukes' crash entry confirms the power of mystique created by white label wind-up and Chris Hill's peripheral involvement... Jeff Young couldn't contact Kenny McCloud but says he can't do the gig anyway (OK, Kenny)... Chris Ellis intimates that a free 'Gerbil Sleeping Bag' (lubricated) will be given away with the first fifty copies of the Staines Fusion Few's Caister mag, the said scrupulous publication being slanted strongly towards pussy (well, it has to do to do with Caister)... Richard Hart (Wells-Next-To-Seaford) leaves us with another of his awful jokes: two cannibals having an eating contest, one was disqualified because he had a head start... GOOD NIGHT!

lurcher which bursts with pent-up power as it progresses through a great percussion break to a worryingly overworked finish... CANDY BOWMAN: 'I Wanna Feel Your Love' (US RCA PD-12305). Solid sounding chunkily jittering 115 (intro)-118-118bpm 12in smacker with very much a juvenile squeaky Teens Marie / Stacy-style feel, although it's more a repetitive title line than an actual song and lacks substance under the surface sound... CHI-LITES: 'Me And You' (US 20th Century-Fox / Chi-Sound TCD-132). Combining a snappy modern attack and synth twiddles with the Eugene Record-sung traditional soul vocal group approach, this 113/56-114-115-116bpm 12in burbling smacker happily socks along and has already excited several soul jocks... SHADOW: 'Born To Hustle' (LP 'Shadows In The Street' / US Elektra 6E-345). Car hooter interspersed funky vocal interplay and accomplished instrumental fills is the form for this Leon Ware-produced workmanlike set, of which this unhurried 107bpm chitterer can be made to mix out of 'Pull Up To The Bumper', 'Sinister Way' is an accurately titled atmospheric slow 8-102bpm 'funk' jolter, the title track a P-funkily intro'd 7bpm chugger, while strung in the long run could be the happy cowbell clanking 120-121bpm jittery romping 'Best Lady'... JR FUNK AND THE LOVE MACHINE: 'Good Lovin'' (US Brass BRDS 2518). The James Brown copyist returns with a great 118-119bpm 12in retreat of 'Honky Tonk' in all but name, while possibly more interesting if less immediately danceable is the beautifully arranged up-front bass pushed bounding 121-120bpm 'From The Giddy Up B-side with incredible horse-coppy vocal whinnies... TEDDY ANDER GRASS: 'It's Time For Love' LP (US Philadelphia International TZ 37481). Another lovely bunch of butch smoochers by the Teddybear, the 32/7bpm title track mixing conveniently with Donald Byrd's 'I Feel Like Loving You Today' while the 0-33-34bpm 'You're My Latest, My Greatest Inspiration' is as nice as it sounds. These are the two I'm using, others will obviously survive but I haven't time for their right now... LUTHER VANDROSS: 'She's A Super Lady' LP (Never Too Much / US Epic FE 37451). Keenly anticipated though actually disappointing anti-penned / produced set by the Change 'Glow Of Love' 'Searching



RICHARD JONES, alias Big Dipper, looms large between Jean and Gareth behind the counter at Soho's Groove Records. Situated at 52 Greek Street, London W1 (01-439 8231), Groove is as must be obvious where I do my own import shopping. Where do you go in these Record Mirror has been getting many requests for info on current import stockists around the country, so in these changing times it would be useful to compile and publish a comprehensive list of good import shops. If you can recommend any in your neighbourhood, do please let me know their addresses.

singer, this staccato bumpy 119-118-119bpm jolter having bass twanged beginning and later bits between splurging about... 'Sugar And Spice (I Found Me A Girl)' being a jerky semi-slow starting lurching 99-116-118bpm judderer with shimmering vocal passages and more twangy bass bits... 'Never Too Much' a languid rolling slow 110/55bpm awayer, 'Don't You Know That?' a soulful jolting 45-46bpm smoocher, while 'I've Been Working' is a sparse fast 136-134bpm empty clonker not actually like but obviously related to 'Searching'... JERMAINE JACKSON: 'I Can't Take No More' (LP 'I Like Your Style' / US Motown MB-952M1). Pin-up pic packaged the 'he's in red and black this time), the set's strongest cut is this vibrantly bounding strutting 9-12bpm smacker with lotsa gruff Stevie Wonderfulness in his voice, although initial ill-judged reaction is coming on the frantic jagged jittery 129bpm 'I Gotta Have Ya' insubstantial smacker, his revival of Stevie's 120bpm 'Signed Sealed Delivered I'm Yours' being pretty predictable, while there are also pleasant joggers which could have the best chart chances... THE DELLS: 'Happy Song' (US 20th Century-Fox TCD-133). Fast brassy 128-130bpm 12in galloping smacker with all their usual vocal touches, dated but excellent of its energy packed type... KUMARO: 'Take Me Downtown' (Canadian Rio RIO-13). Brassy vibrant exciting pop-aimed 120bpm 12in jitterer with the flavour if not exact sound of Stevie or the Jacksons, say... FUNK FUSION BAND: 'Can You Feel It' (US WMOT 4WS 02418). Brassy starting largely instrumental 112 (intro)-114-113bpm 12in loping swayer builds jazzy tension with some honking sax at times... EXP EXPRES: 'Express Yourself' (With A Little EXP) (US Precision PR12-170). Leon Pendarvis co-prod / penned disjointed staccato slow 120-122bpm 12in jitterer with some jazzy blowing sax, better on the instrumental B-side... TWICE: 'You Set Me On Fire' (US Mising Sound MSD 101). Smoothly churning 127-120-129bpm 12in slick groover with alighty jazzy feel between smooth vocals and synth, mixed by Larry Levan... TOM GRANT: 'Heaven Is Waiting' (LP 'You Hardly Know Me' / US WMOT FW 37443). Self-produced keyboard / vocalists' jazz set is getting most attention for this Patrice Rushen-duetted

99-97-96-98bpm wailing lush piano jogger, evidently also on 7in, other LP cuts being specialist jazz... GIL SCOTT-HERON: 'Gun' (LP 'Reflections' / US Arista AL 9568). One for the man's fans, cuts getting 'em so far being this typical and typically good gruffly sung mellow steady rolling 105bpm message song with War-like feel and nice guitar solo amidst the brass, Marvin Gaye's 'Inner City Blues' being jazzy croaked at 93-94-95bpm with some street poetry added... BUBBLING UNDER the UK Disco 90 (page 29) with increased support are Jacksons 'Time Waits For No One' (Epic), Keith Diamond Band 'The Dip' (US Millennium 12in), Jimmy Ross 'Fire, True Love Affair' (Megafunk 12in), Harlow 'Take Off' (Champaigne 12in), Chi-Lites 'Me And You' (US 20th Century-Fox / Chi-Sound 12in), One Way 'Hold It' (US MCA LP), Shadow 'Born To Hustle' / 'Sinister Way' / 'Shadows In The Street' / 'Best Lady' (US Elektra LP), Larry Graham 'Just Be My Lady' (Warner Bros), Pleasure 'Glide' (Fantasy 12in), Captain Sky 'Station Brake' / 'Innerrmission' (US WMOT 12in), Junior Giscombe 'Mama Used To Say' (Mercury 12in), Bang Gang 'Street Music' (US Sugarcoop 12in), Freddie Hubbard 'You're Gonna Lose Me' / 'Sister 'Stine' (Fantasy 12in), Klymaxx 'The Beat Of My Heart' / 'All Fired Up' (US Solar LP), Bill Summers 'Summer Fun' (MCA 12in), Was (Not Was) 'Wheel Me Out' / 'Where Did You Heart Go?' (Ze 12in), Billy Ocean 'Nights (Feel Like Getting Down)' / 'Are You Ready' (GTO 12in), Sherees Brown 'It's A Pleasure' (US Capitol LP), Jumbo 'Take It Light' (US Atlantic 12in), Gladys Knight & The Pips 'Reach High' (US Columbia LP), Love 'Unlimited Orchestra' / 'Welcome Aboard' (US Unlimited Gold 12in), Jose De Jesus 'Get Tough' (US Solar LP), Thelma Houston '96 Tears' (RCA 12in), Luther Vandross 'She's A Super Lady' (Sue / Epic LP), Linda Taylor, (You're) In The Pocket' / 'Let Me Into Your Heart' (Groove Production 12in), Tom Grant 'Heaven Is Waiting' (US WMOT LP), Gil Scott-Heron 'Gun' (US Arista LP), Jermaine Jackson 'I Gotta Have Ya' / 'Signed Sealed Delivered I'm Yours' (US Motown LP), Enigma 'Summer Groovin'' (Creole LP), DOBO (Dance Oriented Rock Chart: 1 (1) Soft Cell, 2 (18) Rolling Stones, 3 (2) Anekia, 4 (3) Duran Duran, 5 (5) UB40, 6 (6) Ultravox, 7 (4) ELO, 8 (10) John Fox, 9 (20) Point Sisters, 10 (-) Tweets, 11 (13) Havana Let's Go, 12 (8) Gidea Park 'BBG', 13 (16) Japan, 14 (30) Gidea Park 'Seasons', 15 (22) Alvin Stardust, 16 (24) B-52's, 17 (-) Depeche Mode 'Enough', 18 (21) Cliff Richard, 19 (-) Adam, 20 (12) Tenpole Tudor, 21 (7) Depeche Mode 'Life', 22 (11) Kid Creole, 23 (25) Nolans, 24 (23) Grace Jones, 25 (8) Kraftwerk B.A., 26 (-) Hollies, 27 (-) Stewart / Gaskin, 28 (-) Smith / Sweet, 29 (27) Bill Wyman, 30 (-) Ivor Biggin. HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (endings denoted by f for fade, r for resonant, c for cold) are Starwood 124r, Depeche Mode 127f, Pretenders 139f, Electronics 0-190/95r, Japan 31r, Odyssey 0-34-30f, Franklin/Benson 319r-321f, Stewart Gaskin 0-53-0f, Slade 0-136c, Marc Bolan 160-164c.

MIKE "T": 'Do It Any Way You Wanna' (Blue Inc INCD 13, via 01-723 6561). A surefire floorfiller for all the funky jocks already on it, this dynamic infatiously bubbling and jiggling compulsive jazzy 118bpm 12in happy groove features Mike 'Thomas a mellow good humoured rhythm-riding raps as A-side while the rip, exclusion to the jock, pressing spotlights the sax of Joe Thomas (no relation) - who despite information from the Floaters, obviously didn't get married two years ago. This is worth buying again, even if you've already got the 117bpm US copy so you can mix 'em both together (either side synchs sensationally between 'Rapp Payback' and 'Ritters' Away)... SAVANNA: 'I Can't Turn Away' (R&B RBL 283). So sophisticated it almost seems too carefully contrived, this excellent gently pushing 97/115-116-117 (incl vibas)-118-117bpm 12in smacking swayer gradually intensifies behind the distinctively deadpan Luther Vandross-ish vocal of Leroy Osbourne, which is so subtly catchy that on just your second hearing you could swear you'd known it for ages, while the superbly understated backing stands out on the largely instrumental flip. Already a monster on white label, there'll be no stopping it now... BOB JAMES: 'Sign Of The Times' (Tappan Zee CBS A13-1608). The inspired teaming of composer Rod Temperton with jazz orchestrator Bob James has produced a sensationally strong steazily joggling irresistible little steady 9-99-100bpm bouncy slow jiggler full of fantastic effects, piping calloffe, scat contrabass and Dr Buzzard-iah harmonies, now on 3-track 12in with the oldie 'Westchester Lady' and 'Tappan Zee'... THE DUKES: 'Mystery Girl' (WEA K 18857T). Art Mardin-produced lovely lush lazily flooding then toughly intensifying 0-100-107-108bpm little steady cool swayer crammed full of jazzy sophisticated atmosphere and ethereal harmonies by - well, you'd better check the composer out to discover the mystery singers' surprise identity. Chris Hill's white label promotional help seems to have paid off, as released without it under their own names (highly respected as hit songwriters) they would have had to fight plenty of unthinking prejudice (which now seems sadly to have halted Chris Rainbow's progress following initial interest in the 'CR Band')... PATTI AUGUSTINE: 'I'll Never Home Should Have One' (Quest K36931). Often sounding uncannily like Michael Jackson, Patti's Quincy Jones, produced quality listening set will doubtless be nominated for another Grammy this Rod Temperton-penned sinuous 122-123bpm 'Stomp'-style cool socker, 'The Way I Feel' being a lovely 'Rock With You' - like 111/55bpm cool swayer, the Dukes' trumpet-led 'I'll Never Home' being a little 103bpm kicker, 'Love Me To Death' a sensuous 109bpm throber, 'Oh No Margarita' a rumbling jittery subdued 113bpm stop-start smacker, 'Baby Come To Me' a lush honky 14bpm duet with James Ingram, 'Symphony Of Love' a Bob Marley-dedicated 89bpm semi-reggae slowie, while in this context the already issued 127bpm 'Do You Love Me?' starts to sound like a 'Duke'... FREDDIE HUBBARD: 'You're Gonna Lose Me' (Fantasy FTCT 198). Huskily emoted in 'Street Life' style by a brilliantly pressed Jeanie Tracy, trumpet-led 'You're Gonna Lose Me' jittery jolting 108bpm 12in swayerbuds and flows in intensity while he actually gets more chance to puff his cheeks and blow than Donald Byrd, who's also in the instrumental 'Sister 'Stine' (110)-123-122-123bpm jittery 'Stine' flip being a right little tooter... RONNIE LAWS: 'Heavy On Easy' (Liberty 12UP 844). By far his most irritatingly disappointing album's best cut and already on 12in, this jazz-lunk instrumental's nice catchily simple sax slots over a bubbly 0-120 (intro)-123-121-123bpm synth groove (14bpm slower on LP) with the dreamy slow vocal 0-34/68-69bpm 'Stay Awake' as radio plugside, other cuts on the lacklustre 'Solid Ground' LP (LBG 30338) being the chiro-cold slick 116-track 'Good Feelings' bouncer, lethargic 107bpm 'Yours/Staff' funker, dull 97/48bpm 'Summer Fool' bumper, soulfully intended 79bpm 'There's A Way' croaker, while the title track's a pleasantly jazzy soprano sax and flute tooled 105/53bpm instrumental jolter... CRUSAIDERS: 'The Longest Night' (LP 'Standing Tall' MCA MCF 312). Sounding horribly like the sort of music Steve Walsh takes to hear in supermarkets, their latest disappointing set has a few halfway decent cuts like this 97bpm Joe Sample thumper, the 19in-issued snappy 113/14bpm title track thudder and bland 110-112bpm 'Sunshine In Your Eyes' plunker, Joe Cocker's vocal sounding like Joe Cocker on the unconvincing 115-96bpm 'This Old World' a Top Funky For Me' while Wilton Felder's pretty 116/58bpm squealing treatment of Wayne Jennings' 'Luckenbach Texas' could just be the surprise sleeper of the set... THE JONESES: 'Summer Groove' (Moving-On), (Champaigne F12Y 907). Cheerful enough jiggly slick 124-126-127-126-127bpm clobber with bursts of soul.

UK NEWS

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IMPORTS

GERALDINE HUNT: 'Heart Heat' (US Prism PDS-412). A dynamic six out of Jumbo (reviewed last week), incredibly beefy bass synchs this pushy three piece thudding 109-110 (break)-109-110bpm 12in

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# UK SINGLES

THIS WEEK	LAST WEEK	WEEK IN CHART	WEEK ENDING 26/8/81
1	2	(3)	PRINCE CHARMING, Adam And The Ants, CBS
2	1	(5)	TAINTED LOVE, Soft Cell, Blitzare
3	4	(5)	HANDS UP (GIVE ME YOUR HEART), Ottawa, Carrere
4	3	(5)	SOUVENIR, Orchestral Manoeuvres In The Dark, Dindic
5	5	(4)	PRETEND, Alvin Stardust, Siff
6	5	(5)	WIRED FOR SOUND, Cliff Richard, EMI
7	13	(5)	ENDLESS LOVE, Diana Ross/Lionel Richie, Motown
8	25	(3)	BIRDIE SONG, Twists, PRT
9	—	(5)	INVISIBLE SUN, Police, A&M
10	11	(6)	SLOW HAND, Pointer Sisters, Planet
11	30	(3)	UNDER YOUR THUMB, Godley And Creme, Polydor
12	17	(8)	YOU'LL NEVER KNOW, Hi Gloss, Epic
13	6	(8)	JAPANESE BOY, Aneta, Hansa/Ariola
14	7	(9)	HOLD ON TIGHT, Electric Light Orchestra, Jet
15	18	(8)	LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin
16	9	(5)	START ME UP, Rolling Stones, EMI
17	33	(2)	STARS ON 45 (Vol III), Star Sound, CBS
18	19	(4)	SO THIS IS ROMANCE, Liza, Chrysalis
19	24	(7)	HAND HELD IN BLACK AND WHITE, Dollar, WEA
20	25	(7)	ONE OF THOSE NIGHTS, Suck's Flizz, RCA
21	22	(4)	IN AND OUT OF LOVE, Imagination, R&B
22	—	(5)	SHUT UP, Madness, Siff
23	14	(7)	EVERYBODY SALSA, Modern Romance, WEA
24	44	(2)	JUST CAN'T GET ENOUGH, Depeche Mode, Mute
25	15	(6)	THE THIN WALL, Ultravox, Chrysalis
26	12	(8)	ONE IN TEN, UB40, Dep Int
27	29	(5)	PASSIONATE FRIEND, Teardrop Explodes, Zoo
28	18	(6)	ABACAB, Genesis, Charisma
29	59	(2)	ORIGINAL BIRD DANCE, Electronics, Polydor
30	35	(3)	SEASONS OF GOLD, Glode Park, Polo
31	21	(8)	RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros
32	28	(5)	HOLLIDAZE, The Hollies, EMI
33	16	(5)	SHE'S GOT CLAWS, Gary Numan, Beggars Banquet
34	23	(7)	CHEMISTRY, The Nolans, Epic
35	32	(10)	CARIBBEAN DISCO SHOW, Lobo, Polydor
36	67	(2)	IT'S MY PARTY, Dave Stewart/Barbara Gaskin, Broken
37	41	(3)	MULE (CHANT NUMBER II), Beggas And Co, RCA
38	37	(6)	EVERLASTING LOVE, Rex Smith, CBS
39	91	(2)	QUIET LIFE, Japan, Hansa
40	42	(3)	JUST ANOTHER BROKEN HEART, Shaena Easton, EMI
41	27	(19)	GIRLS ON FILM, Duran Duran, EMI
42	38	(3)	CLASSICAL MUDLEY, Portsmouth Sinfonia, Springtime/Island
43	65	(2)	IT WILL BE ALRIGHT, Odyssey, RCA
44	31	(19)	HOOKED ON CLASSICS, Louie Clarke/RPO, RCA
45	70	(2)	LOCK UP YOUR DAUGHTERS, Sleds, RCA
46	—	(2)	LET'S HANG ON, Barry Manilow, Arista
47	22	(10)	GREEN DOOR, Shakin' Stevens, Epic
48	46	(3)	I'M LUCKY, Jean Armatrading, A&M
49	66	(2)	LOVE ALL THE HURT AWAY, Aretha Franklin, Arista
50	48	(7)	WALKIN' INTO SUNSHINE, Central Line, Mercury
51	75	(2)	YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red
52	52	(4)	PLAY TO WIN, Heaven 17, Virgin
53	45	(3)	DAY AFTER DAY, Pretenders, Real
54	43	(6)	AS THE TIME GOES BY (VOCAL), Funkapolitan, London
55	—	(10)	MAIDEN IN JAPAN, Iron Maiden, EMI
56	34	(16)	HAPPY BIRTHDAY, Stevie Wonder, Motown
57	54	(2)	HEART AND SOUL, Eddie, Rak
58	47	(5)	EUROPE AFTER THE RAIN, John Foxx, Virgin
59	56	(3)	YOU SURE LOOK GOOD TO ME, Phyllis Hyman, Arista
60	68	(2)	DON'T WANT TO WAIT ANY MORE, The Tubes, Capitol
61	—	(3)	LOVE HAS COME AROUND/LOVING YOU, Donald Bird, Elektra
62	38	(11)	BACK TO THE SIXTIES, TIGHT FII, Jive
63	—	(4)	HAPPY BIRTHDAY, Altered Images, Epic
64	50	(4)	MEMORIES, Mike Berry, Polydor
65	—	(IF YOU WANT MY LOVIN', Evelyn King, RCA	
66	—	WALKIN' IN THE SUNSHINE, Bad Manners, Magnet	
67	—	WE'RE IN THIS LOVE TOGETHER/EASY, Al Jarreau, WB	
68	59	(3)	BRAS ON 45, Ivor Biggin, Dead Badger
69	95	(3)	WUNDERBAR, Tempete Tador, Siff
70	—	(1)	I'M STANDING HERE TODAY, Joe Cocker/Crusaders, MCA
71	—	(2)	BACK TO THE SIXTIES PART II, TIGHT FII, Jive
72	—	(1)	I'M GOING TO LOVE HER FOR BOTH OF US, Meatloaf, Epic
73	69	(5)	AIN'T NO MOUNTAIN.../REMEMBER ME, Boystown Gang, WEA
74	82	(13)	BEACH BOY GOLD, Glode Park, Sone
75	51	(14)	TAKE IT ON THE RUN, REO Speedwagon, Epic

### BUBBLING UNDER

AND I WISH, Dooleys, GTO GT 309  
 ANGELS ON SUNDAY, Matchbox, Magnet MAG 196  
 BUSTIN' OUT, Material, Island WIP 6713  
 CADILLAC RANCH, Bruce Springsteen, CBS A 1557  
 EUROPE THE PIRATE TWINS, Thomas Dolby, Parlophone R 8051  
 GENIUS OF LOVE, Tom Tom Club, Island WIP 6735  
 HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red CHERRY 13  
 HOMOSAPIEN, Pete Shelley, Island WIP 6726  
 IN YOUR LETTER, REO Speedwagon, Epic EPC A 1562  
 KEEPING A RENDEZVOUS, Budgie RCA BUDGE 3  
 LET IT GO, Def Leppard, Vertigo LEF2  
 LIFT YOUR VOICE AND SAY, Love Unlimited, Unlimited Gold ULGA 1446  
 LIVING IN MY LIMOUSINE, Bill Nelson, Mercury WILL 3  
 MOTOWN MIX, RSO 83  
 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag Y10  
 QUIKA SONG, Waders, KA QWAK 1  
 READY TO ROCK, Michael Shenker Group, Chrysalis CHS 2541  
 STATUS ROCK, The Head Bangers, Magnet MAG 206  
 TELSTAR, Shadows, Polydor POSP 316  
 THE STROKE, Billy Squier, Capitol CL 214  
 THIS KIND OF LOVING, The Whispers, Solar SO 22  
 THROUGH BEING COOL, Devo, Virgin VS 456  
 TIME WAITS FOR NO-ONE, Jacksons, Epic EPCA 1575  
 WE'VE GOT THE FUNK, Hi-Tension, EMI S225  
 WOODY AND DUTCH, Rickie Lee Jones, Warner Bros K 17851



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### Star Choice



**GEOFF DEANE of MODERN ROMANCE**

**JUST MY IMAGINATION** — Temptations. I'm just an old romantic really.  
**SATURDAY NIGHT BENEATH THE PLASTIC PALM TREES** — Leyton Buzzards. My format five years set to versus NEW YORK, NEW YORK — Frank Sinatra. Yes I really do like Frank Sinatra.  
**SITTING ON THE DOCK OF THE BAY** — Otis Redding. It's just such an atmospheric piece of plastic.  
**DANCE STANCE** — Dexy's Midnight Runners. Kevin Rowland's finest moment.  
**HEY THERE LONELY GIRL** — Eddie Holman. Here's that romantic steal again.  
**IMAGINE** — John Lennon. He makes me shiver.  
**THE SAMBA** — Geoff Lorbor. Brilliant percussion.  
**OOOPS UPSIDE YOUR HEAD** — Gap Band. Love that oving.  
**BOOGIE NIGHTS** — Heatwave. Bit more nostalgia for me.

# UK ALBUMS

THIS WEEK	LAST WEEK	WEEK IN CHART	WEEK ENDING 26/8/81
1	—	(1)	ABACAB, Genesis, Charisma
2	1	(3)	DEADRINGER, Meatloaf, Epic
3	2	(3)	TATTOO YOU, Rolling Stones, Rejizing Stones
4	4	(2)	RAGE IN EDEN, Ultravox, Chrysalis
5	15	(2)	SUPER HITS I & II, Various, Ronco
6	77	(2)	WIRED FOR SOUND, Cliff Richard, EMI
7	8	(2)	HOOKED ON CLASSICS, Louis Clark/RPO, K Tel
8	8	(2)	SHAKY, Shakin' Stevens, Epic
9	16	(3)	CELEBRATION, Johnny Mathis, CBS
10	6	(5)	WALK UNDER LADDERS, Joan Armatrading, A&M
11	5	(8)	TIME, Electric Light Orchestra, Jet
12	9	(20)	SECRET COMBINATION, Randy Crawford, Warner Bros
13	7	(13)	LOVE SONGS, Cliff Richard, EMI
14	14	(2)	MICHAEL SCHENKER GROUP, Michael Schenker Group, Chrysalis
15	3	(3)	DANCE, Gary Numan, Beggars Banquet
16	10	(17)	PRESENT ARMS, UB40, Dep International
17	11	(3)	SONS AND FASCINATION/SISTERS FEELINGS CALL, Simple Minds, Virgin
18	20	(2)	STARS ON 45 VOLUME II, Star Sound, CBS
19	12	(14)	DURAN DURAN, Duran Duran, EMI
20	—	(1)	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
21	13	(13)	SAT OUT OF HELL, Meatloaf, Epic/Cleveland
22	41	(2)	HITS RIGHT UP YOUR STREET, Shadows, Polydor
23	53	(2)	BEAT THE CARROTT, Jasper Carrott, DJM
24	30	(4)	KINGS OF THE WILD FRONTIER, Adam And The Ants, CBS
25	28	(5)	LEVEL 42, Level 42, Polydor
26	24	(7)	PRETENDERS II, Pretenders, Real
27	22	(5)	BLACK AND WHITE, Pointer Sisters, Planet
28	21	(8)	BUCKS FIZZ, Bucks Fizz, RCA
29	42	(2)	DANCE DANCE DANCE, Various, K Tel
30	—	(2)	ANGELIC UPSTARTS, Angelic Upstarts, Zonophone
31	18	(2)	HI FIDELITY, REO Speedwagon, Epic
32	19	(5)	SHOT OF LOVE, Bob Dylan, CBS
33	23	(8)	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING, BBC
34	23	(5)	BEATLE BALLADS, The Beatles, Parlophone
35	—	(1)	GLORIOUS FOOL, John Martyn, Geffen
36	46	(2)	HAPPY BIRTHDAY, Altered Images, Epic
37	35	(3)	TREX IN CONCERT, Marc Bolan, Marc
38	33	(48)	MAKIN' MOVIES, Dire Straits, Vertigo
39	26	(48)	HOTTER THAN JULY, Stevie Wonder, Motown
40	—	(1)	ASSAULT AND BATTERY, Rose Tattoo, Carrere
41	17	(9)	ROCK CLASSICS, LSO/Royal Choral Society, K Tel
42	27	(8)	BELLA DONNA, Stevie Nicks, WEA
43	32	(3)	COVER PLUS, Hazel O'Connor, Albion
44	72	(2)	EXIT, Tangerine Dream, Virgin
45	72	(8)	RUMOURS, Fleetwood Mac, Warner Bros
46	34	(12)	KIM WILDE, Kim Wilde, Rak
47	91	(2)	STANDING TALL, Crusaders, MCA
48	29	(20)	FACE VALUE, Phil Collins, Virgin
49	48	(32)	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
50	38	(36)	VIENNA, Ultravox, Chrysalis
51	54	(2)	SCISSORS CUT, Art Garfunkel, CBS
52	82	(8)	PIRATES, Rickie Lee Jones, Warner Bros
53	66	(48)	THE RIVER, Bruce Springsteen, CBS
54	56	(87)	WAR OF THE WORLDS, Jeff Wayne, CBS
55	37	(51)	GUILTY, Barbara Streisand, CBS
56	38	(9)	20 GOLDEN GREATS, Beach Boys, Capitol
57	52	(21)	KILIMANJARO, Teardrop Explodes, Mercury
58	82	(2)	TILT, Cozy Powell, Polydor
59	30	(44)	ANTHEM, Toyah, CBS
60	84	(4)	BREAKING AWAY, Al Jarreau, Warner Bros
61	39	(1)	NO SLEEP TILL HAMMERSMITH, Mottoshead, Bronze
62	66	(8)	JAZZ SINGER, Neil Diamond, Chrysalis
63	—	(1)	ASSEMBLAGE, Japan, Hansa
64	49	(5)	CALIFORNIA DREAMIN', Various, K Tel
65	65	(5)	BEST MOVES, Chris De Burgh, A&M
66	37	(6)	REPRODUCTION, Human League, Virgin
67	45	(21)	BAD FOR GOOD, Jim Steinman, Epic/Cleveland
68	40	(10)	FOUR, Foreigner, Atlantic
69	43	(8)	TRAVELGUE, Human League, Virgin
70	69	(5)	CURED, Steve Hackett, Charisma
71	74	(24)	THE DUDE, Quincy Jones, A&R
72	57	(14)	JU JU, Stouale And The Beshones, Polydor
73	35	(5)	BOY, U2, Island
74	51	(20)	STARS ON 45, Star Sound, CBS
75	47	(54)	SIGNING OFF, UB40, Graduate
76	81	(25)	CHARIOTS OF FIRE, Vangelis, Polydor
77	—	(1)	BACK TO THE SIXTIES, TIGHT FII, Jive
78	40	(12)	NINE TONIGHT, Bob Seger Silver Bullet Band, Capitol
79	40	(5)	BEST OF MICHAEL JACKSON, Michael Jackson, Motown
80	53	(15)	DARK SIDE OF THE MOON, Pink Floyd, Harvest
81	53	(1)	JUMPIN' JIVE, Joe Jackson, A&M
82	84	(8)	4 SYMBOLS, Led Zepplin, Atlantic
83	44	(9)	MUSIC OF COSMOS, Various, RCA
84	79	(8)	26 GOLDEN GREATS, Diana Ross, Motown
85	36	(2)	THIS OLE HOUSE, Shakin' Stevens, Epic
86	55	(17)	MAGNETIC FIELDS, Jean Michael Jarre, Polydor
87	86	(7)	MANILOW MAGIC, Barry Manilow, Arista
88	82	(21)	DISCO DAZE AND DISCO NITES, Various, Ronco
89	98	(8)	CATS, Various, Polydor
90	78	(7)	BACK IN BLACK, AC/DC, Atlantic
91	78	(14)	MISTAKEN IDENTITY, Kim Carnes, EMI America
92	78	(9)	VISAGE, Visage, Polydor
93	71	(4)	SLEEP NO MORE, Comsat Angels, Polydor
94	96	(19)	LONG DISTANCE VOYAGER, Moody Blues, Threshold
95	96	(4)	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC, Atlantic
96	76	(7)	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel, CBS
97	87	(29)	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis
98	81	(4)	NEW TRADITIONALISTS, Devo, Virgin
99	—	(1)	EVERY HOUSE SHOULD HAVE ONE, Patti Austin, Quest
100	—	(1)	NIGHT FADES AWAY, Nils Lofgren, Backstreet



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

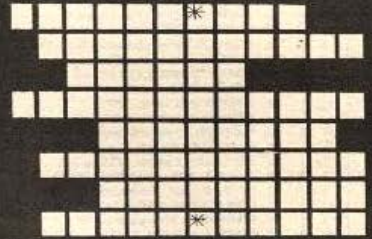
## US ALBUMS

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

## US SINGLES

- ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
- QUEEN OF HEARTS, Juice Newton, Capitol
- STOP DRAGIN' MY HEART AROUND, Stevie Nicks w/Tom Petty & The Heartbreakers, Modern
- 4 URGENT, Foreigner, Atlantic
- NO GETTIN' OVER ME, Ronnie Milsap, RCA
- WHO'S CRYING NOW, Journey, Columbia
- ARTHUR'S THEME, Christopher Cross, Warner Bros
- STEP BY STEP, Eddie Rabbit, Elektra
- LADY YOU BRING ME UP, Commodores, Motown
- 11 START ME UP, The Rolling Stones, Rolling Stones Records
- 12 HOLD ON TIGHT, ELO, Jet
- 13 SLOW HAND, Pointer Sisters, Planet
- 14 THE BEACH BOYS MEDLEY, The Beach Boys, Capitol
- 15 FOR YOUR EYES ONLY, Sheena Easton, Liberty
- 16 JESSIE'S GIRL, Rick Springfield, RCA
- 17 THE VOICE, The Moody Blues, Threshold
- 18 THE NIGHT OWLS, Little River Band, Capitol
- 19 PRIVATE EYES, Daryl Hall & John Oates, RCA
- 20 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 21 IN YOUR LETTER, REO Speedwagon, Epic
- 22 I COULD NEVER MISS YOU, Lulu, A&M
- 23 BREAKING AWAY, Balance, Portrait
- 24 SUPER FREAK, Rick James, Gordy
- 25 HARD TO SAY, Dan Fogelberg, Full Moon/Epic
- 26 THE THEME FROM THE "GREATEST AMERICAN HERO", Joey Scarbury, Elektra
- 27 I'VE DONE EVERYTHING FOR YOU, Rick Springfield, RCA
- 28 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 29 DRAW OF THE CARDS, Kim Carnes, EMI-America
- 30 COOL LOVE, Pablo Cruise, A&M
- 31 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 32 TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger, Capitol
- 33 THE BREAKUP SONG, Greg Kihn Band, Basenkey
- 34 JUST ONCE, Quincy Jones Featuring James Ingram, A&M
- 35 GENERAL HOSPITAL, The Afternoon Delights, MCA
- 36 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox
- 37 REALLY WANNA KNOW YOU, Gary Wright, Warner Bros
- 38 FIRE AND ICE, Pat Benatar, Chrysalis
- 39 SOME DAYS ARE DIAMONDS, John Denver, RCA
- 40 STRAIGHT FROM THE HEART, The Allman Brothers Band, Arista
- 41 SAY GOODBYE TO HOLLYWOOD, Billy Joel, Columbia
- 42 I'M IN LOVE, Evelyn King, RCA
- 43 HILL STREET, Mike Post Featuring Larry Carlton, Elektra
- 44 FEELS SO RIGHT, Alabama, RCA
- 45 BURMIN' FOR YOU, Blue Oyster Cult, Columbia
- 46 YOU COULD TAKE MY HEART AWAY, Silver Condor, Columbia
- 47 LOVE ALL THE HURT AWAY, Aretha Franklin & George Benson, Arista
- 48 BACKFIRED, Debbie Harry, Chrysalis
- 49 ALIEN, Atlanta Rhythm Section, Columbia
- 50 CHLOE, Elton John, Geffen
- 51 THAT OLD SONG, Ray Parker Jr & Raydio, Arista
- 52 OUR LIPS ARE SEALED, The Go-Go's, I.R.S.
- 53 HEAVY METAL, Don Felder, Full Moon/Asylum
- 54 SILLY, Deniece Williams, ARC/Columbia
- 55 HERE I AM, Air Supply, Arista
- 56 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
- 57 TEMPTED, Squeeze, A&M
- 58 SQUARE BIZ, Teena Marie, Gordy
- 59 WORKING IN THE COAL MINE, Dave, Elektra
- 60 BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
- 61 ATLANTA LADY, Marty Balin, EMI-America
- 62 I DON'T NEED YOU, Kenny Rogers, Liberty
- 63 SAUSALITO SUMMERNIGHT, Diesel, Regency
- 64 HE'S A LIAR, Bee Gees, RSO
- 65 YOU SAVED MY SOUL, Burton Cummings, A&M
- 66 IN THE DARK, Billy Squier, Capitol
- 67 EVERY LITTLE THING SHE DOES IS MAGIC, The Police, A&M
- 68 I ALL I HAVE TO DO IS DREAM, Andy Gibb & Victorie Principal, RSO
- 69 HEARTS, Marty Balin, EMI-America
- 70 ELYRA, The Oak Ridge Boys, MCA
- 71 STEAL THE NIGHT, Stevie Wonder, Cotillion
- 72 OH NO, Commodores, Motown
- 73 JUST BE MY LADY, Larry Graham, Warner Bros
- 74 STAY AWAKE, Ronnie Laws, Liberty
- 75 AIMING AT YOUR HEART, Temptations, Gordy
- 76 NO TIME TO LOSE, The Tamyoy/Spencer Band, A&M

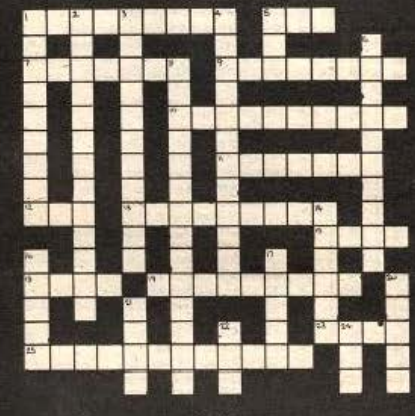
## POP-A-GRAM



SOLVE the eight cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of someone who found love like a chess board despite the fact that her glass was wet. Remember the clues aren't in the correct order. You have to decide what the right order is.

That hen will build something for Ultravox (3,4,4).  
I'm afraid that just one wild west was the only happy birthday present (6,6).  
Just note nine to add to UB40's statistic (3,7,3).  
The Judo's smashed up crude rule broken for a chart entry (9).  
When sorted out Kenny Givel claims to be in love (6,4).  
If only she saw correctly Dexy would be revealed (4,2).  
Engi give a hum to lend love action (5,6).  
Any boy's jeep would transport this oriental into the charts (8,3).

## X-WORD



ACROSS

- Has it done just this on Debbie (5)
- See 27 Down
- Their biggest success was with a cover of The Ronettes Baby I Love You (7)
- The sound of \$1 so far (9)
- Sounds like a drop for Michael Jackson (3,3,4)
- 1960 C.I.O. hit (2,5)
- It's across. They released prophetically named Too Much Too Soon LP in 1974 (3,4,5)
- See 12 Across
- A face in The Stones (4)
- Taken with alcohol by Dr Feelgood (4)
- Kate Bush LP (4,3)
- They had 1962 hit with Babe (4,4)
- Made by Tom Petty (4,8)

DOWN

- Springsteen LP (4,2,3)
- Kraftwerk's ideal home (5,3)
- Whore Paul's flames grew higher (7,4)
- He thanked his Lucky Stars in 1978 (4,6)
- Animal coming from hell (3)
- Former Be-Bop Deluxe leader (4,6)
- He likes Being With You (6,3)
- Carried by a thousand men (6)
- Part of horses fame (5)
- The latest all out stars (9)
- See 14 Down
- He had a Passionate Friend (6)
- 16,5 Across. Papa's got a brand new one (1,3)
- 24 & 20 Down. One of Simon and Garfunkel's greatest hits. This one from 1965 (3,5)

SOLUTION TO LAST WEEK'S X-WORD:  
ACROSS:  
1 The Model, 4 Gaucho, 6 In The Air Tonight, 8 Do It Yourself, 10 Dig, 12 Lays, 13 Edwin Starr, 16 Ladies Night, 19 Woman, 20 Talk Anymore.  
DOWN:  
1 21 World, 2 Entwistle, 3 Over You, 4 Gnome, 59 Hi Hi Hi, 7 I Surrender, 9 Split Enz, 10 Day, 11 Gary Moore, 14 We Don't, 15 A.T.F., 17 Grey, 18 Wow.

SOLUTION TO LAST WEEK'S POP-GRAM (in order of puzzle): Love Song, I'm In Love, Tight Fit, Super Trouper, Depeche Mode, Debbie Harry, Rachel Sweet, Nolans, DOWN: Soft Cell.

LAST WEEK'S WINNER: J. Ledbrook, 125 Wisley Way, Quinton, Birmingham B37 2LN.

Remember, you have to complete both the Xword and Popagram to qualify to win an album. Send your completed entry to: Xword / Popagram, Record Mirror, 48 Long Acre, London WC2E 9JT.

Name .....

Address .....

## US SOUL

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

## US DISCO

- A LITTLE BIT OF JAZZ, Nick Straker, Prelude
- DANCIN' THE NIGHT AWAY, Vogue, Atlantic
- ZULU, The Quicks, Pavilion
- ON THE BEAT, B.B.O. Band, Capitol
- WALK RIGHT NOW, The Jacksons, Epic
- BUSTING OUT, Material with Nona Hendryx, ZE/Island
- 14 YOU LOVE ME, Patti Austin, Qwest/Warner Bros
- 6 MENERGY/I WANNA TAKE YOU HOME, Patricia Cowley, Fusion
- 8 GET ON UP AND DO IT AGAIN, Suzy Q, RFC/Atlantic
- 10 I'M IN LOVE/IF YOU WANT MY LOVIN', Evelyn King, RCA
- 23 NEVER TOO MUCH, Luther Vandross, Epic
- 12 SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE, Rick James, Gordy
- 10 PRIME CUTS/THE DOUBLE DANCE ALBUM - All Cuts, Various Artists, Importe/12
- 14 YOU'RE THE ONE/DISCO KICKS, Boystown Gang, Moby Dick Records
- 15 LET'S GO DANCIN', Sparque, Westend
- 15 YOU'RE MY MAGICIAN/YOUR LOVE, Lime, Prism
- 17 LOVE HAS COME AROUND, Donald Byrd & 123th Street, NYC, Elektra
- 8 GONNA GET OVER YOU, France Joli, Prelude
- 13 FIRST TRUE LOVE AFFAIR, Jimmy Ross, RFC/Quality
- 20 DON'T STOP THE TRAIN, Phyllis Nelson, Carere

## ROCK N' ROLL

### SINGLES

- 1 3 HARBOUR LIGHTS, Elvis Presley, RCA
- 2 3 BAD GIRL, Miracles, Chess
- 7 JACK THE RIPPER, Screamin' Lord Sutch, Ace
- 2 IS A BLUEBIRD BLUE (10"-EP), Shakin' Stevens, Nu-Disc
- 4 ROCKIN' REDWING, Sammy Masters, Revival
- 6 TRUE LOVEWAYS, Buddy Holly, MCA
- 7 SATURDAY NIGHT SPECIAL, Sundown Playboys, Apple
- 1 HEART ATTACK, Delias, Nervous
- 9 10 MORE SIDES OF EDDIE COCHRAN, Rock Star EP
- 18 — PINK PEG SLACKS, Eddie Cochran, Rock Star

PICK TO CLICK: SHAKY SINGS ELVIS, EP, Shakin' Stevens, Solid Gold

### ALBUMS

- 1 4 ROCKABILLY IN PARIS, Crazy Cavan, Big Beat
- 5 LOVE SONGS, Buddy Holly, MCA
- 7 GOING STEADY WITH THE BLUES, Skeets McDonald, Capitol
- 4 SOLID GOLD, Jackie Wilson, Brunswick
- 5 ROLLIN', Sonny Curtis, Elektra
- 8 LIGHT UP THE DYNAMITE, Shakin' Stevens and Ducks Deluxe
- 7 HOLLY HOUSE, Larry Holly, Cloud Nine
- 2 CLIFF SINGS, Cliff Richard, Columbia
- 3 SHAKIN' STEVENS AND SUNSETS, Mint
- 10 1 MANHATTAN MELODRAMA, Shakin' Stevens and Sunsets, Mint

PICK TO CLICK: GREAT BRITISH ROCKABILLY VOL 2, RCA  
Compiled by: ROLLERCOASTER RECORDS, PO Box 18F, Chessington, Surrey

## HEAVY METAL

- 1 PLAY IT LOUD, Saxon, from 'Denim & Leather' LP, Carrere
- 2 ASSAULT & BATTERY, Rose Tattoo, from 'Assault & Battery' LP, Carrere
- 3 HEAVY METAL, Sammy Hagar, 45, Epic
- 4 ROCK OF AGES, Sarsone, from 'Heroes, Saints, & Fools', Demo Tape
- 5 THE WIZZARD, Uriah Heep, 45, Bronze
- 6 READY TO ROCK, Michael Schenker Group, 45, CBS
- 7 MAGNUM MAID, Rose Tattoo, from 'Assault & Battery' LP, Carrere
- 8 RINGSIDE SEAT, A112, 45, Polydor Music Tape
- 9 FIRE IN THE SKY, Saxon, from 'Denim & Leather' LP, Carrere
- 10 IN THE DARK, Billy Squier, 45, Capitol
- 11 ALL RIGHT NOW (Extended Version), Free, 45-EP, Island
- 12 BLACK NIGHT, Deep Purple, 45, Harvest
- 14 VICTIM OF CHANGES, Judas Priest, from 'Sad Wings', Gull
- 15 PRETTY WOMAN, Juicy Lucy, 45, Vertigo
- 16 SABBATH, BLOODY, SABBATH, Black Sabbath, 45, Vertigo
- 17 ATTACK OF THE MAD AXEMAN, Michael Schenker Group, 45, CBS
- 18 BAT OUT OF HELL, Meatloaf, 12" version, 45, Epic
- 19 WOMAN FROM TOKYO, Deep Purple, 45, Purple Records
- 20 MY KINDA LOVER, Billy Squier, 45, Capitol

Compiled by: THE TYNESIDER (formerly Stirling House), Saltwell Road, Gateshead, Tyne & Wear.

## CHART FILE

**H**I TROOPS, 'Scoop' Jones here again with Chartfile's second Abba exclusive in as many weeks. The hot poop this week is that Benny, Bjorn and Anni-Frid have just finished recording a French chanteuse replacing Agnetha on lead vocals. It's a shrewd move by the Superswedes who've rarely had the same impact in France they've had in the rest of Europe. Mathieu, on the other hand, has almost 20 years of hitmaking behind her in Frogsville. And although her career reached a gut-wrenching peak with the 1967 hit 'La Dernière Valse' — 11 weeks at Number One — her appeal remains relatively undiminished and should assure Abba of a major French hit.

Abba, incidentally, feature very prominently in letters to Chartfile and in response to recent pleas from several readers for a full Abba UK discography, here it is — and for the first time anywhere it's ranked in sales order.

### SINGLES

- 1 Super Trouper/The Piper (EPC 9089) 2 Take A Chance On Me/I'm A Marionette (EPC 5950) 3 Dancing Queen/That's Me (EPC 4499) 4 I Have A Dream/Take A Chance On Me (Live) (EPC 8085) 5 Knowing Me, Knowing You/Happy Hawaii (EPC 4955) 6 Chiquitita/Lovelight (EPC 7030) 7 Fernando/Hey, Hey, Helen (EPC 4036) 8 The Name Of The Game/I Wonder (EPC 5750) 9 Money, Money, Money/Crazy Gimme, Gimme, Gimme (A Man After Midnight/The King Has Lost His Crown (EPC 3470) 10 18 Lay All Your Love On Me/On And On (EPC 131456) 11 I Do, I Do, I Do, I Do/Rock Me (EPC 3229) 12 Ring, Ring/Rock And Roll Band (EPC 2452) 13 Ring, Ring/Watch Out (EPC 1933) 21 So Long/I've Been Waiting For You (EPC 2848)

The first eight of the above sold over 500,000 copies each, the next nine more than 250,000. Total sales of Abba singles in the UK have just passed 10,000,000.

And now, the albums: 1 Greatest Hits (EPC 69218) 2 Arrival (EPC 86018) 3 Greatest Hits, Volume 2 (EPC 10017) 4 Super Trouper (EPC 10022) 5 The Album (EPC 86092) 6 Voulez-Vous (EPC 86086) 7 Abba (EPC 86083) 8 Waterloo (EPC 80178) 9 Gracias Por La Musica (EPC 86123)

With 'Greatest Hits' nudging three million sales and the next four each racking up sales of more than a million, total UK sales of Abba albums are running slightly ahead of singles at about 10%: million

Top 30 and rising rapidly is the Tweets version on PRT. Polydor offer the **Electronica's** (their apostrophe, not mine) 'Original Bird Dance' — a high debutant last week — and KA Records have 'The Waders' 'Quaka Song'. At least two more versions are in preparation, and more are threatened.

In 1953, Ralph Marterie's instrumental version of 'Pretend' was a top 20 hit in America and later scaled the charts in many other countries eventually selling over a million copies.

In Britain however, Marterie missed out altogether as Nat 'King' Cole's vocal version sailed to number two in an 18 week chart run. Four weeks ago Alvin Stardust restored the Frank Lavers, Lew Douglas and Cliff Parman tune to the charts after an absence of 28 years and 15 days. This surpasses the 26 years and 24 days absence of the previous record holder, 'This Ole House', which was, of course, a number one for Shakin' Stevens earlier this year. Besides taking his material from the same era as Shaky, Alvin — soon to be married to "jolly hockey sticks" actress — Lisa Goddard — seems to have captured much the same audience, and long may he do so.

Due to a severe attack of the gremlins last week's summary of the charts you missed on September 5 were somewhat incomplete. Before the avalanche of queries begins here are the bits that vanished: SINGLES: 58 (38) Show Me — Davy's Midnight Runners 57 (54) Stars On 45, Volume 2 — Star Sound 68 (52) I'm In Love — Evelyn King 69 (61) Stop Draggin' My Heart Around — Stevie Nicks with Tom Petty & The Heartbreakers 70 (64) Turn It On — Level 42 71 (65) Prince Of Darkness — Bow Wow Wow 72 (-) So This Is Romance — Linx 73 (-) Memories — Mike Berry 74 (70) Dance On — Mojo 75 (59) Backfilled — Debbie Hart

ALBUMS: 61 (53) Magnetic Fields — Jean Michel Jarre 61 (65) Red — Black Uhuru 63 (31) Startrax Club Disco — Startrax 64 (45) Mistaken Identity — Kim Carnes 65 (69) Precious Time — Pat Benatar 66 (-) Sleep No More — Gama Angels 67 (50) Jazz Singer — Neil Diamond 68 (47) Music Of The Cosmos — Various 69 (61) Difficult To Cure — Rainbow 70 (62) Fire Of Unknown Origin — Blue Oyster Cult 71 (-) Look At Me Now — Bernie Marsden 72 (49) The Dude — Quincy Jones 73 (-) Breaking Away — At Jarrau 74 (57) Long Distance Voyager — Moody Blues 75 (-) The Legends Of Mario Lanza — Mario Lanza 76 (-) If You Want Blood You've Got It — AC/DC 77 (79) War Of The Worlds — Jeff Wayne's Musical Version 78 (95) High & Dry — Leppard 79 (85) Short Back & Side — Ian Hunter 80 (60) Beatles 192-66 — Beatles 81 (73) Nightclubbing — Grace Jones 82 (99) Dark Side Of The Moon — Pink Floyd 83 (72) Maniow Magic — Barry Manilow 84 (-) Ain't No Stoppin' — Enigma 85 (81) Ricks The World — Third World 86 (97) One Day In Your Life — Michael Jackson 87 (-) Marauder — Blackfoot 88 (75) Flesh And Blood — Roxy Music 89 (81) Dire Straits — Dire Straits 90 (93) 20 Golden Greats — Diana Ross 91 (-) New Traditionalists — Devo 92 (64) Burn To Run — Bruce Springsteen 93 (74) Heaven Up Here — Echo & The Bunnymen 94 (-) Songs Of The Valley — London Welsh Male Voice Choir 95 (-) Live In The Heart Of The City — Whitesnake 96 (100) Miles High — John Miles 97 (99) Sky 3 — Sky 98 (78) Diana & Marvin — Diana Ross & Marvin Gaye 99 (84) Triumph — Jacksons 100 (87) Wna Penn — Beat ... ALAN JONES.

## READER'S CHART

WE ASKED for your chart suggestions, and this week it's a funkster's chart, each title with "funk" or "funky" in it somewhere!

### FUNKIN' TOP TEN

- 1 FUNKY TOWN, Lipps Incorporated (1980)
- 2 FUNKIN' FOR JAMAICA, Tom Browne (1980)
- 3 STRUT YOUR FUNKY STUFF, Frankie (1979)
- 4 UNLOCK THE FUNK, Locksmith (1980)
- 5 GIVE UP THE FUNK (LET'S DANCE), BT Express (1980)
- 6 WE GOT THE FUNK, Positive Force (1979)
- 7 SOUND YOUR FUNKY HORN, KC And The Sunshine Band (1974)
- 8 NANU NANU (I WANNA GET FUNKY WITH YOU), Daddy Dendrop (1979)
- 9 FUNKY WEEKEND, Stylitics (1976)
- 10 FUNKY GIBBON, The Goodies (1975)

Get down! Chart suggested and compiled by J. McGrath of East London, and a £5 record token goes to him. Send your chart suggestions to: "Reader's Chart", RECORD MIRROR, 40 Long Acce, London, WC2 (postcards only please).

## VIDEO

- 1 3 PINK FLOYD LIVE AT POMPEII, Spectrum
- 2 1 ABBA VOLUME II, Intervention
- 2 GREASE, CIC
- 4 7 A STRANGE CASE OF ALICE COOPER IN CONCERT, Magnetic/Video
- 5 STAMPING GROUND (PINK FLOYD/VARIOUS ARTISTS), Intervention
- 6 14 ABBA VOLUME I, Intervention
- 7 14 BLONDIE: EAT TO THE BEAT, Brent Walker
- 8 5 BREAKING GLASS, VCL
- 9 5 GARY NUMAN: THE TOURING PRINCIPLE '79, Warner Brothers
- 10 16 SATURDAY NIGHT FEVER, Magnetic Video
- 11 9 KING CREOLE, Magnetic Video
- 12 — JESUS CHRIST SUPERSTAR, CIC
- 13 16 THE ROSE, Magnetic Video
- 14 11 CAN'T STOP THE MUSIC, EMI
- 15 19 THE JAMES BROWN STORY, JVC
- 16 13 BLACK SABBATH, VCL
- 17 — JUDY GARLAND SPECIAL, World of Video 2000
- 18 10 THE SOUND OF MUSIC, Magnetic Video
- 12 ELVIS IN HAWAII, Mountain Video
- 20 17 TO RUSSIA WITH ELTON, PRT

Compiled by: HMV, Oxford Street, London W1

## REGGAE

- 1 LOVE ME TONIGHT, Trevor Walters, Ital
- 2 FATTY BUM BUM, Ranking Dread, Greensleeves
- 3 ENTERTAINMENT, Tristan Palmer, Greensleeves
- 4 TOGETHER AGAIN, Starlight, Star Track
- 5 RAT A CUT BOTTLE, Lion Youth, Virgo
- 6 SUMMERTIME BLUES, Investigators, Inner City
- 7 RIGHT TIME OF THE NIGHT, Danny Ray & Shirley James, Black Jack
- 8 STEALING LOVE ON THE SIDE, Carlene Davis, Creole
- 9 WAITING, Simple City, King & City
- 10 PHONE LINE, Mystic Harmony, SS Music
- 11 DON'T WANT TO LOSE YOU, Nana Decosta, Rekel
- 12 SWEET FEELING, Black Stone, Jah Lion
- 13 NEVER KNEW LOVE LIKE THIS BEFORE, Samantha Ross, Nature
- 14 — SNOOW SOME LOVE, One Blood, NK Records
- 15 HAVE YOU EVER, Denis Brown, Powerhouse
- 11 SWEET REGGAE MUSIC, Pepe Face, Fashion
- 16 ALL NATION MUST ROW, Rankin' Bevon, Dance Beat
- 18 — I'M GONNA MARRY YOU, Elaine Falcon, Love Notes
- 19 — DON'T EVER LEAVE, Marcia Griffiths, Sheba
- 20 — TRYING TO TURN ME ON, Johnny Osbourne, Greensleeves

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

## NIGHTCLUBBING

- 1 I DIG EVERYTHING/MY DEATH (from the LP 'Baby Doll'), David Bowie, Rare
- 2 MOTOWN MIX, Motown Mix, Whitealab, Polydor
- 3 DON'T BRING LULU, Dorothy Provine, 7" WEA
- 4 GEISHA BOYS AND TEMPLE GIRLS, HEAVEN 17 (from the LP 'Penthouse & Pavement), Virgin
- 5 MELLOW YELLOW, Donovan, 7", Epic Memory Lane
- 6 36 TEARS, Thelma Houston, 12", RCA
- 7 IN TRANCE AS MISSION (from the LP 'Sons Fascination'), Simple Minds, Virgin
- 8 STRETCH, Maximum Joy, 12", Y
- 9 OOD ENOUGH TO EAT BUT SOFT IN THE MIDDLE, David Bowie, LP, Rare
- 10 NO B.U.M./PRESS UPS IN A CARROT FIELD, George & Kirk — Live in the ladies toilet, Piccadilly Circus
- 11 MY FRIEND JACK, Bony M, 7", Atlantic Hansa Import
- 12 BERTHA BUT ENCOUNTERS VADAR, Jimmy Castor Bunch, 7", Drive
- 13 LITTLE GIRL, Syndicate of Sound, 7", Stateside
- 14 GENIUS OF LOVE, Tom Tom Club, 12", Island
- 15 DRAC'S BACK/FOR YOUR BLOOD, Bollock Bros, forthcoming 12" single

Compiled by: DAVE ARCHER, KAREBA, 63 Conduit Street (off Regent St), London W1 (Saturday nights)

## YESTERYEAR

### ONE YEAR AGO (September 20, 1980)

- 1 FEELS LIKE I'M IN LOVE, Kelly Marie
- 2 ONE DAY I'LL FLY AWAY, Randy Crawford
- 3 IT'S ONLY LOVE, Elvis Presley
- 4 MASTERBLASTERS (JAMMIN'), Stevie Wonder
- 5 START, Jam
- 6 EIGHTH DAY, Hazel O'Connor
- 7 ASHES TO ASHES, David Bowie
- 8 MODERN GIRL, Sheena Easton
- 9 DREAMIN', Cliff Richard
- 10 ANOTHER ONE BITES THE DUST, Queen

### FIVE YEARS AGO (September 25, 1976)

- 1 DANCING QUEEN, Abba
- 2 CAN'T GET BY WITHOUT YOU, The Real Thing
- 3 I AM A CIDER DRINKER, The Wurzels
- 4 I ONLY WANNA BE WITH YOU, The Bay City Rollers
- 5 MISSISSIPPI, Pussycat
- 6 BLUNDED BY THE LIGHT, Manfred Mann's Earthband
- 7 ARIA, Acker Bilk
- 8 THE KILLING OF GEORGIE, Rod Stewart
- 9 DANCE LITTLE LADY DANCE, Tina Charles
- 10 (LIGHT OF EXPERIENCE) DOINA DE JALE, Georgeha Zamfir

### TEN YEARS AGO (September 25, 1971)

- 1 HEY GIRL DON'T BOTHER ME, The Tams
- 2 DID YOU EVER, Nancy Sinatra and Lee Hazlewood
- 3 MAGGIE MAY, Rod Stewart
- 4 TWEEDEELED, TWEEDEELED, Middle Of The Road
- 5 NATHAN JONES, The Supremes
- 6 TAP TURNS ON THE WATER, CCS
- 7 COUSIN NORMAN, The Marmalade
- 8 I BELIEVE (IN LOVE), Hot Chocolate
- 9 YOU'VE GOT A FRIEND, James Taylor
- 10 I'M STILL WAITING, Diana Ross

### FIFTEEN YEARS AGO (September 24, 1966)

- 1 DISTANT DRUMS, Jim Reeves
- 2 ALL OR NOTHING, The Small Faces
- 3 TOO SOON TO KNOW, Roy Orbison
- 4 I'M A BOY, The Who
- 5 YELLOW SUBMARINE/ELEANOR RIGBY, The Beatles
- 6 LITTLE MAN, Sonny and Cher
- 7 YOU CAN'T HURRY LOVE, The Supremes
- 8 GOD ONLY KNOWS, The Beach Boys
- 9 GOT TO GET YOU INTO MY LIFE, Cliff Bennett
- 10 WORKING IN THE COAL MINE, Leo Dorsey

### TWENTY YEARS AGO (September 23, 1961)

- 1 JOHNNY REMEMBER ME, John Leyton
- 2 MATIKI, The Shadows
- 3 WILD IN THE COUNTRY/FEEL SO BAD, Elvis Presley
- 4 YOU DON'T KNOW, Helen Shapiro
- 5 REACH FOR THE STARS/CLIMB EVERY MOUNTAIN, Shirley Bassey
- 6 I BELIEVE IN THE BOAT, The Highwaymen
- 7 MICHAEL ROW THE BOAT/LUMBERED, Lonnie Donegan
- 8 JEALOUSY, Billy Fury
- 9 CUPID, Sam Cooke
- 10 GET LOST, Eden Kane

### TWENTY FIVE YEARS AGO (September 22, 1956)

- 1 LAY DOWN YOUR ARMS, Anne Shelton
- 2 WHAT EVER WILL BE WILL BE, Doris Day
- 3 ROCKIN' THROUGH THE RYE, Bill Haley
- 4 YING TONG SONG, The Goons
- 5 WHY DO FOOLS FALL IN LOVE, The Everly Brothers and The Teenagers
- 6 THE GREAT PRETENDER, The Platters
- 7 ROCK HAND IN HAND, Tony Martin
- 8 A SWEET OLD FASHIONED GIRL, Teresa Brewer
- 9 BRING A LITTLE WATER SYLVIA, Lonnie Donegan
- 10 A WOMAN IN LOVE, Frankie Laine

# UK DISCO

- 1 5 WALKING INTO SUNSHINE, Central Line, Mercury 12in
- 2 AS THE TIME GOES BY/RAP, Funkapolitan, London 12in
- 1 EVERYBODY SALSA — SALSA RAPPISODY, Modern Romance, WEA 12in
- 4 LOVE HAS COME AROUND, Donald Byrd, Elektra 12in
- 4 LOVE ACTION/HARD TIMES, Human League, Virgin 12in
- 3 CHANT NO 1/FEEL THE CHANT, Spandau Ballet, Reformation 12in
- 12 SO THIS IS ROMANCE/THE RID MIX, Lisa, Chrysalis 12in
- 4 YOU'LL NEVER KNOW/I'M TOTALLY YOURS, Hi-Gloss, Epic 12in
- 8 IN AND OUT OF LOVE, Imagination, R&B 12in
- 16 EASY/WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros 12in
- 11 YOU GOT THE FLOOR, Arthur Adams, US Incubation 12in
- 22 DO IT ANY WAY YOU WANNA/INSTRUMENTAL, Mike "T"/Joe Thomas, Blue Inc 12in
- 14 TURN IT ON, Level 42, Polydor 12in
- 15 FUNTOWN USA/ALL THAT'S GOOD TO ME, Rafael Cameron, Salsoul 12in
- 7 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox 12in
- 19 LIFT YOUR VOICE AND SAY, Love Unlimited Orchestra, Unlimited Gold 12in
- 17 I'M IN LOVE, Evelyn King, RCA 12in
- 9 HAPPY BIRTHDAY, Stevie Wonder, Motown 12in
- 17 I LIKE YOUR LOVIN'/LOVELY LADY, Richard "Dimples" Fields, Epic 20 39
- 20 I CAN'T TURN AWAY, Savanna, R&B 12in
- 21 HANDS UP (GIVE ME YOUR HEART), Ottawa, Carrere 12in
- 22 SHAKE IT UP TONIGHT, Cheryl Lynn, CBS 12in
- 27 YOU'RE THE BEST, Kani Burke, RCA 12in
- 30 ROOF GARDEN/CLOSER TO YOUR LOVE/TEACH ME TONIGHT/MY OLD FRIEND, Al Jarreau, Warner Bros LP
- 25 — SIGN OF THE TIMES, Bob James, Tappan Zee 12in
- 21 YOU SURE LOOK GOOD TO ME/TONIGHT YOU AND ME, Phyllis Hyman, Ariola 12in
- 26 REMEMBER ME — AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS, Boys Town Gang, Moby Dick LP
- 34 GIVE IT UP (DON'T MAKE ME WAIT)/HERE IS MY LOVE, Sylvester, Fantasy 12in
- 37 BETCHA' WOULDN'T HURT ME, Quincy Jones, A&M 12in
- 31 BACK TO THE 80'S, Tight Fit, A&E 12in
- 33 RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros 32
- 64 R.R. EXPRESS, Rose Royce, US Whittell LP
- 33 NICE AND SOFT, Wish, US Perspective 12in/Exceller 12in
- 43 IF YOU WANT MY LOVIN', Evelyn King, RCA 12in
- 35 THE CARIBBEAN DISCO SHOW, Lobo, Polydor 12in
- MYSTERY GIRL, The Dukes, WEA 12in
- 41 MULE CHANT NO 3/GO FORTH, Beggar & Co, RCA 12in
- 38 WALK RIGHT NOW, Jacksons, Epic 12in LP
- 35 SUMMER GROOVE (MOVING-ON), The Joneses, Champagne 12in
- 29 DANCING ON THE FLOOR, Third World, CBS 12in
- 44 NO. 1, K.I.D., Record Shack 12in
- 42 PLAY TO WIN/PLAY, Heaven 17, BEF 12in
- 36 DOUBLE DUTCH BUS, Frankie Smith, WMOT 12in
- 61 LOVE ME TONIGHT, Trevor Walters, Ital 12in
- 45 INCH BY INCH, Strikers, US Prelude LP/Epic 12in remix
- 32 I LOVE MUSIC, Enigma, Creole 12in
- 42 I HEARD IT THROUGH THE GRAPEVINE/A CHUNK OF SUGAR/SO RUFF SO TUFF/DO IT ROGER, Roger, US Warner Bros LP
- 25 LADY (YOU BRING ME UP), Commodores, Motown 12in
- 49 36 SQUARE BIZ, Teena Marie, Motown 12in
- 60 I FEEL LIKE LOVING YOU TODAY/LOVE FOR SALE/ LOVE YOUR LOVE/I'LL ALWAYS LOVE YOU, Donald Byrd, Elektra LP
- 51 FREAKY DANCIN'/DON'T BE SO COOL/THE SOUND TABLE, Cameo, Casablanca 12in pack
- 52 THE STEAMIN' FEELIN', Bob James, US Tappan Zee LP
- 33 ON THE BEAT, BB & Q Band, Capitol 12in
- 54 43/STARCHILD, Level 42, Polydor LP
- 58 LOVE ALL THE HURT AWAY/HOLD ON I'M COMIN', Aretha Franklin, Ariola 12in
- 40 ROCK ME DOWN TO RIO/RIDING ON A FANTASY, Rah Band, DJM 12in
- LOVE IN THE FAST LANE/HIGH TIME (I LEFT YOU BABY)/REVENGE/THAT LOVIN' FEELING, Dynasty, US Solar LP
- 78 WARM WEATHER/BODY MAGIC, Pieces Of A Dream, US Elektra LP
- 59 COLOMBIA (IN THE JUNGLE)/THE MUSICAL MAN, MSO, Mainstreet 12in
- 59 BODY MUSIC, Chris Rainbow, EMI 12in
- SOMETHIN' THAT YOU DO TO ME, T Lite, US Ariola 12in
- 42 SWEAT (TIL YOU GET WET), Brick, US Bang 12in
- 77 ENDLESS LOVE, Diana Ross/Lionel Richie, Motown
- 74 THE STICK/GET IT UP/COOL, The Time, US Warner Bros LP
- 87 HAVIN' FUN WITH MR. T/TAMARAC/HERMANOS/AFTER THE LOVE IS GONE, Stanley Turrentzine, US Elektra LP
- 81 VICTIM OF THE PLANETS, Big Dipper & The Heavenly Bodies, Epic 12in
- 46 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 53 AIN'T NO MOUNTAIN HIGH ENOUGH — REMEMBER ME (EDIT), Boys Town Gang, Moby Dick 12in
- 88 JOY AND PAIN, Maze, Capitol 12in
- 79 65 ANOTHER ONE BITES THE DUST, General Saint & Clint Eastwood, Greensleeves 12in
- (WE ARE HERE TO) GEEK YOU UP, Michael Henderson, US Buddha LP
- 72 GIVE IT TO ME BABY/INSTRUMENTAL, Rick James, US Motown 12in
- 78 FEELINGS — EXPRESSIONS, Linnie Youngblood, WEA LP
- 74 63 TOP OF MY LIST/MAGIC, Stephanie Mills, 20th Century-Fox 12in
- 85 SHE'S GOT PAPERS ON ME, Richard "Dimples" Fields, US Boardwalk LP
- 78 THERE'S A MASTER PLAN/DESTINATION MOTHERLAND/LAND OF FRUIT AND HONEY/THE RIVER NIGER, Roy Ayers, Polydor LP
- 77 — FOOT TAPPIN', Real Thing, Calibre 12in white label
- 78 SHAKE-N-SKATE, Dr York, Groove, Production 12in
- 89 DO YOU LOVE ME?, Patii Austin, Qwest 12in
- 80 WE GOT THE FUNK, Hi-Tension, EMI 12in
- 51 56 STARTMAX CLUB DISCO, Starters, Picky 12in
- 82 71 HOT SUMMER NIGHT/HOT VERSION, Vicki Sue Robinson, US Prelude 12in
- 83 — HEAVY ON EASY/STAY AWAKE, Ronnie Laws, Liberty 12in
- 82 STARLETTE/I'LL CUT YOU LOOSE, BB&Q Band, Capitol 12in
- 85 — I WANNA FEEL YOUR LOVE, Candy Bowman, US RCA 12in
- 86 — SEARCHING TO FIND THE ONE, Unlimited Touch, Epic 12in
- 78 TIME TO THINK, Rookie Robbins, US A&M LP
- 88 WORK TO LIVE/DON'T LIVE TO WORK, Multivizion, Situation 2 12in
- 89 — SHARKS ARE COOL/JETS ARE HOT, The Quicks, Epic 12in
- 90 — HEART HEART, Geraldine Hunt, US Prism 12in

# INDEPENDENT

- 1 — JUST CAN'T GET ENOUGH, Depeche Mode, Mute
- 19 — ONE IN TEN, UB40, Dep International
- 3 (21) ALL-OUT ATTACK (EP), Blitz, No Future
- 24 YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red
- 5 (5) RELEASE THE BATS/BLAST OFF, Birthday Party, AAO
- 2 (2) INCONVENIENCE, Au Pairs, Human
- 7 (7) PAPA'S GOT A BRAND NEW BAG, Pig Bag, Y
- 6 (5) I DON'T WANT TO LIVE WITH MONKEYS, Higsons, Romans in Britain
- 9 (8) PUPPETS OF WAR (EP), Chron Gen, Fresh
- 10 — REALITY, Chron Gen, Step Forward
- 11 (22) LEATHER, BRISTLES, Studs & Acne GBH, Clay
- 12 (12) ONE LAW FOR THEM, — SILENCE, Clockwork
- 13 (8) NEW LIFE, Depeche Mode, Mute
- 14 (22) GRASS/TRADE UNIONS, Robert Wyatt/Dishari, Rough Trade
- 15 (24) HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red
- 16 (22) NAGASAKI NIGHTMARE, Crass, Crass
- 17 (19) NEU SMELL (EP), Flux of Pink Identities, Crass
- 18 (9) KITCHEN PERSON, Associates, Situation
- 19 (11) FOUR SORE POINTS (EP), Anti-Posti, Rondelet
- 20 (20) LET THEM FREE (EP), Anti-Posti, Rondelet
- 21 (14) NERO, Theatre Of Hate, Burning Rome
- 22 (29) MATTRESS OF WIRE, Aztec Camera, Postcard
- 23 (23) LAST ROCKERS, Vice Squad, Riot City
- 24 (16) ANOTHER ONE BITES THE DUST, General Saint/Clint Eastwood, Greensleeves
- 25 (18) KINGS CROSS, Charge, Test Pressing
- 16 (13) CEREMONY, New Order, Factory
- 27 (21) DREAMING OF ME, Depeche Mode, Mute
- 28 (16) THE RESURRECTION (EP), Vice Squad, Riot City
- 29 (35) SHE'S IN LOVE WITH A MONSTER MAN, Revillos, Superville
- 30 (27) LOVE WILL TEAR US APART, Joy Division, Factory
- 31 — WHEN I WAS DEAD, Rudi, Jamming
- 32 (28) REALITY ASYLUM, Crass, Crass
- 33 (42) TOO DRUNK, Dead Kennedys, Cherry Red
- 34 — WARDANCE/PSYCHE, Killing Joke, Malicious Damage
- 35 — YOU, Au Pairs, 921
- 36 (25) ARMY LIFE, Exploited, Secret
- 37 (28) EXPLOITED BARNEY ARMY, Exploited, Secret
- 38 (17) SMILES AND LAUGHTER, Modern English, AAO
- 39 (43) TRANSMISSION, Joy Division, Factory
- 40 (15) MOTORHEAD, Hawkwind, Pickfite
- 41 (8) BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Polson Girls, Crass
- 42 (50) REALITIES OF WAR (EP), Discharge, Clay
- 43 — WHY, Discharge, Clay

- 44 — CALIFORNIA USER ALLES, Dead Kennedys, Fast Products
  - 45 — DOGS OF WAR, Exploited, Secret
  - 46 (27) ATMOSPHERE, Joy Division, Factory
  - 47 (21) FEEDING OF THE 5,000 (Second Sighting), Crass, Crass
  - 48 (20) 4 MOVEMENTS (EP), Thomas Leer, Cherry Red
  - 49 (48) APE MAN, Erazorhead, Test Pressing
  - 50 (40) 24 HOURS, Chas, Graduate
- No longer compiled by Alan Jones for RB Research

## ALBUMS

- 1 (2) RED MECCA, Cabaret Voltaire, Rough Trade
- 2 (1) PRESENT ARMS, UB40, Dep International
- 3 (3) THE LAST CALL, Anti-Posti, Rondelet
- 4 (8) WISE AND FOOLISH, Misty in Roots, People Unite
- 5 (5) SIGNING OFF, UB40, Graduate
- 6 (12) T REX IN CONCERT, Marc Bolan, Marc
- 7 (4) PENIS ENVY, Crass, Crass
- 8 (6) COVER PLUS, Hazel O'Connor, Albion
- 9 (16) ANTHEM, Toyah, Safari
- 10 (9) PUNKS NOT DEAD, Exploited, Secret
- 11 (7) PLAYING WITH A DIFFERENT SEX, Au Pairs, Human
- 12 (17) 77 — EARLY YEARS — 78, Fall, Step Forward
- 13 (11) CLOSER, Joy Division, Factory
- 14 (16) PRAYERS ON FIRE, Birthday Party, AAO
- 15 (13) STATIONS OF THE CRASS, Crass, Crass
- 16 (15) UNKNOWN PLEASURES, Joy Division, Factory
- 17 (21) DOCUMENT AND EYEWITNESS, Wire, Rough Trade
- 18 (18) IN THE FLAT FIELD, Bauhaus, AAO
- 19 (19) THE ONLY FUN IN TOWN, Josef K, Postcard
- 20 (14) DRAMA OF EXILE, Nico, Auro
- 21 — FIRE ESCAPE IN THE SKY — THE GOD LIKE GENIUS THAT IS SCOTT WALKER, Scott Walker, Zoo
- 22 (22) TOYAH TOYAH TOYAH, Toyah, Safari
- 23 (27) INFLAMMABLE MATERIAL, Shiff Little Fingers, Rough Trade
- 24 (28) THE BLUE MEANING, Toyah, Safari
- 25 (25) FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 26 — ACTION BATTLEFIELD, New Age Steppers, Statik
- 27 (29) DIRK WEARS WHITE SOX, Adam & The Ants, Do It
- 28 — ODYSHAPE, Raincoats, Rough Trade
- 29 — SHEEP FARMING IN BARNET, Toyah, Safari
- 30 — HE WHO DARES WINS, Theatre Of Hate, SSSSS

# Songwords

## Alvin Stardust Pretend On Stiff Records

Pretend you're happy when you're blue  
It isn't very hard to do  
And you will find happiness without an end  
If you pretend  
Remember anyone can dream  
And nothing's bad as it may seem  
The little things you haven't got  
Could be a lot if you pretend

You'll find a love you can share  
One you can call your own  
Just close your eyes you'll be there  
So why don't you pretend

You'll find a love you can share  
One you can call your own  
Just close your eyes you'll be there  
You'll never be alone



And if you sing this melody  
You'll be pretending just like me  
The world is mine it can be yours  
my friend  
So why don't you pretend  
So why don't you pretend  
So why don't you pretend

Words and music by Douglas / Parman / Lavere

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## Profile



FULL NAME: Sheena Shirley Orr (changed to Easton)  
DATE OF BIRTH: 27/4/59  
EDUCATION: Beilshill Academy, Royal Scottish Academy of Music and Drama. Qualified as a drama teacher.  
FIRST LOVE: Singing and sleeping.  
FIRST DISAPPOINTMENT: Not being allowed into the primary school choir.  
FIRST PERFORMANCE: Aged 5 at an aunt's wedding anniversary.  
MUSICAL INFLUENCES: Many and varied but I admire people who stay with it at the top and move with the times — I strive to do the same so I suppose this is an influence.  
HERO: The Captain.  
HEROINES: Barbara Streisand / Joni Mitchell.  
VICES: Biting my nails, lusting after Harrison Ford and bars of Galaxy chocolate.

HOBBIES: 3 o'clock in the morning gossip sessions with my flat mate.  
IDEAL HOLIDAY: It doesn't exist — I get bored after two days and miss work.  
IDEAL HOME: My new flat — it's fab, it's my first one and I keep going to all the rooms just to look — makes a change after all the bedsit years as a student. Someday I'd like a flat in New York.  
FAVOURITE FOOD: Brown bread, jelly babies and chocolate all of which I don't eat anymore as I'm trying to reform.  
FAVOURITE DRINK: Tea.  
FAVOURITE CLOTHES: Made by my designer Andrea, or old jeans and a sweater as this means that I've got a day off.  
HATES: Getting up when it is still dark and spiders.  
AMBITION: To have everything - Now - as always.

Sheena Easton

## Scandal

I AM amazed at the endless stream of scandalous information that always turns up about famous people after their deaths, and I am sickened that some people can obtain money and cheap publicity by slugging deceased pop stars especially when 90 per cent of their information cannot be verified anyway. After the death of Elvis Presley in 1977 his clean-cut, respectable image was torn apart by the very people who had claimed to have been his friends. More recently the late Sid Vicious received a savage attack in one of our Sunday papers again by a person who had been a so-called friend. Now it would seem that Marc Bolan has become the latest victim of the poisonous scandal mongers. Only last week the Sun newspaper published a nasty slur about Bolan by one of his former managers, the person in question has just released an album and presumably needs the publicity. In conclusion I would like to give a warning to the fans of the late John Lennon because I am willing to bet that someone somewhere is preparing to throw Lennon's name to the wolves.

● Drop dead — Geddit!!!!????

## Lies

AS YOU'VE probably come to realise in recent weeks by other reader's letters, Jo Dietrich's 'Movies' section always makes enjoyable reading.

'Mailman's' entertaining, 'Chartfile' informative, the LP's and singles reviews usually worth reading, 'Hep' helpful, 'Newsbeat' enlightening.

But please remove 'Claws', the previous 'Don't Look Know', and 'Paulie's Pages' have always been a load of half lies, the most disinteresting articles in the paper. Sidney Bonkers, Neasden.

● You mean uninteresting, like your letter.

## Smart

THERE WERE 39 triangles in last week's issue (including the pair suspended from Sunie's ears). . . insert smart assed comment below. John O'Donovan, Tullamore, Co Offaly, Ireland.

● Piss off, bogtrotter. Smart enough for ya?

## Cool

AFTER READING this week's RM, I'm convinced that it should be re-named "ELO Hater's Weekly". First, that review, then the snide comments from your "wonderful" self, then, "pretty cool, man. Whoops, I'm sounding like an ELO fan." Such subtle criticisms . . . (too subtle for you, eh?)

I'm sick of being hounded, just because I happen to like ELO and no, I don't go around saying "pretty cool, man". What have I done to deserve all this from every music paper I read — no exceptions!

Tell me, has anybody on your rag tried to get an interview with Jeff Lynne or any other member of the band?

Clair Woodward, Stevenage.

● Yeah, we've tried and he wouldn't do it. He was pretty cool about refusing though.

## Shame

ISN'T IT a shame that Gary Numan has stopped touring?

Ann Crummock, Leeds.

● No.

## Hang

GIVE 'EM enough rope and they'll hang themselves. Well this is exactly what you smart asses did last week by accidentally unveiling the true identity of that paragon of charm, grace and wit, Greta Snipe.

In her column we were told that after TOTP, Dollar were graced by the company of the great "lady" herself for the rest of the evening. Yet in One Liners it was stated that David and Thereze dined that particular evening with none other than Gary Numan. A mistake Record Mirror? Never. A lie then? Perish the thought! The only possible explanation can be that Gaz Numan and Greta Snipe are in fact one and the same. Pretty startling stuff eh? Further evidence comes from the name of the weird one's new single of course — 'She's Got Claws'. True in 'her' column he is called "pasty faced" and a "daft wimp", but for Gary Numan this can only be flattery. Gaz (alias G Snipe) is merely being conceited (again). For the unconvinced final damning evidence comes from the fact that if you take the letters of Gary's name and rearrange them, whilst also adding and taking a few away you are left with the words GRETA SNIFE.

Jean Flookie, Bournemouth.

● Gulp. Sussed! Actually Greta Snipe only accompanied David and Thereze to Tramps where they met Gary Glitter. Prior to that the couple had dinner with Gary Numan but Greta was not there and Numan didn't go to Tramps. Understand? No, nor do I.

## Pound for two

AFTER SPENDING an enjoyable time at the Reading Festival three weeks ago, I was annoyed to read Mike Nicholls' and Simon Tebbutt's scathing review of it in RM two weeks ago.

OK, so some of the bands didn't sound like they do on record. But the denim-clad hoards were out to have a good time and did just that. After a dozen or so cans of supermarket pale ale its difficult to remember what they did sound like on record anyway.

Nicholls and Tebbutt also scorned the price of the tickets, although I bet they didn't "fork out" the money. Well I'll tell you something, £14.50 for 29 bands is very reasonable, where else can you see rock bands for 50p each these days! John Bell, Oxford.

● It's a rip off. The bands were only worth 32½p (+VAT) each.

## Slag

WHO THE hell are Simon Tebbutt and Mike Nicholls?! Their review of Reading Festival was appalling. Surely they have no right to slag off bands they never saw, and even less right to have decent high paid jobs as journalists when there are three million people unemployed. Besides, Long Tall Shorty were the best group at Reading, I know coz I'm the singer. Come and see us at the Marquee on the 28th September and you might learn something. Tony Perfect, London.

● Like what? That you get paid more than we do just for kicking up a row! Writing drivel is an art form, you know.

## High time

I THINK it's high time you packed up your quill pen, NH glasses and dentures and let somebody with a lot more sense take your place.

I mean, what's the point of giving Vickie Mapes (5/9/81) a load of advice, telling her she can get a subscription to RM, when it's very unlikely that she will ever see a copy of RM again? Eh! Tell me that. Susan Chitopicki, Swindon.

● Because I sent her a copy, idiot.

## Poof

ARE MY eyes deceiving me or is that silly bitch Greta Snipe trying to imply that the gorgeous Marc Almond of Soft Cell is a poof? Being a big fan of theirs, I wasn't exactly thrilled to be practically told he was a queer, I expect its all bumf! anyhow (you can say that again sweetie) so kindly sack the bag before Soft Cell fans bump her off. Anna Smithson, N. Yorks.

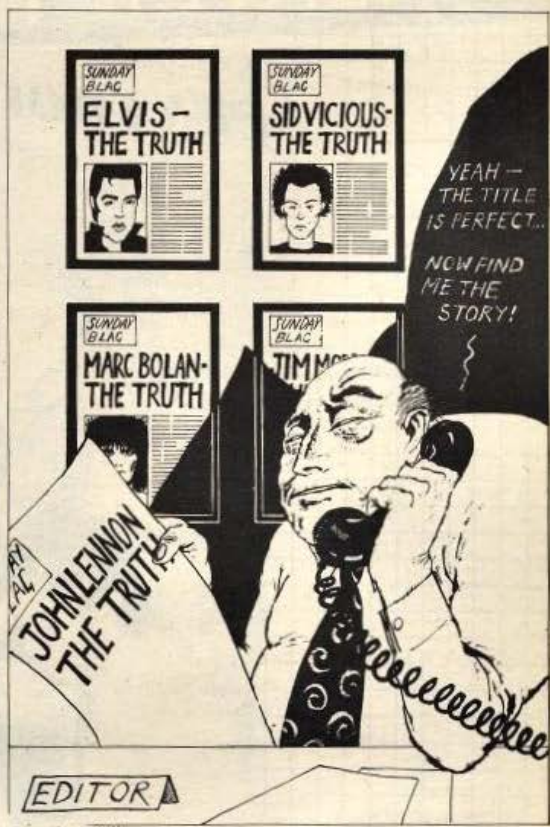
● This letter was written in braille.

## Doledrums

WHY, OH why does Recrd Mirror always give adverse reviews to artists such as Adam Ant, Queen, Gary Numan, Gidea Park, and Abba? These artists produce their music for the love of it. (Yeah, we know — I've suffered for my art, now it's your turn!) They aren't after the money — they know what it's like to be on the dole and if it wasn't for the record companies would gladly give their records away I'm sure. D Harris, Gwent.

● Yes and Father Christmas still comes down my chimney every December 25.

Don't forget: free Bad Manners flexi-disc featuring 'Runaway' from their new album 'Gosh'.





# ZE!

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