Ultravox/Cliff Albums

SOFT CELL IN COLOUR

JULIAN MOPESAS
TEARDROPS
EXPLODE

HEAVEN 17 SONGWORDS. BEAT. SIMPLE MINDS



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RONO of U2: album charts

EARDROPS

TWO SACKED

THE TEARDROP Explodes have contracted into a three - piece working unit after the departure of Alfle Agius and Geoff Hammer. And leader Julian Cope's latest move, which led to the sacking of the two musicians last week, has thrown plans for a Teardrops' four in November and December into jeopardy.

Cope, along with drummer Gary Dwyer and Troy Tate, have now announced that they are the new nucleus of the group, and will begin recording a new album together this week. A spokesman for the group told RECORD MIRROR: "Aftie and Geoff weren'! exactly sacked, it was more of a question of their contracts running out after the four.

And he added: "Julian and Gary are the original Teardrops, with other people helping out when required. Troy will be joining them for the album, and for any dates which the group do piey later this year."

Plans for the group, beyond the

Plans for the group, beyond the recording of the album, are still

unclear. Julian Cope has said that he definitely wants to play some British dates before the end of the year. but the events of last week, now seem to indicate that a full scale tour is unlikely.

"If the group play at all it's likely to be with guest musicians joining them on a non - permanent basis: said the group's spokesman. "We are hoping that some dates will take place, and we hope to announce something more definite over the next few weeks.

Bullan Cope and Gary Dwyer, together since the first Teardrops' album last year, have always remained the firm basis of the group, and in an exclusive RECORD MIRROR interview this week Cope says. "I've got a direction for Teardrop Explodes and I'm so sure of what I'm doing that I'm going to start delegating to people who don't understand that."

Read the full story of the rise of Julian Cope (and the Teardrops!), on page 4.

GARY US BONDS GREATEST HITS LP

GARY US Bonds' earliest recordings which made him an American star in the 'sixties are being released on a greatest hits album.

Following his return to favour due to his involvement with Bruce Springsteen, Ensign Records are cashing in by bringing out some of his raunchiest rock and roll songs including his 1960 Top 10 hit 'New Orleans'.

A UK tour will be granged for the

A UK tour will be arranged for the autumn and the "New Orleans' single will be released to coincide with the dates.

Q-TIPS

THE Q-TIPS are on the road again. having had to pull out of their 'Bucket and Spade' tour due to iliness.

Illness.
The group, who received acclaim with their 'Stay The Way You Are' EP, take on a series of dates next month following two nights last week at the London Venue.
Dates for the tour are: Sheffleld Polytechnic September 30, Hull College October 1, Newcastle Mayfair 2, Huddersfield Polytechnic 3, Norwich University of East Anglia 4, Bath University 5, Leeds Warehouse 7 and 8, Sallord University 9, Bradford University 10,

Kirklevington Country Club 11, Doncaster Rotters 12, Chentry Polytechnic 15, Birmingham Aston University 16, Leicester University 17, Swansea University 20, Wales Polytechnic 21, Cardiff University 23, St Albans City Hall 24, and London City University 26.

Doll no **Futurama**

DOLL BY DOLL made their excuses

DOLL BY DOLL made their excuses this week for not appearing at the Futurama 3 Festival in Stafford. The band claim that it was bad organisation that meant they couldn't appear. They were offered either a 15-minute slot before headliners Simple Minds or a set half an hour after the gig had finished according to the group. Now they are looking at other venues in the area for anyone at the festival who had turned up to see them. The new dates will be included as part of a whole tour the group are planning for next month.

DIOLIR

THE LONG-AWAITED album by The Police, 'Ghost In The Machine', is now set for release on October2... Sting's Stirthday.

Sting wrote nine of the 11 tracks, with Stewart Copeland and Andy Summers being credited with one aplece. The full track listings: 'Spirits In The Material World', 'Rehumanise Yourselt', 'Hungry For You', 'Omega Man', 'Invisible Sun', 'Every Little Thing She Does Is Maglc', 'Secret Journey', 'One World Not Three', 'Too Much Information', 'Demolition Man' (The song that appeared on Grace Jones' 'Nightclubblng' LP) and 'Darkness'.

As previously reported 'Invisible Sun' is the first single, released on September 18, with 'Chambelle', a track that doesn't appear on the album. The album was produced by The Police and Hugh Padgnam in Monserrat and Montreal.

ACCLAIMED IRISH band U2 are finally back on the road . . . just as their album 'Boy' has hit the charts for the first time.

And a new LP is due out next month, almost a year after their debut offering came out. The group have just finished work on the album, which has been provisionally titled 'Scarlet'.

Fans will have a chance to hear new material on the 18-date tour which will also feature songs on the current album, now it has finally charted.

POLICE RELEASE
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TINA WEYMOUTH: new single

TOM TOM

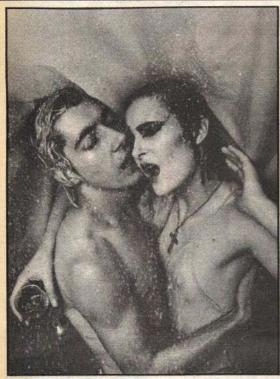
TOM TOM Club — who smashed into the charts with "Wordy Rappinghood" — have a follow-up single released this week.

The band, lead by Talking Head's bassist Tins Weymouth, bring out a new song "Genius Of Love". If is also a

entitled 'Lorelei'.

And the same song with vocals is due to be included on the group's forthcoming album, which is released in mid-October.

The Tom Tom Club also include Tina Weymouth's husband Chris Frantz, guitarist Adrian Belew and Lani and Laura, Tina's sisters supplying back-up vocals.



CREATURES: Siouxsie and Budge unite

SIOUXSIE AND the Banshees are all set for an autumn shocker . . . with an EP featuring a photograph of Slouxsie and band member Budgie naked together in the shower!

The EP, entitled 'Wild Things', will be released in early October containing five as yet unnamed tracks. Slouxsie and Budgie will adopt the name of The Creatures for their new project and, it seems,

their new image. The tracks are described by a spokesmann as: "vocal and drums only, and a marked change from the normal Banshees style." But Wild Thing doesn't spell the end of Slouxsie And The Banshees just yet. "The group will carry on as before and they'll all be at John McGeoch's wedding this week," their spokesman fold Record Mirror.



IRON MAIDEN: Japanese goods

JAPANESE MAIDEN EP

IRON MAIDEN release a live 12-inch EP this week entitled 'Maiden Japan'. The four tracks were recorded in Nagoya in May and leature 'Running Free', 'Remember Tomorrow', 'Killers' and 'Innocent Exile'. Maiden are currently in Scandinavia playing the last leg of their world tour which began in February. On their return to the UK, they will start writing and recording their next album which should be released at the beginning of next year.

of next year.

Although no dates have been finalised, fron Maiden hope to play some
British gigs before Christmas, and have confirmed that they'll be playing an
extensive UK tour in the new year.

GRACE JONES DEBUT GIGS

OUTRAGEOUS DISCO queen, Grace Jones, makes her British concert debut next month. Her dates in this country are part of a European tour called 'Grace Jones: A One Man Show' and will be the same set as she previewed in New York last month.

But the live appearances here are limited to just two concerts in London.

She plays at the London Theatre Royal on October 8 and 9. Tickets are on sale now priced at £5.50, £5 and £4 available from the box office.

Showaddywaddy British tour

SHOWADDYWADDY EMBARK on their largest ever UK tour, with over 30 dates all over the country. The rock 'n' roll revivalists play Malvern Winter Gardens September 11 and continue at Folkestone Leas Cliff Hall 12, Tunbridge Wells Assembly Rooms 13, Frimely Lakeside Club 18, 19, Croydon Fairfields Hall 20, Poole Arts Centre 21, Cambridge Kelsey Kerridge Sports Hall 26, Harrogate Royal Hall 27, Derby Assembly Rooms October 21, Liverpool Court 3, Mansfield Leisure Centre 4 Slough Fulcrum 9, Chelmsford Odeon 10, Ipswich Gaumont 11, Coventry Theatre 12, Watford Baileys 19, 20, 21, 22, 23, 24, 25, 26, Aberystwyth Art Centre 29, Rhonda Leisure Centre 31, Southampton Gaumont November 1, Bristol Colston Hall 2, Oxford Theatre 5, Manchester Golden Garter 9, 10, 11, 12, 13, 14, Birmingham Night Out November 23, 24, 25, 26, 27, 28, Newcastle City Hall December 3, Scarborough Futurist 4, Huddersfield Sports Centre 5, Wolverhampton Civic Hall 6, Preston Guild Hall 7, Leicester De Montfort Hall 8, Stoke on Trent Jollies 23, 24, 25, 26, 27, 28.

More dates are being arranged for January, February and March.

Video hire

A VIDEO film car now be hired for £2 from high street stores now a new scheme has been introduced by a major company.

Under the scheme, operated by a firm called Video At Home, videos like 'Breaking Glass', 'Saturday Night Fever' and 'Jaws' can be rented overnight for £2.

The videos are available from the TV rental shops Radio Rentals and DER, but can be only kept for one night for the low price.

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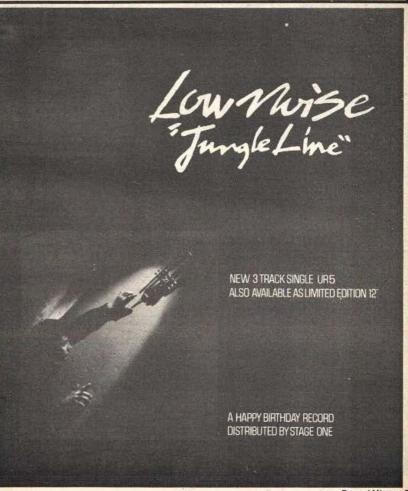
FASHION MEETS passion when a Teardrop Explodes. MARK COOPER hears how JULIAN copes with 15 minutes of fame on page 4.

PLUS! JOHN FOXX leads MIKE NICHOLLS to pastures anew IN COLOUR with SOFT CELL across the centre pages.

PLUS! ALL THE summer festivals reviewed, starting page 18.

PLUS! ALL LAST week's charts, page 20

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We can be heroes just for one day

LESS my cotton socks.
it's Julian Cope and
Gary Dwyer. walking
down Barnes High
Street at eight in the evening.
Julian looks like a hippy Biggles in his flying jacket. The
two of them are paying serious
attention to a bar of dark nut
chocolate. Mutters of "classic".
"awesome" and "incredible"
are to be heard between munches. If teardrops can explode
like atom bombs then chocky
bars are worth mentioning in
the kind of language usually
reserved for discussions of the
world's Seven Wonders.

eserved for discussions of the world's Seven Wonders.

Two months earlier in Brighton ultim performed onstage like cawrence of Arabia or some other towns of the world of the

Christ, Warhol, Arthur Lee (who?), Scott Walker, JULIAN COPE. Are these the immortals of the next century and beyond? Julian Cope hopes so, after all he does have the same initials as Bethlehem's legendary failed hotel guest . . . MARK COOPER teeters on the edge of his seat in excitement.



TOP 60 TOP VALUE TOP 60 TOP VALUE TOP 60 TOP VALUE







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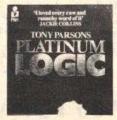
TRA EXTRA EX

ONE DINERS ...

THE SUN'S out and suddenly everything looks brighter—even boring oid Top Of The Pops book on a frighter air for its "live" broadcast on Thursday, with the best studio line-up it a ever had interesting to note that with all the young possets gathered there visitor Gary Numan feit most at home with Dollar (they're both midgets! such a shock when you see em in the flesh) with whom he later went out to dinner—dreamboat Julian Cope drifted about barefoot and with interestingly enlarged pupils—ace cabaret due Eddle Maelov and Sunahine Patterson posed (the operative word) as John Foxx's backing group, since the poor old chap hadn't got one of his own—Soft Cell's Marc Almond once again outshone all the other mime artists, and confided how tickled he'd been at his appearance in Grets Snipe's diary. Phonogram were apparently not so amused—Orchestral Manoeuvrer Paul Humphreys looked a little nervous in his role as sninger, still, porhaps it was just a touch of pre-wedding nerves, since he gets spliced to his girlinend Maureen later this month—another humilation for her majesty Steve Strange last Saturday, when he was turned away from the door of Planets club s psychedelic night—in Statford the very same night. Bow Wow Wow's Matthew was having a smashing time doing someone's windows, to be precise, for which the looksh lad was promptly arrested—haven't passed on any news of the lovely George, our favourite boy about town, lately, so here goes: George is currently rehearsing with his group, finally christened Culture Club, retting about losing one of his girl singers to the Jehovah's Witnesses (what label are they on?—Ed.) and papering his bedroom with pictures of Shakin' Stevens—a clash of the items at Rookfield studios recently, when Pete (Wahl) Wylle colleded with the one and only Lemmy; the mighty Lem presented a Motorhead T-shirt to an ecstalic Wylle, and two ended up playing a pinan duel (if: true!).

yan boo sucks to frock-coated ninny Adam Ant, who evicted poseurette extraordinaire Marilyn from the shoot of his vide

LOVE FROM . . . GLIBB SR



ROCK BUSTER

ROCK 'N' ROLL has been crying out for an epic masterwork of trash fliction for longer than the Rolling Stones have been together. A pot boiler worthy enough to stand alongside the Harold Robbins' (the film industry), the Jackie Collins' the living, loving jet set) and the Clive Cussler's (disastert disaster!) of this world.

With the publication of "Platinum Logic" (Pan Books, £1.75) this week, author Tony Parsons, former acid hongued rock journalist, fills five hundred pages with a plot and a selection of characters that easily pass the credibility test.

And while it's not the mammoth blockbuster the publishers claim it to be ("the most unpopular novel of the eighties!", complete with quote from Pan stablemate Jackie Collins on the front cover it is a well crafted rock novel . . . and there haven't been many of those.

Parsons, demonstrably a hater of Rock and all-who sail with her after

many of those.

Parsons, demonstrably a hater of Rock and all-who sail with her after three brattish years on the NME, neatly combines a long tradition of cliched story lines and his own viciously accurate observation. Platinum Logic is gory trash, he seems to be saying, but it's good gory trash. seems to be sayers, gory trash. To prove the point we have the am-



MUCH CLICKING and cursing abounded in London's Hard Rock Cafe last week when the Evening Standard held their first Ad Lib Rubic Cube competition. More than 100 entrants from the London area took part, the youngest competitor being only eight years old. Singer and actress Toyah Wilcox mediated, preferring to watch than participate for a change. She's pictured here with the winner, 15-year-old Greg Banner from Orpington, Kent. Greg Ilashed ahead to win in an amazing time of 39.2 seconds, though he maintains that had he not been so nervous, he might of equalled his best time of 26 seconds. Greg's tip to Toyah for fast results is to grease the cube for reasy movement, and use your lingertips to rotate the cube erather than your wrists. Ad Lib plan to hold a second competition next year, so get practising! competition next year, so get practising!

phetamine - crazed tycoon Nathan Chasen steering his indie label to the top despite a series of attacks by a drug - funded Arab organisation. On the way he makes and breaks the ancient rocker Deuce Berner, and curschim of his heroin addiction, turns Candy Odell, a teenage junkie from Akron, Ohio into a Las Vegas star, and comes to terms with the depar-

ture of his wife (a one-time star turn-

dateoholic).
There's sex, murder, drugs, the Malia, greed, power and a cliff hanger every chapter — Parsons has learned the Irade well and quickly. His next book, undoubtedly, will come complete with the sticker that says: 'Soon Io Be A Major Film,' JOHN SHEARLAW.

Hits at prices you can't miss



MONDAY

NaturalLy I receive many letters each week from anxious mothers and my advice to them is always the same, keep your daughters locked up. The pop world is full of drug takers and sexual perverts these days. I'm not surprised Annabella Lu Win's dear mater blew her curiers when she saw the disgusting Bow Wow Wow album cover revealing her darling little girl in a 'warts and all' nude situation. It's enough to oftend the coarsest of sensibilities. But I wonder if dear little Rachel Sweet's father knows about the company his errant offspring is keeping these days? Rex Smith, Little Miss (not so) Sweet's accomplice in her recent

days? Rex Smith, Little Miss (not so) Sweet's accomplice in her recent attempt to murder the old Amen Corner hit 'Everlasting Love', is hardly the best of influences for an impressionable youngster. A spy sends me an old copy of Him (the magazine for men's men) where I stumble across the vile, leering and moustachioed figure of Mr Smith and the revolting information that he started out as a rock 'n' roller playing in bikini underwear.

TUESDAY

SN'T LIFE funny? During my weekly trip to New York who should I run into backstage at the Jacksons' concert, but Rachel Sweet in the arms of doe-eyed Michael Jackson. A lot of people put the boy's childlike naivety down to various bizare reasons. Of course none of this is true, he's just a shy and sensitive lad who would rather watch The Muppets than an adult video.

watch The Muppets than an adult video.
Another lady on the loose this week is great blabbermouth Hazel
O'Connor. A caller from England tells me that she originally sold her dismal autobiography. Cover Plus', to the News Of The Screws for £15,000 and then proceeded to blow



By Greta Snipe

the whole gaff in a Sunday Mirror Interview for an approximate nothing. Naturally the prestigious News pulled out of the deal and Little Miss Mouth Almighty ended up flogging the whole sorry story to the downmarket Daily Star for a mere £5,000. Greed just doesn't pay, but you just can't tell some people.

WEDNESDAY

OW SWEET of pasty faced superstar Gary Numan to dedicate his latest single, 'She's Got Claws', to me. But what a



MICHAEL JACKSON AND RACHEL SWEET: hand-some!

shame it's such a load of incomprehensible old rubbish. Clearly the daft wimp has gone completely off his rocker. And just to prove it he tells me he plans to fly his silly little plane around the world in 44 days. Worse, there'll even be a documentary film and he'll be phoning Radio One every day just to drivel about how far he's got. His only fear, he confides, is crash landing in the sea and being eaten by sharks. I suggest he wears a jacket with 'Gary Numan Is The Greatest Pop Star in The World' scrawled across the back. I don't think even a shark could swallow that.

that.

I pop out to lunch and spot a grief stricken figure at the table next to me, blubbering into his soup, it turns out to be the Pansy Potter of pop, Steve Strange. Through the huge tears trickling down his Concored-type probosis, he whines that he wants to wear a dress on the next Visage album cover but manly Midge Ure won't let him. The vision of paunchy Strange in a dress is so odious that I leave my avocado half eaten and make straight for the nearest lavatory.

THURSDAY

FF TO Top Of The Pops, even worse than usual, but after the show I accompany Therese and David of Dollar to the Tramp disco where we are accosted by the disgustingly overweight and tired and emotional Gary Gitter. It really is sad to see him prancing about like some fairy elephant godmother. But obesity seems to be an occupational hazard with pop stars these days. BP Hurding, drummer with boring New Rheumatics Classix Nouveaux had to lose one and a half stones just so they could fit his vast bulk on the band's first album cover. And now, with a new album promised by the end of the year and all the flab back where it belongs, the poor boy doesn't know what to do.

FRIDAY

NORMALLY abhor public transport but this morning I find myself on a bus in Birmingham, sitting opposite the most boring and hellisman on earth, Kevin Rowlands of Rexys Dimlight Bummers. He's slumped across the seat in his normal sloblike manner, preventing all the pensioners from sitting down and perusing RECORD MIRROR in a desperate bid to ingratiate himself with me. The pompous twit passes me a hastily scrawled essay which informs me that he'll soon be moving to Brum's poshest area. Egbaston. All part of his search for lost soul rebels perhaps. Unlike the vastly overpaid Rowlands, poor little scruff bag Eddle Tenpole can't find anywhere to live at all. The pile of rags has been squatting in a luxury house just off Regent's Park for about the past four years and now the smell's so bad he could be evicted any time. I wonder where he'll take all those young girls he tries so hard to pick up at that snotty little poseurs enclave Club Left every Thursday? I only hope it's got a bath.

SATURDAY

THE BUTLER wakes me just in time for the return of the most idiotic show on earth, Tiswas. And what a wingeing little ninny Adam Ant CSE (talled) is. I'm sick of seeing his ratty little paint splattered features all over the shop, and that outrageously over the top 'Prince Charming' video with that fudicrous old barrel of lard Diana Dors tarted up as a fairly godmother is an exercise in pure rubbish. He's off on a world tour and threatens to return for a special Christmas show "just for the kids". How noble! The fact that he's taking in the sponduliks at an alarming rate is totally irrelevant, I suppose. When ex-Ant Kevin Mooney fried to set up a deal for his band with Adam's record company CBS, the painted



ADAM ANT: guess who this time: twit stamped his little feet and got the whole thing stopped. How nasty!

SUNDAY

THE OFFICE has been flooded with calls from young ladies this week anxious to refute our allegations that Ultravox's Midge Ure is not all he should be. One young lady, who described herself as Cynthia Plastercaster from Stoke - on - Trent, even went as far as to say she had concrete evidence that Midge is all man. All we can say is that plaster of paris was good enough in our day.

Seriously though folks we understand that Midge was considerably upset by instinuations in Claws two weeks ago that he didn't "measure up". We did offer, as well as our sincere apologies, the use of our centre spread for him to pose a la Playgir for your delectation but he declined, muttering something about not being able to fit it in (he is a busy boy these days). Britain's answer to Errol Flynn did say however that he would be available backstage during Ultravox's forthcoming tour to prove his point. Come back Sunie the dates are all sold out.

FXCLUSIVE TO RECORD MIRROR NEXT WEEK

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There will be two badges attached to the front cover of every Record Mirror, dated 19 September. If you want the complete set of four simply buy another Record Mirror.

RECORD MIRROR

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attached to the front cover of Record Mirror, featuring a track from the forthcoming Bad Manners LP-Gosh ... it's Bad Manners.

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-MAKE SURE YOU ORDER YOURS NOW!

News Beat

DIEJAYING IS
climbing up a toast
again and right there in front
are one Clint Eastwood and
One General Saint, a terrible tandem. Two bad
DJs. Friends a long time since in Jamaica, the
two were brought together by the ministrations
of independent reggae record company
Greensleeves: practice and natural panache
resulted in 'Another One Bites The Dust', a
grin of a love bump record, all olinks and bims.
But it's the tip of the iceberg as far as the duo
are concerned: "We are part of a younger
generation of Jus, a new style after the heavy
rasts work of U-Roy. Big Youth and such men.
The younger style is singing with the rhythm
of the backing track, explaining the
song which we are deejaying.
Now the two of them compose
their own talk-over — sing-overs
to backing tracks
sent from Jamaica.
Onstage they're a giggle and
an oink, competing with each
other, rapping away ten to
the dozen, pure exuberance. A main influence was
the man they celebrated
in their lirst 12-inch.
Tribute To General
School'. Echo was a
blues singer
performing 'slack
stuff' with dislinctly ruel lyrics
with titles like
"Balthroom Sex'.
He was shot dead
in Kingston this
year. Developing
Echo's sense of
and linding they
in the studio
and Eastwood want to
give the people a fun
time: "We like to use jokes
and gimmicks, we want our
music to get people lifted
and going, we want our
music to be understood by
verybody, black and white.
We'll continue to use the
roots style backing
tracks but we're writing
some songs in a more
English style." The two
are working in the studio
and touring Britain now. No one
talks like these two. MARK COOPER DEEJAYING IS TOO BAD, CLINT EASTWOOD AND GENERAL SAINT: oink oink!

O OLD denims, builet belts, or scuffed training shoes for this boy.
Heavy metal's wunderkind Michael Schenker, has the classic clean cut looks of a young German officer in one of those World War Two soap

Schenker, has the classic clean cut looks of a young German officer in one of those World War Two soap operas.

His tanned and lithe body is wrapped in a smart leather jacket and he looks incredibly healthy—surprising really, considering the amount of abuse his body has taken since he was 15.

"I've taken every drug apart from heroin," he says disarmingly. "There isn't anything unusual in that, where I grew up in Germany everybody was doing it. Then I came to realise that apart from stimulants it's the true state of your mind that counts. I'm something of a philosopher—material things don't matter to me. The more you've got the more you want. You keep on following a never ending spiral.

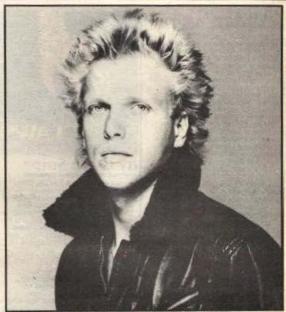
"I could easily be turning out disco records and make thousands of pounds but I play my kind of music because it comes from my heart. I mean that honestly."

Schenker's band are celebrating their first anniversary together this week and Mike has aurprised a number of critics who said it would never last this long. After he built up a reputation of being difficult when he was with UFO, some people even said he was going mad.

"It's amazing how something that one person can write Influences so many people," he says. "Someone asys I've been going nuts and thousands of people believe them. I suppose I'v all part of the mystique of a pop star, but really I'm quite a likeable fellow.

"I suppose I don't look like some other personalities who perform a similar style of music, but Germans like to dress sharply. A number of other artists sing of love and screwing but they are so ugly. I mean can you really Imagine all the young girls wanting to go to bed with them?

As If to emphasise his point, Schenker gazes lovingly at his



MICHAEL SCHENKER: oik oik?

pirifriend Pamela who wears short leather skirts and whose legs appear to go right up to her neck. But enough, the Michael Schenker Group's new album is out next week but Mike says they weren't happy with producer Ron Nevison.

essence of the band," says Schenkie. It was costing us £70 an hour, so it cost thousands. Even Cozy Powell didn't sound like Cozy Powell

Powell.
"But then perfection doesn't come easily. I have to be patient.
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Record Mirror 9

CHEW



Fruit' LP (a dubious choice, to be sure). Ze opt for this typically tropical t'ing as the second. Meanwhile, the glorious 'I Stand Accused' loiters on the sidelines, waiting for the call-up that never comes. What a waste.

LUDUS: 'Mother's Hour' (New Hormones), "Ludicrous", this lot to have been dubbed by the RM hacks collective, "Ludus for short." For once, I do believe they're right; this is an appalling mess, an hysterical rant and a must to avoid.



THE HITMEN: 'Ouija' (CBS).
Rubbish. I'm running out of patience with this sort of well-crafted, terribly professional pop. Pop? It's not worthy of the name. Only this job could ever induce me to listen to it. The winning thing about the Depeche Mode single (and their last, and Soft Cell's) is its simple enthusiasm, its complete lack of cynicism. The Hitmen are so calculating — even down to the clever-clever name — It's unbearable; the only remotely comforting thing about all this is that they haven't a dog's chance of ever getting a hit.

RICK JAMES: 'Super Freak (Pt 1)' (Motown). Thoughtfully titled opus from Mr James, who was talking dirty well before the weird, pretty Prince. It's quite snappy, but not particularly distinctive.

RUDI: "When I Was Dead"
(Jamming). This record starts
"oooowaaroooh", which isn't
exactly a good sign. It's all very sub-Skids; overdone guitar, flat-sounding
vocals and lots more of those silly,
dated "oooowaarooohs". The only
unSkid element is the Jam-beat. Ho
hum.

BOB DYLAN: 'Lenny Bruce' (CBS), Bruce was famous for a harsh and bitter wit, I believe; it seems inappropriate, therefore, that he should be the subject of so dreary a 'tribute'. Wretched and thoroughly miserable - sounding, the one-time poet and Jew Mr Dylan drivels on for what seems like 20 minutes without audibly warming to his theme at all. A new low in monotony, and don't bother felling me what a genius either of them was.

BUDGIE: 'Keeping A Rendezvous' (RCA). This is a heavy metal record. It sounds like . . . err, haven't we been here before?

SPARKS: 'Funny Face' (Why-Fil. Ah yes, Fred Astaire and Audrey Hepburn in the bookshop. Actually this 'Funny Face' is no relation to the movie of that nane, which was a good deal more attractive and entertaining than the Mael Brothers' latest effort. Russell's voice is still fab, but their material these days is so substandard.

THE RAMBLERS: 'A Plain And Simple Life' (Smile). A real sickle, this: Dury's 'Spasticus' was an heroic failure, but this just makes your flesh creep. Yep, it's a Cripple Song, sung by sweet li'l kiddies and intended to bring a tear to your lender, exploited little eye. Sounds like 'Gentle On My Mind', which is no bad thing, but you'd have to have a heart of stone to listen to these lyrics without laughing.

THELMA HOUSTON: '96 Tears' (RCA). The ? And The Mysterians chestnut, wheeled out for a fairly pointless retread by Ms Houston. Why bother? Middle-aged spread a go go; and MOR and MOR and MOR MOR

BUNNY WAILER: 'Rise And Shine' (Rough Trade) Seems to me that there are three types of reggae record; there's the heavy duty JA stuff, the cool, light Lovers stuff from North London and then there's the endless, anonymous bilge that John ''Ijahman'' Shearlaw sends the office to sleep with on a Friday afternoon. This belongs to the last category.

THE KEYS: "Greasy Money" (A&M). Following in the wake of the Records, Bram Tchalkovsky and many more ... very professional though. Christ, I could just spil. Bet they're really big down at the Hope and Anchor.

AFTER THE FIRE: 'Frozen Rivers' (Epic), In a good week for singles, one picks out the name ones, the good ones and a few freaks for interest, then discard the boring, anonymous ones (90 per cent). This week we're so short on anything of interest that I'm reduced to doing the anonymous ones. Trouble is interest that I'm reduced to doing the anonymous ones; trouble is, what do you say about records like this? If you really want the answer to this fascinating question, go back to the Hitmen and Keys reviews.

GIDEA PARK: 'Seasons Of Gold' (Polo), Yasawwwn. Yet another muddley of old hits, this time the Seasons' greatest. Can you imagine having to listen to all his dross? It's not that I'm feeling sorry for myself or anything, but when I think that if I'd taken my career teacher's advice I could have a secure job in the civil service and be on £7,500 a year by now.



REDSTAR BELGRADE: 'Too Far REDSTAR BELGRADE: 'Too Far' (EE). Where was I? oh yea, back to the Job in hand. This woke me up a bit; at least it's less hideously polished than all those major label blando releases. Trouble is that like so many independent label records, it seems a mite pleased with its own amateurism. The idea is to be placed somewhere between the two placed somewhere between the two stools — I think I'll just stick the Depeche Mode single back or for a

THE TIKIS: 'Surfadelic' (World Initiation). Hey, whaddya know? The Yanks are at it too. Cutesy cute surfy record that's so amateuish it makes the bulk of Rough Trade's releases sound like Steely Dan.

DEPECHE MODE: can you walt for SINGLE OF THE WEEK

DEPECHE MODE: 'Just Can't Get Enough' (Mute). Bubblegum is back! OK, the title's embarrassingly banal, and its repetition throughout the song gets very wearing, but the enjoyable, bouncy and boppy and very close to irritating. The latter quality is essential in bubblegum; it's got to get on your nerves a bit, to be annoyingly catchy, and this record is. A hill of generous proportions — those baby faces will be back on — TOPP before you can say "the Archies".

UNSINGLES OF THE WEEK

REVILLOS: 'She's Fallen In Love With A Monster Man' (Superville). Very close to what little I can recall of the Cramps' last effort, crossed with a 8-32's outtake. This lot had better hare a drastic rethink some time in the near future; they've been flogging he same old pony for far too long, imagine having to be Whacky for a living when you're over 30...

MARC BOLAN: 'You Scare Me To Death' (Cherry Red). Cleverly put together, and that's about all. This is an old vocal track of Bolan's which his ex-manager, Simon Napier Bell, has welded to a recently-recorded backing track. The end result is quite authentic-sounding, bearing a

strong resemblance to "I Love To Boogle", but who needs it? Better to dig out "Electric Warrior" and relive the memories than try to re-create the magic.

Top Of

MADNESS: 'Shut Up' (Stiff), "I'm as honest as the day is long / The longer the daylight, the less! do wrong" protest the nuty ones. Cute sentiment, but the record, coming as it does from Britain's very best singles group, is something of a disappointment. The Russ Conway piano, courtesy of resident virtuoso Mr Barson, is a delight, but it's not enough to elevate 'Shut Up' to the absurdly high standard of their last few releases.

JAPAN: "Quiet Life" (Hansa).
Japan's old record company are jumping the gun a bit, methinks; you'd expect them to wait until the sylphs actually have a hit before they start whacking out the back catalogue in 45 form. "Quiet life" is glossily listenable, but with no substance beneath its shiny surface. David Sylvian's Bryan Ferry impersonation is a skilful piece of impersonation is a skilful piece of work, I'm bound to admit. It does seem, though, as if Japan take themselves and their works rather seriously; you are strongly advised not to make the same mistake.

KID CREOLE AND THE COCONUTS: 'Latin Music' (Ze/Island), Now here's a rum do (ho ho), After choosing 'I Am' as the first single from the Kid's 'Fresh





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FRIEND IN NEED

USED to go out with a girl whom I loved very much. She left me for a woman three years ago, and at the time I was very hurt. After we talked it out I said I would be her friend if she was ever in trouble. After a period of time she started to phone me if she needed advice or fell low, and like a foo! I helped her. Sometimes I'd take her out. During this time she was still living with her girlfriend, and though I tried to stop seeing her I still loved her, and she told me she still loved me.

About four months ago, I asked her back. She said yes, but she'd need time to sort things out. Then she changed her mind and said she didn't want any more to do with me. I couldn't believe it, I was so depressed.

A month ago, she came to see me at work just as I was trying to sort mysel out. She needed help and also told me she couldn't forget me. Yet three weeks later she told me that she was going out with a lovely man and how happy she was.
What a fool I have been. How do I forget her, and what shall I do if she phones for help again? I feel so myce she has just started work at the same hospital as me. Should I leave?

Chris, Elstree.

Nou have got to get it in to your head that this woman is nothing more than a selfish little schemer who has been dangling you on a string and using you for the last three years. You've been a good friend to her and in return she has trampled all over you. Look, she obviously doesn't give two hoots for you. She knows you will always take her back, so she has no respect for you at all.

You have to be strong. You must

Help

tell her you want nothing more to do with her. Tell her not to phone or get in touch with you in any way at al. Change your phone number, if necessary, and DON'T GIVE IN. As soon as you start becoming unobtainable she'll want you all the more, and this is where you'll have to stick to your guns. If you ever took her back, she'd trample all over you again, and you could never be happy together.

I know this will be difficult for you. It sounds as though your obsession with this woman has excluded you from having other girlifriends, but even if you don't feel much like going out and meeting people, you must make the effort or else you'll never break free. You deserve far better than her.

As for changing your job, don't be

her.
As for changing your job, don't be a fool. Why should you? Just steer clear of her and avoid places you know she!!! haunt until you are strong enough to ignore her.

THRUSH

HAVE thrush and I would desperately like to get rid of it. I went to the doctor five years ago when I was 13 and he said I would grow out of it.

Naturally, I haven't and I don't want to go to the doctor again as I'm very embarrassed about it. Is there any way I could get rid of this thing? Tessa, London.

Tessa, London.

You will have to go back to your doctor as you need anti - biotics in both cream and pessaries form. Thrush is a yeast - like fungus and even with medication can return when you are run down, causing embarrassing itching, pain when you pass water and general discomfort. Your doctor might prescribe a drug called Flagyl, which is the most commonly used medication for this infliction. Thrush always seems to be at its worst when the blood sugar content is high, so cut down on sweet foods.



PSST! wanna join a fan club

WEDDING MEETING

AM in despair, because seven years ago I went to a relation's wedding and met a cousin who was the same age as me. I stayed beside her most of the evening, dancing and talking and we really got on well. After the wedding she went back to Ireland and I was upset. upset.

upset.

A week ago another relation got married and she was there, but this time I didn't have the nerve to speak to her. Now I regret it because I seem to have fallen in love with her,

but she and her family have gone back to Eire and I don't know her address. I know my mother has it but I don't want to ask her because she'll think I'm daft as I'm only 15. What should I do?

Henry, Yorkshire.

● You can hardly have fallen in love with your cousin as you don't really know her but nothing ventured... Why don't you just ask your mum for the address because you quite fancy being penpals with her? If she writes back you'll get to know a bit more about her — even if she has a boyfriend. If you get on well by post maybe she'll be allowed to come and stay with your folks for a and stay with your folks for a holiday, or vice versa. But for

goodness sake, if you do start writing don't scare her off by declaring your undying love too

AVID **FUTURIST**

O YOU have an address for the official Ultravox Fan Club as I am an avid futurist.

Andrew Wakelam, Birmingham.

Yes, it's Ultravox Information, 9 Disraell Road, Putney, London SW15. Remember to enclose an sae.

MORALITY

Y MOTHER and father have found out that my flance and I are having sex, and have said we should not until we are married. Now they say they will tell my flance's parents about this the first

trance's parents about this the lirst opportunity they get.

Do they have any right to do this as we are both 20 and quite capable of making up our own minds. They discovered about us when they found a contraceptive in the house.

Mary, Sheffield.

Mary, Sheffield.

As you say, you are both adults and whether your parents agree with your views on morality or not, they don't have the right to interfere.

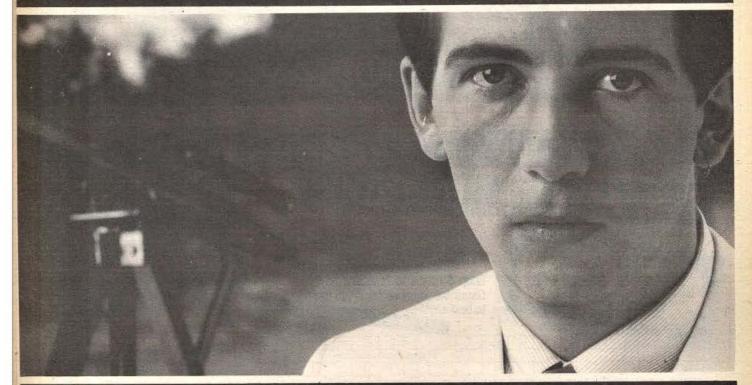
However, I leel you are being selfish. You are obviously having sex in your parents' house, and you should have a little more respect for their feelings. They should accept that you are responsible enough to make up your own minds, and you in turn should accept that their morals differ from yours, and while you are in their house you should abide by them.

Lots of parents accept the fact their offspring are living with someone, but until they get married they don't let them sleep together in the parental home. I know it's a kind of double standard, but it's one you're going to have to accept.

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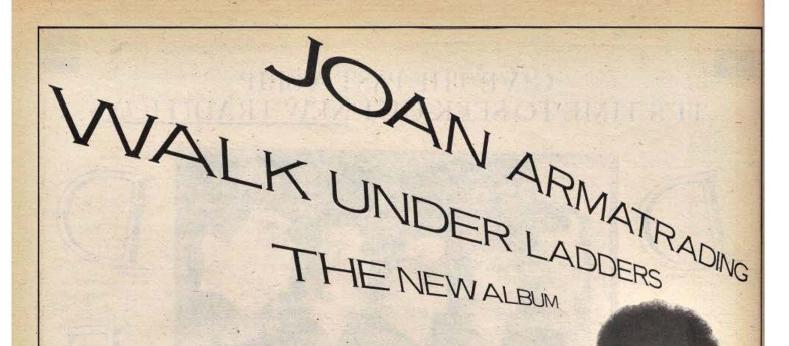


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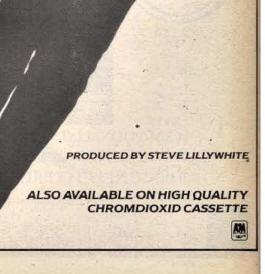


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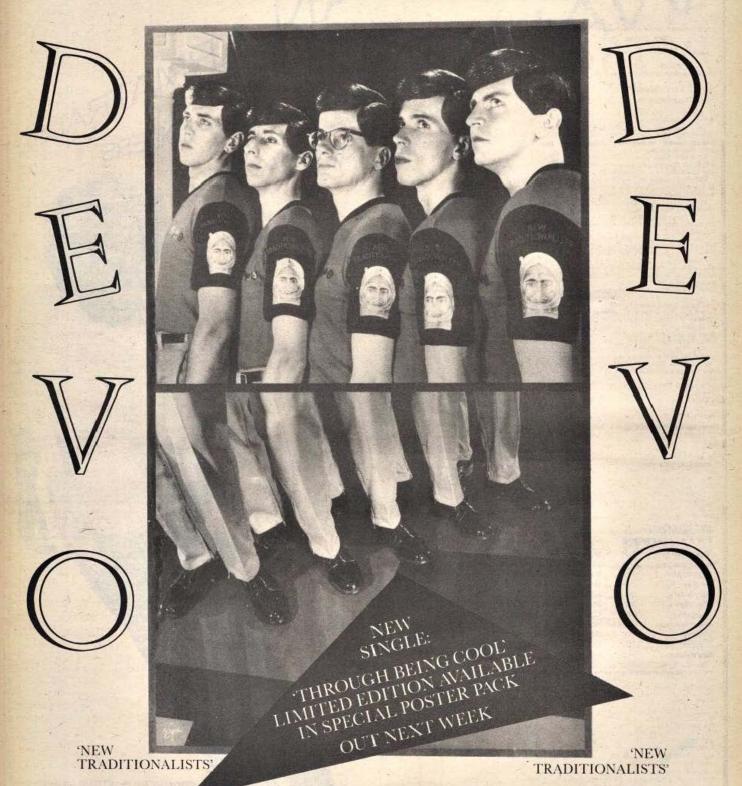
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STARK AND PETRIFIED

ULTRAVOX: 'Rage In Eden' (Chrysalis CDL 1338) By Simon Ludgate

By Simon Ludgate

RAN my finger across the sumptuous lettering on the smart blue and green impressionist sleeve. Excitedly, my finger probed further into the inner sanctum and deftly plucked out the lyric sheet. Tabulated like something akin to the 1en Commandments, this incomprehensible pseudo-poetry Immediately induced the first stages of suspended animation in my brain.

As a last ditch attempt to counter the waves of sleep lapping at the edges of consciousness, I wound up the Dansette and plunged into side one of Ultravox's exciting new LP.

Unfortunately, what I was hoping would be lively, vibrant even, was tepid in the extreme. Quick! Back to the lyrics for a possible clue: nope, not much happening there. This is going to be more difficult than I thought.

Ultravox are at the peak of their 15 minutes of fame and, in the eyes of their fans, can do no wrong. They probably have a minion to dust the ground upon which they walk. The sad, painful truth is that, despite what their fans may think, they most certainly can do wrong. And they have in making this LP.

'Rage in Eden' is all the proof you could need that a mega - production job cannot disguise a complete lack of ideas. Gone is the clarity of 'Vienna', gone is the spine - chilling atmosphere of 'Mr.X.' though I suppose it's oo much to hope that anyone can write more than one classic per incarnation, perhaps it's expecting too much. But then, perhaps it isn't when the rewards are so great for even a small amount of talent. If this album is a success they won't deserve it.

So ... I drift despondently from the metronomic rhythms of 'We Stand Alone' to the pompous, meaningless encounter of 'Rage in Eden' which comes as close to a real human face-to-face experience as a computer interface. The lyrics are condemning enough: 'We sit and watch these lifeless forms stark and petrified''. You said it. By the way, murmured is spell with a 'u'' and syncopation with an 'o'', which is not the way they appear on the lyrics. Small beer, admittedly but it's an indicati

'Stranger Within' is very long, apart from that there isn't much to say

about it.

Eventually, the relentless pounding of track after track becomes as monotonous as the awful stream of consciousness lyrics and just as redundant.++

ALTERED IMAGES 'Happy Birthday' (Epic 84893) By Winston Smith

By Winston Smith
A frustrated fan writh
'Happy Birthday' should, and
could have been a masterpiece.
Altered Images have the capability,
they have the songs, and the magic
touch to come up with something
that good, but this, their longawaited debut album, I'm afraid,
isn't quite it. sn't quite it.

In concert, Altered images can be euphoric, but the heavenwards flight of their live show is rarely experienced listening to 'Happy Birthday', although there's always the infuriating feeling that at any time it could be, if only... Some nagging problems. The guitars, which should be blistering away right up top, are instead mixed down so low that at times they are reduced to timid twanging sounds in the distance (in



ULTRAVOX: Complete lack of ideas.

order to avoid further comparisons order to avoid further comparisons with the Banshees perhaps?). Equally infuriating is the way producer Steve Severin has succeeded in making Tich's drumming sound alarmingly like biscuit tins being struck by soggy carpet - slippers . . . The record's far too polite, and despite much twiddling of stereo - controls by sweaty, trembling hands, too damned quiet! And there is more

But hold on laddie, just hold on! I like this album. I like it an awful lot, in fact there's just two tracks here that fail to tickle my fancy, these being the disappointing title track (and single) and an instrumental entitled 'Legionaire', which are easily overshadowed by pearls like 'Midnight' and 'Idols'. Yet it's only on 'Leave Me Alone', and the heart-wrenching 'Love and Kisses', (why is this beauty so short?) that Altered larges fuse, and the irritating mental picture of a be - headphoned Claire singing into a studio microphone is replaced by a more welcome vision of her skipping back and forth across a stage in front of a dancing, smiling audience.

Obtain 'Happy Birthday' Play it

Obtain 'Happy Birthday'. Play it and enjoy it, I will. It's just that IT COULD BE SO MUCH BETTER! + + + + (But only just).

TOM VERLAINE 'Dreamtime' (WEA K56919) By Mike Nicholls

By Mike Nicholls

AFTER WHAT he describes as the worst year of his life, the distinctive Mr Verlaine parachutes back with the guitar album of the year. Sure, the same shuddering breaks and hyper - emotional whimpering cover, no new ground, but the variety and depth of his playing is remarkable, ranging from fluid instrumentals to discordant jerks.

This kind of balance is maintained throughout the record, his meticulous approach also reflected in the amount of time — six months — it took to make this second solo LP and the precise choice of sidesmen for particular cuts. For example, former Patti Smith sidesman Jay Dee Daughterty takes care of the rock drumming, whilst the jazzier stuff is left to one Rich Teeter.

Another familiar hand is former.

Teeter.

Another familiar hand is former Television personality Fred Smith which might seem odd if it weren't for the fact that that group split mainly as a result of Richard Lloyd's desire to play more melodic material

material.

Not that Tom is averse to a nice tune or two himself, the main difference between 'Dreamtime' and its predecessor being a shift towards softer, mellower terrain.

'Always' is a lovely song apart from having a real swing to it which lends weight to the sensitive theme. Lyrically, there's nothing compromising about Verlaine. He continues to write primarily for himself and the individual to whom himself and the individual to whom each song is addressed. If an outsider happens to identify with the situation, it's an added bonus but the material is not written with an audience in mind. Although this might seem unnecessarily elitist, at the same time Tom is playing in sufficiently conventional rock territory to appeal to a broad body of fans.

territory to appeal to a broad body of fans.

As well as providing Nirvana for axe freaks, he again demonstrates an ability to write well - structured songs that fall half way between inspired improvisation and acceptable self - indulgence, 'A ruture in Noise' and 'Own On The Farm' are fine outlets for the man's extensive angst before equilibrium is restored with 'Mary Marie', another impenetrably personal epic that closes the album in typically abrupt and enigmatic style.

Few artists could get away with such license. That Verlaine turns it into a trump card is a tribute to his sense of adventure not to mention offbeat imagination. A masterpiece of imperfection. + + + +

DIRTY LOOKS: 'Turn It Up'

By Jim Reid

(Stiff)

By Jim Reid

FOUR YEARS ago Stiff were the pioneer independent record company, their innovative packaging and promotion paved the way for a whole new generation of popentrepreneur, whilst their artist's, principally Costello and Dury, produced a stream of well - crafted and intelligent pop songs.

But THIS!

This record positively reeks of rock's worst excesses.

Dirty Looks inhabit a world of hard drinking and rough living, it's a life where all girls are deceitful or promiscuous and thus worthy of good bashing from these sensitive boys. They put naughty girls on their 'Hit List' and claim of their girlfriends 'You were my body, I was your mind". Yet when our three American desperados come up against a girl ready to challenge their puny masculinity, they call her an "animal" and crawl off to a quiet corner to cry in their beer.

I won't dwell on the type of inadequacles that may have produced this miscogynists manifesto; but simply add that the music is equally as bad. + +

CLIFF RICHARD: 'Wired For Sound' (EMI EMC 3377). By Paul Sexton

W IREO or fused? You still get people who think that someone should have pulled the plug on Cliff Richard a long time ago. The 7 inch helping of Wired For Sound 'is, lyrically at least, a different sort of Alan Tarney song, penned with B A Robertson; but in production touches and all-round-sound it could only be Tarney and the LP follows suit. This time, thought, the Cliff grur has only written half of the songs — possibly for that reason, there are more tunes than usual that just don't reach out for you the first time, or in truth, the second or third time either.

We're only talking about three numbers, really, but that's more than we're used to on a Richard record, and many would interpret that as a chink in Cliff's armour, a line on his face or perhaps even the first nail in his coffin. Tarney's own 'Oh No Don't Let Go' twitters about in uncomfortable inconclusive and twee fashion, so does side two's 'Broken Doll,' and 'Lost in A Lonely World' sounds like a good B-side.

But...that still leaves eight stylish and well crafted songs, and among those it is interesting and gratifying to see Cliff back on the ballads for the first time in maybe three years. Think about it; what was the last out and out ballad of his you remember? 'Can't Take The Hurt Anymore', I make it, in 1978 and not a hit, by crackee. That apparently turned him away from slowles and onto Tarney's forte — the up tempo love song, and hence 'We Don't Talk Anymore', 'A Little in Love' and countless other gems.

Now Tarney throws in the calmer 'Say You Don't Mind' and other writers, unfamiliar names I'll confess, contribute the pretty 'Better Thar Know Myself, 'Summer Rain' both elegantly harmonised, and the delightful soft doo-woop 'Daddy's Home' from a forthcoming TV series

about the man.

The most reassuring thing is that if the song's right, you know the performance will be, since nobody puts them over better than this man in this genre and he still surrounds himself with the best people to improve the effect. Like Tarney who writes in familiar style 'Young Love,' the besty 'Cos I Love That Rock 'n' Roll' and one that Leo Sayer first tried 'Once in A While'.

Twist my arm and maybe, just maybe, I'll admit to liking this album a little less than his last few; but eight songs out of 11? At 41? Sounds a fair average to me. + + + + +.

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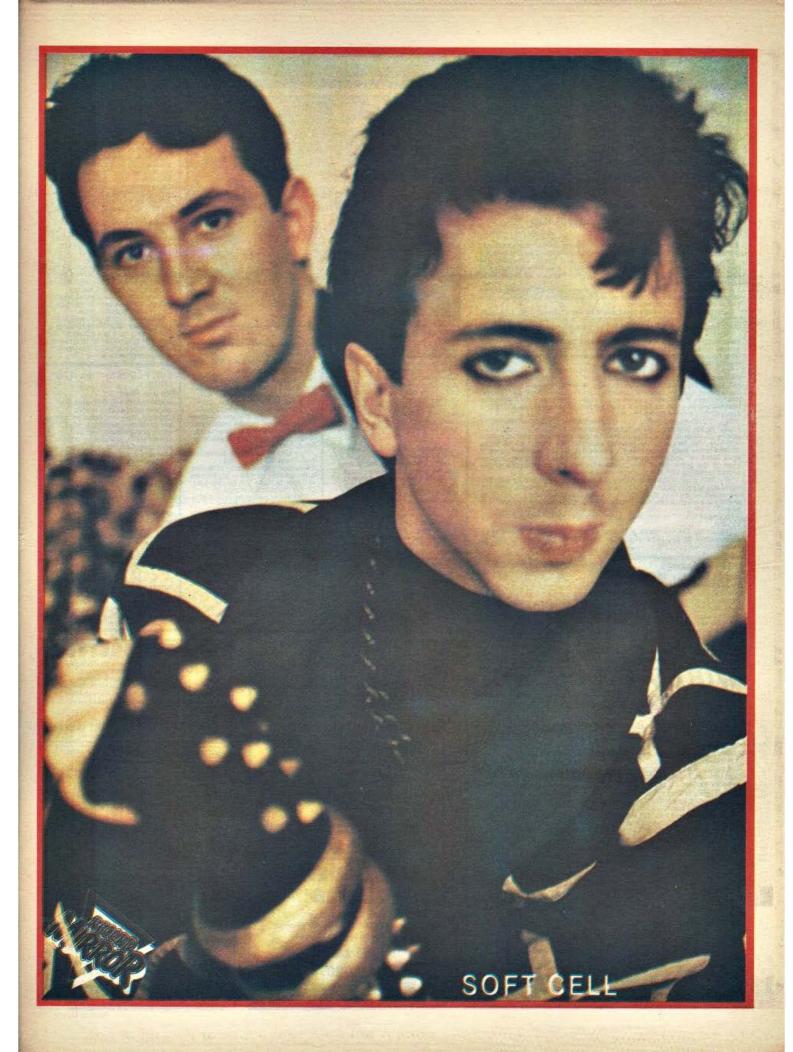
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PASTOR JOHN

MIKE NICHOLLS unravels the gospel according to JOHN FO

STRANGE MAN, changed man. That seems the most immediate description of John Foxx, founding father of the new electronic vogue, who's been out of the rock limelight for almost a year. Without wishing to dwell too much on the past or re-open old wounds, John launched his solo career some 20 months ago with a single which promised the start of a useful chart career.

single which promised the start of a useful chart career.

Now he's back in the Top 48 with 'Europe After The Rain' but there are few who would argue that his progress has been eclipsed by the success of some former colleagues. Mamely Ultravox, the band Foxx formed and left after three years and as many albums, whose commercials, if not artistic, significance was limited to say the least.

The same the Yox have pursued their recognised registericines course, even their greatest detractors agreeing that the chickens have come home to roost. But how does John feel about 11?

"I'm very pleased they've done well," he says, "excited even, i saw Billy (Currie) out at a club one night and we had a great time, singing along to 'Guiet Man' together." Foxx is equally magnaminous about the rise of the likes of Depache Mode and Orchestral Manoeuvres. In the same way as he was, pleased about Gary Numan's sudden rise to power, particularly when the latter cited Foxx as a key influence, John doesn't begrudge the success of any of the synthesiser bands.

I'm really gide to see the Human League doing well at last, too. And in a slightly different context, Motorhead: I've slawsy liked Lemmy. I remember seeing him plug in and play under the flyover on the Portobello Raud."

Now it all this praise and enthusiasm for what are ultimately his rivats appears somewhat contrived, it should be pointed out that face to face the guy seems totally sincere. Without actually claiming so, Foxx has attained some form of inner calm. When we last met he was tense, slightly defensive and still insisting on saying things like "well, technically you are a machine," Autumn "81 sees a different animal altogether. A sultably melower, more released individual, softly spoken and smilling. Not with the beauting gin of somend, but bissed with the reflective expression of one who's appreciative of the things in life which are usually taken for granted. Like illings and reading, even.

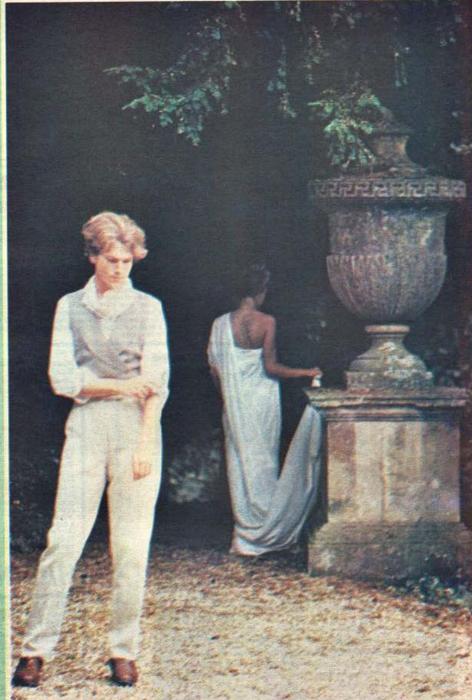
""I's an amazing thing, inn't !!?" he muses, sounding not unlike Kate Bus

whereby knowledge can be pooled into books and made available to everybody. That is really exciting. No other animal can do that and I find reading a great source of pleasure.

"It's the same with the pictures," he goes on, in a perfectly rational tone of voice. "Old daylight on firm, seeing James Dean and Humphray Bogart as they were then. Obviously, tims and recorded music show a less serious side of self-expression than books, but that the self-expression than books, but that in this own rivolous moments John has been doing some walking. A lot of walking, as if happens, Like the 30 mile his been rivolous moments John has been doing some walking. A lot of walking, as if happens, Like the 30 mile his been rivolous moments John has been doing some walking. A lot of walking, as if happens, Like the 30 mile his been rountains Abbey and Rivesux Abbey in Yorkshire, for example. This is mainly what has been deping him out of the musical mainstream for most of the year. Not the actual walk, rather the reasons for doing it: "I've been taking a fot of photographs of churches and gardens," he enthuses, "especially when they're overgrown and in ruins. Rivington, Lord Levenhulme's old house, is the best. The Chinese Gardens have gone so wild they look like a jungle seene on a Tarzan set." Fine, but what's this got to do with putting out records? Quite a lot, actually. For included with his forthcoming alown, called, not surprisingly. The Garden', will be a lavish glossy booklet entilled 'Church'.

As well as comprising the words to his songs, 'Church' features 20 pictures of stalled gloss windows, crumbling statues, iny-intested archways and other related semi-leatures 20 pictures of stalled gloss windows, crumbling statues, iny-intested archways and other related semi-leatures and pictures. Through reading abook about him I became interested in it myself."

John lest that walking around teking pictures is as great an influence on his music as anything size. Whereas many of our so-called songwriters are conient to plunder



FUTURIS

FUTURAMA 3 (Saturday) New Bingley Hall, Stafford By Alan Entwhistle

New Bingley Hall, Stafford

By Alan Entwhistle

ARLIER FUTURAMA'S have hoisted many bands into the upper echelons of the rock world, and no doubt today's event will do likewise. Bands like Flock Of Seagulis, Really, My Silent War, Another Colour, Felt and Sisters of Mercury will all soon be emblazoned upon your heart and soul. Well, maybe not all!

These were the earlier bands that attracted little interest from the travel - weary crowd of punks, skins, romantics and the fashionless. But some of the later acts proved to have skill capable of generating a reserved curiosity. Crown Of Thorns, for instance, played a punchy collection of songs that had many people dancing, and were the first band to enjoy the screams for an encore.

Two other interesting bands on were Ponderosa Glee Boys and The Lines, although neither were able to sustain much interest beyond a couple of songs.

But the real joy of the night began with the arrival on-stage of those happy rhythmists, 23 Skidoo. Heavy percussion and throbbing bass set up the basis for their personal brand of Afro-Pop; with a strident miscellany of sticks, sax, whistles and guitar carving out the wonderful tune. Jive? What else could you do!

All - heads - turn again as the action is switched to the other stage, the manoeuvre common to Futurama. With two stages it's possible for continuous action — no time to each bored, no time to think. Welcome Tymon Dogg, a Donovan character whose only claim to fame is an appearance on the last Clash Lp. He's an instrumentalist and plays no part in the current scheme of things. Very sixties.

OK Jive, a swing band with their roots lixed firmly in present - day trends, worked for and received a positive response, but were nothing special. The Sound were special though. They don't have an image and don't wear overt clothes. The singer is chubby and resembles a big schoolboy. But what The Sound lack in pose they more than make up for their music.

their music.

After The Sound, the Crass Discharge Fraternity could enjoy their 40 minutes of fun although boppy little Theatre of Hate boys offered their dismal array of sound and screams. I'm sure they must have left eventually, but I walked out into the moonlight, pretending that I could maybe catch the next bus home, like.

Instead The Passions, a very nice band, who can so easily be trapped by their own self - imposed restrictions, could fall by the way side, like Bauhaus who were mundane for most of the set. And so to the Gang Of Four, that wild and furlous bunch. Easily the best band of the night with Andy Gill's frenzied histrionic moving everyone to dance. The punching

bass line, choppy guitar and controlled percussion all tightly creating the perfect rhythms for bopping. And perhaps if Gill hadn't drank as many cans of alcohol we could have heard the lyrics.

FUTURAMA 3 (Sunday)
Bingley Hall, Stafford. (Simple Minds and Doll by Doll
reviewed elsewhere) · By Kevin Wilson

S WITCHING VENUES from Leeds to Stafford, the now annual Futurama looks like becoming a permanent fixture in the rock calendar. On the last day, Sunday, the main attraction is Bow Wow Wow but we have to endure mucho musico before they take the boards. First off, I caught Ludus who seemed to depend on manic weeping and wailin' for their main attraction. Then, complete with lead intro by Stevo, B-Movie came on and set about livening up things in general. "Marilyn's Dreams", "Polar Opposites", "Rememberance Day' all serve notice that B-Movie are boys on film for real; as they well nigh ever towards heavy metal riffing and go ape vocals. A high.

Next up, Martian Dance, EMI's current great white hope. As it transpires, the band turn out to be bits of this and bits of that strung together in a haphazardly shoddy way. No direction. The current single Roses To Reno' was easily the best in a set which struggled to be mediocre.

nedlocre. Cry follow and are the obligatory toilet / sandwich / bar band. Blue Orchids turned out to be a pretty band. Pretty tight, pretty trite,

Blue Orchids turned out to be a pretty band. Pretty tight, pretty trite, pretty dull.

UK Decay had Abbo doing his Ig, dig and action man bit. The gunkurists danced their way through "stage Struck", 'Battle Of The Elements' but not 'Everybody Salsa' (a joke).

A very pleasant surprise with the Diagram Brothers. Somewhere between Minny Pops and Squeeze, they brought humour to the proceedings. 'We Are All Animals' was simply magical.

In marked contrast, Eyeless In Gaza weren't so much clueless in Stafford as simply misplaced and lost. Nice to listen to but best not seen, hence the Eyeless perhaps?

Its Richard Strange time and the tall thin one once again displayed his ambition to be David Bowie. He'd be fine if he would only remember that the phrase reads "innovate and be great" not "imitate and be great".

great".

As the Strange one ended so focus switched to Bow Wow Wow and How How How have they been missed. Flanked by two incredible energetic dance - worshippers, Annabella rips into "WORK" and the whole place forates Itself as the mass moves.

"Yomo Sex Al Apache' is absolutely stunning in delivery and in effect. By now, collected mass suicide is a distinct possibility. If Annabella say jump, brother you jump! 'C30 C60 C90' closes the set and 'Sexy Elifel Tower' is the one "allowed" encore for the attendant hordes. It could never be enough. The response was electric. The bands were magnificent. Primitive yet magical, tribal but mystical, sensual and sensitive. In a phrase; Bow WOW WOW!

If things could have ended there then any of the earlier mistakes might well have been lorgotten as it was the Virgin Prunes and the promoters had a little conflagration (on stage!) and the result was a horrld and hectic final hour.

THE BEAT imperial Cinema, Birmingham by Kevin Wilson

Dy Kevin Wilson
THE IMPERIAL is a run-down joint
once called the Ritz, situated in a
culturally acceptable part of
Birmingham and wise heads see it
as an ideal place for a gig. Tonight,
with the Beat headlining, the place
is bursting.
The crowd greets them with a roar
that reverbrates for ages, the band

The crowd greets them with a roar that reverberates for ages, the band respond simply as you'd expect. The Bear are the best band that has come out of Brum, Period. They make pop music for the soul, soul music for the feet and dance music for the brain. Their's is the knack of playing people's music without being as overly political as their fellow chart hitters, UB40. Theirs is capability to move on and up with the times, without drastic change. Theirs is the penchant for good live music without merely translating vinyl to floorboard. They add and

The Beat are . . . Rankin Roger tauntin', teasin' toastin' . . Dave Wakeling's pure wailing . . Dave Steele's bouncy bass and Everett Morton's lazy backbeats. The Beat are all these things and then some. 'Stand Down Margaret' never had more relevance than here. As thousand black and white kids as one voice on a day when the jobless went, in reality, through the three million figure. 'Doors Of Your Heart' stood out as strongly as anything else in the set proving the fact that their creative talents are far from exhausted and 'Too Nice To Talk To', though musically close to 'All Out To Get You', is in fact far superior in the flesh and probably capped the whole thing off nicely. If, as is rumoured, the salty Saxa

If, as is rumoured, the salty Saxa is jacking it all in in favour of his son, then long may he still hold sway with the rest of the band because the man's influence has been great, and that is part of the Beats greatness. They're never too big to listen, never too great to ignore advice. The Beat goes on.

DOLL BY DOLL Nite Club, Edinburgh By Bob Flynn

By BOD Flynn
THE MYSTIC guerillas of music,
forever turning in the breeze of their
imagination, conceding to no style
or movement. Uncompromising and
not consistent enough to move
beyond cult barriers, Doll by Doll
leave critics annoyed by jumping out
of every box they are put in.

Front man, Jackie Leven, looks like he's just undergone a 48-hour interrogation with the Iranian police. This is probably usual. He looks a dark and troubled man. Teenage Lighting' and 'The Street I Love' are the first stirrings of their talent and this set. Hung on dreams, the songs plunge into the mind, with lyrics a foot or so too deep for these days but buried in the harsh guitar and drive of the numbers. They tread a hallucinatory terrain with confidence. Front man, Jackie Leven, looks

confidence.

The emphasis is on the joining of two extremes, hard and soft, natural and supernatural, into the strong and disturbing mixture of romance and rough reality. A potent hemiock that lew can stomach. The songs are knocked out with the speed and immediacy of your latest nightmare. Dy D are the essence of the new psychedelic strivings of younger groups. Opening other doors they are forming something liner from the raw materials of the imagination.

The chameleon sound changes

The chameleon sound changes back and forth, with a side-step into the new single 'Caritas', all swirling guitars and voices, aching with feeling.

All the wrong dudes are making it while they are slagged off for thinking too much. Softly, softly, the time will come for the dreams of the Doll. The timing is wrong, this is not the summer for D by Ds. Main Travelled Roads, it is the summer of mixed-up urban streets.

Hits that never were

SIMPLE MINDS Odeon, Edinburgh By Bob Flynn

By Bob Flynn

FRESH, clean and urban-heeled, just shaken out of cellophane wrappers, emotion circuits crossing and sparking inside, they begin the first movement of their trance, building from a bed-rock of electronic noises into majestic dance-hymns. Everywhere you listen they are sculpting sections of dynamic sounds, crackling with percussion, webbed with silicon and sparkling guitar. From the buildozer hammer blows of 'Celebrate' to the cruising, linear melody of 'Seeing Out The Angel' they form a mighty commotion. But there is a giant flaw in the formula; everything is for the ears and nothing for the eyes. The light show is never more than bland and the five static Minds let attentions wander. The lack of projection could explain why, after firing electric dreams into the atmosphere for eons and helping create the ten commanding circuits of the electro-pop ideal, ragged automatons named Numan dummied their way past to hackneyed success. 'Changeling' thunders out, one of their instant hits that never were.

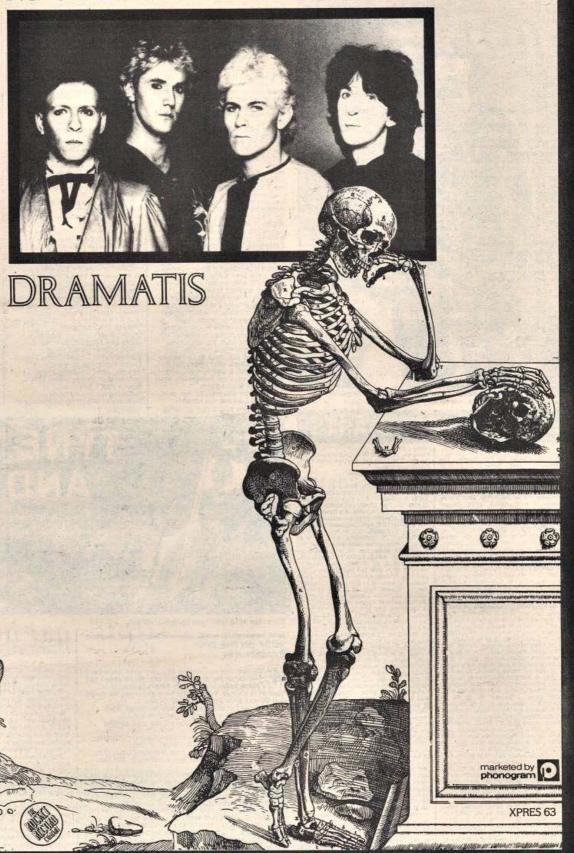
were.
Technology, and all its noises, doesn't mean you're going anywhere.
Tons of synth plus dreamy lights equals zero unless injected with
feeling and movement. The Minds win through, with echoes of human
passion, even in their most complex work, showing up all yer Nouveau
Depeche-League combos for the frontier poseurs they are. Today's
tragic dirge of tacky electronics from musical accountants has as much
substance as a ping pong ball. The Minds are the true technocrats.
They end with the epic 'The American' and, as the explosions of
sound die around them they quiver between stardom and disappearance
into the Black Hole of public apathy. Shaping future shadows with guts
and vision the final frontier is the charts. This machine feels.



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NO-ONE LIVES FOREVER - NEW SINGLE



Enid strikes a macho pose tinged with a delicate feminity. The paradoxical nature of this. . . (cont P94).

AST WEEK'S CHARTS

12 (8) TAINTED LOVE, Soft Cell, Bizzare. 2 1 (7) JAPANESE BOY, Anexe, Hanse 2: 3 to (5) LOVE ACTION, Home League. Virgin, 4 5 (8) HOLD ON, TIGHT, Electric Light Orchestra. Jac. 53 to (1) LOVE ACTION, Home League. Virgin, 4 5 (8) HOLD ON, TIGHT, Electric Light Orchestra. Jac. 53 to (1) COKED ON CLASSICS, Lovei Clark/RPO, RCA 25 to (1) SHE'S GOT CLAWS, Gary Numan, Beginser Banquel, 17 10 (5) ONE IN TEN, USER. Departmentalisms. 18 to (7) CARRIGEGAN DISCO, Lobo, Streeme, Egol. 51 to (2) ABACAB, Genesis. Charisms. 18 to (7) CARRIGEGAN DISCO, Lobo, Chieflows. 18 to (8) CARRIGEGAN DISCO, Lobo, Chieflows. 18 to (8) CARRIGEGAN DISCO, Lobo, Chieflows. 18 to (8) CARRIGEGAN DISCO, Lobo, Chieflows. 18 to (9) CARRIGEGAN DISCO, Chieflows. 18 to (

Jones, AAM. 53 49 (5) OUTSIDE INSIDE. Classiz Nouveaux, Liberty, et 38 (6) LAWNCHAIRS, Our Daughter's Wedding, EM. 85 43 (17) BODY TALK, Imagination, RAB & JUNE BODY TALK, IMAGINATION, RAIN OF THE ROYAL WEDDING, Various BODY THE ROYAL WEDDING, Various BODY THE ROYAL WEDDING, Various BODY THE ROYAL WEDDING, Various BOL, SE, 21 (14) FRESENT ARMS, US40, Dep international, 8 of 171 HIN INTERNATIONAL SERVICE, AND CONTROL OF THE ROYAL WEDDING, VARIOUS BODY TO BE SERVICE, AND CONTROL OF THE ROYAL WEDGE BODY TO BE SERVICE, AND CONTROL OF THE SERVICE, AND CONTROL OF THE SERVICE, AND CONTROL OF THE SERVICE, AND

MUD PIE IN SKY

READING FESTIVAL

By Unconscientious Objectors Mike Nicholls & Simon Tebbutt

RaDING — That city of broken dreams; that garden of unearthly delights; that bloody great sheep pen at the wrong end of the M4 where every year tens of thousands of dunderheads. congregate no matter who the hell's

the M4 where every year tens of thousands of dunderheads congregate no matter who the hell's playing.

This year Reading attracts a particularly moronic breed of punter, mean it's bad enough when there are a couple of acts worth watching. But to cough up the best part of a score to watch an endless torrent of mediocrity, most of which would be lucky to find itself opening a midweek matinee at the Marqueell???

Like, would you pay to watch Twelfth Night, Long Tail Shorty, Nightwing, 1990 and Saga? It would have been nostalgic to have seen the newly-signed Lightnin Raiders, especially when one understands they did marginally better than Telephone, ie only the target of 11 cans as opposed to 27.

My arrival coincided with the most almightly dull thump these abused ears have ever suffered. At first I thought it was my last 47 hangovers seeking delayed revenge but obviously it was just Budgie taking the stage amidst a mandatory burst of thunderflashes. It would appear that the theme for Friday night is for all the acts to outflash one another. Budgie have other problems. 110 years on the road, I'm not saying they're senile but it took the lead singer a full half hour to remember the title of their next album. When he finally did, it was in a mid-Atlantic accent. Funny how Reaganism even penetrates Birmingham.

Next to be wheeled on was dear old Steve Hackett, the former Genesis bore who 's now chewing

the cud with his fifth solo LP.
'Spectral Morning' remains, ahem,
his most satisfying work or at least
the track off it which came close to

his most satisfying work or at least the track off it which came close to competing with the beer tent. Grandpa Steve was called back for an encore which was lucky as up until then his aides had forgotten about the tons of dry ice numerous roadies must have spent all afternoon burning their macho little fingers on.

There was so much dry ice to greet Girlschool that you could barely see the gaggles of Lemmy lookalikes infesting the stage area before they came on. Despite rumours to the contrary, the Motorhead man never furned up. This was apparently due to him being ensconced in some Welsh recording studio pondering the possibilities of writing Elizabethan chamber music with Wahl's Pete. Wylle.

Whatever, the gals missed him because pleasant little sweetles though they remain, they were loud and repetitive, causing this little fellow to retreat to his kennel and tank up with some beauty sleep in preparation for the following day's debacle.

preparation for the following day's debacle.
Parachutes, Jackie Lynton, Atomic Rooster and Vardis you don't want to know about but Lionheart were quite a surprise. With a line-up that seems to have stabilised round former Iron Maiden axe-man Dennis Stratton they played a gutsy set of 'onest' leavy rock which climaxed with a neat rendition of The Animals-Please Don't Let Me Be Misunderstood' after executing some fine songs of their own. The new non-Thunderstick Samson were an anti-climax even if Bruce Bruce has tarted up his treases, Rose Tattoo sounded as ugly as they looked whilst Billy Squier didn't come close to justifying his record company's investment in a generously-stocked hospitality tent.

Of course I staggered up the front for Gillan, who was the main attraction of the day. John McCoy, the man who looks like an overfed baby with a beard, did a rather boring bass solo and then was lifted around the stage on a reinforced string. Strange.

bady with a beard, did a ratter boring bass solo and then was lifted around the stage on a reinforced string. Strange.

Right, head down, grunt, wheeze, snore and it's Sunday morning. Up with the lark and just in time to catch Afraid of Mice who hadn't even taken their pyjamas off. They were jolly good and the Reluctant Stereotypes weren't terribly, so the next thing I remember is The Enid. How they get away with it, the pomprook and 'Land Of Hope And Glory' is totally beyond me. But then again, so is Reading.

The Desperados are a 437 piece steel band from Trinidad and if you look away every time you turn back there's another one of the buggers there. Good fun, but they go on a bit. Still there's a bloke dancing on the roof of the other stage so that livens things up a bit. Having two stages is a brilliant wheeze and the changeovers are remarkably efficient. Trouble is, by the end of the day, I could have sworn there were at least four of them.

So it continues. Through the bland boredom of the USA's 38 Special (You wanna rock 'n' roll, Yeahnhh!!!) the well oiled and out of date locomotive that is Wishbone Ash, and the tedious Greg Lake who played selections from every band he's had the pleasure of working with.

Predictably Nine Below Zero were Predictably Nine Below Zero were the only band to blow away the cobwebs with a storming. breathtaking R&B set that took the chill off the evening. After that The Kinks were a disappointment. I'd never seen them before and although Ray Davies still looked pretty good the band sounded tatty and tired. Still they trotted out the old favourites and the punters dug it.



Elvis rips off a quick set between meals.

ROCK ON THE TYNE By Simon Hills

WITH THE hot summer air as heavy over Gateshead stadium as the North East's coal on pit props and a mere 5,000 or so people sprawled around in front of the stage, none could have expected the magic that U2 and Elvis Costello could instill.

Let's lorget about the chaff that preceded them. Huang Chung were simply forgettable and the Polecats? Who cares? So they played their singles 'Rockabilly Guy' and Bowle's 'John I'm Only Dancing' along with a dreadful cover of Marc Bolan's 'Jeepster'—but it was all embarrassingly out of tune.

Nope, it was down to the Irish foursome U2 to drag the event into being something worthwhile. But they did more, far more.

the event into being something worthwhile. But they did more, far more. Diminutive lead singer Bono never once took his eyes off the audience, other than to screw them up tighter than the lump that appeared in your throat as he screamed out searing chorus lines, more powerful than the swirling crescendor seached by the band. It may have been their first appearance in the North East, but anyone there who saw the gig will be crying out for more. Bono coaxed a rapport from the audience that is rarely, if ever, achieved by mightier names. Looking each other eye to eye, crowd and band alike exalled in songs like the tremendous 'Another Time Another Place'. 'I Will Follow' and 'Fire'.

As the small singer, in customary, sartorial black, edged his way in front of the mass of speakers, guitarist the Edge laid thoughtful harmonics and

echoing chords over a ferocious but completely controlled backing. And as the screaming chorus of "I will follow" was still echoing round the stadium it was obvious that U2 could be as passion - felt and prolific as

. Elvis Costello. He's back with a vengeance. Never one for stage antics, or saying more than an occasional hello, his songs speak for themselves.

Moving from being bitter to a more meilow sardonicism, EC could hardly contain himself as he clenched his fists and literally crited out the words * "being strong is this" to a new "mystery" song 'Love Honeymoon' — passion is no ordinary word, and Elvis has it. It's not so obvious any more, although who can fault the stunning 'Mystery Dance' hammered home as an encore today and a now customary, er, semi - dub an encore today and a now customary, er, semi - dub version of 'Watching The Detectives.?

ALFRETON, Summercoats Black Horse, (802575), Race Against Time. BEDFORD, Horse And Groom, Spider. BIRMINGHAM. The Sastion, Selty Oax, The Set. BIRMINGHAM, The Sastion, Selty Oax, The Plugs. GHADWELL HEATH, Electric Stadium. (01-5)90 COMPARCHE Lyston's Kappy Days. COURS Mackle Lyston's Kappy Days. DORKING, White Tatel. Bests Green, English Rogues.

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GLASGOW, Leen's Waterfront, APB
HANDFORTH, British Legion, Permanent Ways
IPSWICH, Gsumont (53941), Michael Scherker

deswich, Gaumons (3394), Michael
Group
LONDON, Annel, Lambeth Walk, Chefs
LONDON, Coven Garden Plazza, 49"
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AZEL O'CONNOR can be seen at Salisbury City Hall on September 18, Bradford St George's Hall 15, and the Edinburgh Odeon on the 16th. There's an added bonus for fans who can't afford to see old Haze, because all her gigs are being broadcast live on local radio.

DELTA 5 can be seen at Leeds Warehouse on September 10, while MODERN ROMANCE idding high in the charts with "Everybody Salsa' are on at London's Canning Town Bridgehouse on September 11.

Headbangers grab your cotton wool and head for ipswich Gaumont on September 10 and the London Hammeramith Odeon on the 13th and 14th for an incredible loud dose of MICHAEL SCHENKER.

Finally DOLL BY DOLL fans are in for a treat on September 12 when they play the London Marquee.

LONDON, Marquee, Wardour Street (I)1-437-6803). Dell by Doll / Manutactured Romance (DNDOR, Moonlight, Railway Hotel, Hampstead, (I/6-22 7811), Flying Padovanils (I/6-22 7811), Flying Padovanils (LNDON, New Golden Lion, Yulliam Road (I)1-365 LONDON, New Golden Lion, Poucham English Roques

LONDON, Nowfands Twent, Psochham English Rogues
Rogues
LOMON, 101 Club, Clapham (01-223 5109), The Daesleg Did Y Things in Bags
LOMON, Pits, Green Man, Euston (01-387 6977), The Cobres
Th

6345, Salt LONDON, Starlight, Railway Hotel, Hampstead (01-624-7611), The Remipeds LONDON, Sunset, North End Road, Mike Berry's Parkelijk

Rockolia
LONDON, Two Brewers, Clapham (01-622 3621),
Talk Like That
LONDON, Venue, Vistoria (01-634 500), O-Tips /
Reality
PLYMOUTH, Atk Royal, Fore Street, Junkyard



Bey Horse New Inns, Righton In Horse Princeville (578845), 56 Tears Sarnobus Hall, The Twinkle Brothers Rock Garden, APB

BRISTON, 31 SEPREMBER HARD THE THREE BRISTON AND BRISTON STATE OF STATE OF

Models SNOON, Half Moon, Horns Hill (01-737 458e), The

rain Collective, Camden, Dog up on Lion, Fulham Road (01-365)

LONDON, Flackin Artin, East Ham, Dase Masi LONDON, Starlight, Railway Molei, Hampstead (III-424 7911), London Apaches / The Cobres (III-400 Apaches / The Cobres (III-400 Apaches / The Cobres (III-400 Apaches / III-400 Apaches /



ERDEEN, Robert Gorden's Student Union, APB. BRISTOL, Stonehouse, Mind Tunnel/Neon

Downwards.
LONDON, Bridge House, Canning Town, (91-476-2869) Mad Shadows.

Downwards.

CONDON. Bridge House, Canning Town. (81-476
289) Mad Shadows. Fulhari Palace Road, Hummersmini, 163-380 056), Hammersmith Gorillas.

LONDON, Hammersmith Gorillas.

LONDON, Hammersmith Gorillas.

LONDON, Monlight, Railway Hotel, Hampstead.

LONDON, Monlight, Railway Hotel, Hampstead.

LONDON, Week Oddes Lion. Fulham Road (81-385
3842), Bob Kerrs Whoppes Band.

LONDON, Week Oddes Lion. Fulham Road (81-385
3842), Bob Kerrs Whoppes Band.

LONDON, Owe Wood Long Lion. Fulham Road (81-385
1000 Coll.)

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LONDON, Usen's Head, Stockwell Road, Talk

LONDON, Venue, Victoria, (91-384 590), Moon

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LONDON, Wenue, Victoria, (91-384 590), Moon

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LONDON, Stockholm, Christopher, Stockholm, Stoc



BRADFORD, St. George's Hall (32513), Hazel O'Cooner ELLESMERE PORT, Bull's Head (051-338 5836) Fermanent Wass

Permanent Wate
LONDON, Embassy Clob, Bond Street (81-459
314), Levil Desire And The Rippchords
10 NDON, Grosen Man, Stratioch Legh Street,
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Orange Carlotton, Place Model Hammerembr, 101-355 10520 Naked Lunch / The
Orange Carlotton, Market Lunch / The
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CONDING TO THE MODEL OF T



ALFORD, Half Moon, Bill Zorn
BIRKENHEAD, Sir James Club, Shader
BLETCHLEY, White Hart (7265), Fallen Angels
1533), Neal Kary's Heavy, Metal Soundhouse
CORBY, Ratfors Bar, Binge Brethers
CORDYDN, The Siar (10 Ed 330), 43°2
EDIMBURGH, Odeon (86° 3805), Hazel O'Connor
LEICESTER, The Sand Lock (10 22° 4967),
LONDON, Gossips, Dean Street, Barracudes
LONDON, Moosh Club, 35 Wardour Street, Mari
Wilson And The Imaginations
LONDON, Mooch Club, 35 Wardour Street, Mari
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LONDON, Mooch Club, 35 Wardour Street, Mari
Wilson And The Imaginations
LONDON, Mooch Club, 35 Wardour Street, Mari
Wilson And The Imaginations
LONDON, Mooch Club, 35 Wardour Street, Mari
Wilson And The Imaginations

NEWS IN BRIEF

NEWS EXTRA

STEVE ELGIN of the Eigin Marbies died in Ibics, Spain on August 28 at the age of 25 after his car crashed on his way home from a club.

The band, who had been together since April 1936 had started recording their debut album in Ibiza seriler this year, and the band's leader was back there for business meetings.

Friends close to the band add he had not taken any drops, nor been drinking to access.

And the band have decided to split as a result of the death of the singer / songwriter / frontman—who larges a write and daughter.

entitled "Put Your Money Where Your Mouth Is."
THE ANGELIC Upstire are to take to the road
pagin. And a new live album simply titled
'Angelic Upstarts Live, 'seaturing tracks such as
'I'm An Upstart'. 'Teenage Warning' and
'England', comes out on September 24. The
band also take on a small four. They play:
Bandingson, Your Hall Cottler I, Lee Bandingson, Your Hall Cottler I, Lee Bandingson, Committed In Charles Hotel 15,
Brinningham Cedar Sallroom IT, Bedford Bunyan
Centre 18 and Edinburgh University 21.



MENSI of Angelic Upstarts

TOURS

● HEAVY METAL glants Styx have added an extra date for their November tour at the London Wembiey Arena on Morember 8. The band are bringing in their 23-hour "stadium show!" for the British dates. The extra date starts at 4.3 in the afternoon and tickets are priced at 5.8 and 6.3.2. They are available by post from Kiltorich Ltd.. PO 80x 281, London N15 SLW and cheques and postal orders should be accompanied by a 5AR_tickets are also available from Teidedas by ringing 1-320 0720. Some tickets are companied by 5AR_tickets are also available from Teidedas by ringing 1-320 0720. Some tickets are should be accompanied by 5AR_tickets are also available from Teidedas by ringing 1-320 0720. Some tickets are shown 1.5 the start of t

RELEASES

THE KIMKS release their first studio album for two years on November 1. Entitled 'Give The People What They Want'. the 'people' won't have it until November because band leader Ray Davies has decided to re- mis some tracks.

R&B BAND the Inmates have a new single out this week. It is entitled "Me And The Boys", and the bi when had a hit last year with 'Otrly Water' — begin recording an elbum this week. The Inmates pla one off live date at the London Venue on September 23.

MOTORHEAD'S EDDIE Clarks has taken on his first production job with a new three - piece band called Tank. They release as EP produced by Fast Eddle entitled: "Don't Welk Away". It owness out with two tracks on the Saide entitled "Hammer Or and "Shelishock", and secluded a free patch.

CABLER CARTER has teamed up with av - Squeeze keyboards player Paul Carrack and rumour guitarist Martin Belmont to Kroat Amer group, called the C. C. Riders. And she has a single released resturing the group this week entitled "Do Me Lover", which it skan from an album that comes out on September 75. Entitled "Stok twill it is produced by hasband Nick Love and will be followed by a series of live dates later this month and early October.

HEAVY METAL band Limelight re-release their 'Limelight'-album this week. The re-packaged recoludes their popular 'Man Of Colours' track.

HUMAN SEXUAL Response release their second album on September 15, Entitled 'in A Roman the album includes a single "Pound", but the 45 is only available here on import. The band reache socialm last year with their "What Does Sex Mean To Me single."

LONDON BAND Shee Remain release their debut single next week. Entitled 'And More With single is backed with 'This Colour'.

REGGAE BAND The Congos lead singer Codric Mylon releases his first solo single links week. 'Cann't Take it Away it is on The Beat's Go - Feet label also comes out on 15-inch with an e discomix. A new album "Ease" the Music "comes out at the end of this month from the singer, the backing rocals on The Beat's "Wha'ppen" album.

by JANICE ISSITT: News Extra. Tours and Releases: SIMON HILLS; TV and Radio: MIKE GARDNER

Gig guide



EVERY MONDAY REFLECTING LONDON'S LATEST MUSICAL TASTES DOORS OPEN: 9,00 pm 14 LEICESTER SQ, LONDON WC2.

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Aq

RADIO/TV

HE ROLLING S ONES are the highlights of THURSDAY avening when the informative Paul Gambaccial puts the degenerates of the sixties, the jetsetters of the saventive and fingeriatrics of the eighties under his Redio Come microscope. The water to look of those diseased cover Blobard and whol, the infamous lips of Jegger. The stoic gaze of Wymen and the besty more of the saventive and the besty could be stored to be supported by the saventive and the besty more part of the saventive and the besty more part of the saventive and the sa

IDAY is Radio One day with Pater Powell's 'Summer Groove' funt show at the had of the queue the 'Body Talk' boys 'Imagination and the assistance of Froggy, 'Roundfable' is helimed by Richard inner. In the red corner we have Vertnics Lake Joke sittle Phili Oakey of the Human League, in the secondar we have the Incredible built of Elvis Castello who will soon be weighing in with his builty allow, in the neutral spot we have Andy Peobles. Tommy Vance's 'Friday Rockshow will told the properties of the Acts caught at this years Reading Festival. The acts on this years full builded displayment of the Acts caught at this years Reading Festival. The acts on this years full builded displayment at the Act of the Acts of the Ac

INDAY is the day of rest. But do we have to have "Rolf's Here, DK!" with Liquid Gold dancing emissives dizay. The Muppets' have the high comp of Liberace and the The Police Presents as reop David Soul peedling his time brand of country, both are on ITV. Capital fields. "See GIT of I edited by programme teatures Punk with (settimon) from Glan Mallock, Malcolm McLaren, Tettables and Sting. I'll be worth checking out Charlett Gibles' 3-Alchemiets' show on the backroom ye of the industry straight afterwards but it's all stricty from Londoners.

MONDAY has a half hour video of Robin Scott, better known as 'M', the man behind 'Pop Musik', whose 'Official Secrets Act' album takes up the whole of BBC t's 'A Little Night Music', Trant have gromised us chart topping Stot Cell live in the stools while Belfest's Downtown Radio have the chippy Hazel O'Connor on Itself 'Soundchez', show.

TUESDAY has the early afternoon edition of 'Gel it Together' which has the pillaging hordes of Tempole Tudor, professional cockneys Ches and Dave and the Donkees. While Trent have an interview with blood quitir hero Michael Schenier.

As usual forget WEDNESDAY.

ODDS 'N' BODS

BADEM'S DISCOTEK '81 equipment exhibition is at London's Bloomsbury Centre Hotel (near Russell Square tube) for four days starting this Surday (13), the first two being public days for the likes of us (13 admission) from 11sm-5pm (7pm Monday) — and during these two days the DJF is running a series of 12 DJ seminars in the hotel's Wen Room from noon to 5pm, with many guest speakers covering all series topics, the seminars of the series of 12 DJ seminars in the hotel's Wen Room from noon to 5pm, with many guest speakers covering all series topics, the seminars of 77.55 for all twelve (1 appear to be involved in Sunday's concluding open forum) . . . Sunday evening there is then a British Disco Award's '81 presentation at Busby's in Charing Cross Road (near Tottenham Road tube), compared by Radio 1's Adrian Love, the 12 tickets being available earlier in the day at the BADEM show's DJ Registration desk . Roger Squire's Disco Centres, with a stand at Discotek '81, will also be mounting a supplementary Discorama '81 mounting as supplementary Discorama '82 mounting as suppleme





SAVANNA, whose 'I Can't Turn Away' has exploded on white label prior to official release next week on R&B Records (RBL 203), turn out to be four North Londoners led vocally and on guitar by Leroy Osbourne — that's him on the left, the other guys being Crphy Robinson, Jeffrey Durrant and Raymond 'Sammy' Grahm-Jacobs. Without musically putting a foot wrong, they're heading in the steps of label-mates imagination to score a smash on their first outing.

mond Sammy Graham-Jacobs. Will steps of label-mates Imagination to steps of label-mates Imagination to steps of label-mates Imagination to step of the step of label-mates Imagination to step of the step of the

BREAKERS

BUBBLING UNDER the UK Disco 80 (page 28) with increased support are The Time The Stick' / Get It Up' (US Warners Bros L-P), Trevor Walters 'Love Me Tonight' (Ital 12is), Teena Marle 'It Must Be Magic' (Motown L-P), Pieces 9t A Dream Warm Weather / Body Magic' (US Elektra L-P), Bothettes 1981 'Love Rhythm' (US Gil' 12in), Cousin Ice 'You Stepped Into My Life ' Cousin Ice ' / Funkelectricity' (US Urban Rock L-P), Lioner Richie / Diana Ross 'Endless Love' (Motown), The Quick 'Sharks Are Cool Jets Are Hot' (Epic 12in), Ottawan 'Hands Up' (Carrere 12in), Dencoy Morgan 'Hands Up' (Carrere 12in), Dencoy Morgan 'Hands Up' (Carrere 12in), Chiawan 'Hands Up' (Carrere 12in), Chiawan 'Hands Up' (Carrere 12in), Dencoy Morgan 'Hands Up', Carrere 12in), Dencoy Morgan 'Hands Up', Carrere 12in), Dencoy Morgan 'Hands Up', Carrere 12in), Chiawan 'Hands Up', Carrere 12in), Dencoy Morgan 'Hands Up', Carrere 12in, Jeney 'Morgan' (US Becket 12in), Sister Sledge 'He's Just 'Human 'Hands 'Hands 'Low 'Hands 'Low 'Hands 'Hands 'Hands' (Low 'Hands 'Low 'Hands' (Low 'Han BUBBLING UNDER the UK Disco 90

Minds, 7(4) Depeche Mode, 8(10) UB40, 9(11) Debble Harry, 10(12) ELO, 11(7) Glidea Park, 12(8) Shakin's Stevens, 13(14) Tenpole Tudor, 14(19) Havan Let's Go, 15(13) Kraftwerk B / A. 16(15) John Foxx, 17(17) Bad Manners, 18(20) Pointer Sisters, 19(-) Visage, 20(14) Kiki Dec Stevens, 19(14) BowWowWow, 23(16) Specials, 24(20) Siousse, 25(-)—Bill Wyman, 26(-)—Cill' Richard, 25(-)—Glid' Grace Jones, 28(25) Au Pairs, 29(3) Eddle Alexson & Sunshine Pattleson, 38(-)—) has a Dave.

HIT NUMBERS: Beats Per Minute for last year's pop chart entries on 7in (endings denoted by f for lade, c for coid, r resonant are Alvin Stardust 177-01, imagination 84f, Heaven 17 129f, Quincy Jones 28 (intro)-111f, Linx 9-117f, Mike Berry 134157f.

IMPORTS

ROGER: 'I Heard II Through The Grapevine' (LP 'The Many Facets Of Roger' US Warner Bros SSK 3594). Roget being Zapp's Roger Troutman and the whole LP an ultra-funky gas, led off by a marathon slow-starting c.129 bpm P'unstification of the Gladys Knight. marathon slow-starting c.120 bpm
P*tunkification of the Gladys Knight.
Marvin Gaye classic Grabbed from
Groove just before I headed back out into
the sup, this and the also flurky CFTAIN
c.111 bpm) and GERALDINE HUNT 'Heart
Heart '(US Prisen 12in — c.108 bpm) will
be reviewed in full next week, when the
countryside maybe won't beckon so holly
(lef's face it, you all have holldays, but I
never dol).

(lef's face it, you alt have home; doi).

BROTHER TO BROTHER: 'Monster Jam
(I Want To Funk With You)' (US Sugarhill
SH-589), Out a white and, as I discovered, one of the biggest requests downstains at Gullivers, this ultra-heavy 110-111 bpm
12in funk chanter wheezies and thuds along in a way that may not sound so hot heard cold but which really cuts through a the floor.

on the floor, DYNASTY: 'The Second Adventure' LP (US Solar S-28), Now with a truly distinctive sound if not necessarily an immediate stand-out song, their latest

consistent set's new dancers are a tose-up between the sleazily smacking 6-104 bpm 'Girk 'Your Love To Me' jogger, chuggingly joiling 111 bpm 'Pain Got A Hold Oh Me' thudder, easily rolling 107-106 bpm That Lovin' Feeling' smacker, serkly starting spirited 12-122-123 bpm Reevenge' lurcher, 'Love in The Fast Lane' being amazingly like a slower 109 bpm version of Shalamar's 'Make That Move' and 'High Time (Lett You Baby)' a similarly 'amiliar 119 bpm juddering jeggler.

almilarly 'amiliar 119 bpm juddering jiggler.

KLYMAX: 'All Fired Up' (LP 'Never Underestimate The Power Of A Woman' US Solar 3-21), Notwithstanding their awful tille track 12in debut, the all-girlstogether group are better stretched over a whole sat and this sneakly accelerating 114 (intro)-119-120-121-120 (bass on) bpm (lark) pitterer is useful for mixers. 'Can' Let Love Just Pass Me By' being a rather nice old fashioned 122-124 bpm soul romper, 'I Wlah You Would (Tell Me Somethin) Goody' a jerky 111-114 bpm iggler, ard 'The Beat Of My Heart its For You' an amply-128 bpm speeder. SHEREE BROWN: 'It's A Pleasure' (LP 'Straight Ahead' US Capitol 51-1215). Consisterity pleasant lishoning bet in the motions' ill Minnie Riperton style, the one that could open it up to you being this good of the plant bearing. BORBY KING: 'Heart I beart' (LP 'SORBY KI

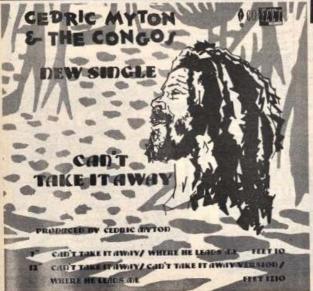
rolling 47/55-96-97 bym delightful logger, worth hearing BOBBY KING: Heart To Heart' (LP Bobby King' US Warner Bros BSK 3569). The Louisanna-raised soulter (who visited recently as vocalist with RY Cooder) has more specialist soul than out-and-ost dance appeal, although this intensely building 96/45-96-96 bym jogger with nice tax should fit with loday's semisow tempos, "A Fool And His Love" being a thudding 35/71 bym smoocher, "Fool For The Night' a disjointed 195 (intro)-102-103-106-103 bym litterer, while the 55/112 bym Hawing A Party' is datedly tree to Sam Cooke.

the S5112 bom. Having A Party is datedly tree to Sam Cooke.

JOSE DE JESUS & 157th ST BAND: 'Get Tough' (US Park Place ALI-1602). Spanish-song messily driving but zestful 125-126-127 bpm 12m bass rumbled treatment unrecognisable as the Kleeer klassik, with an instrumental flux of the state of the state

smacker, tinda sike the emotions over a whispers backing track. Whispers backing track MIDNIGHT START "LIF" (LP "Standing Together" US Solar S-19). Although other tracks have typically been mentioned in passig by Mc mailing list jocks, really only this appropriately titled 105-104 bpm heavy fully collingly joint stamper stands out, and would make a good if predictable 12in.

predictable 12m.
OTHER IMPORTS in the flood of autumn scheduled albums include sets from Rose Royce Leptes!
Royce (check Plose Royce Leptes!
Royce (check Plose Royce Leptes!
Royce Committee Commit



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DISCO DATES

FRIDAY (11) Chris Hill jazz-funks Letchworth Grange with free admission, Chris Brown & Paul Clark jazz-funk Bognor Khristianos. Steve Walsh / Owen Washington / Gas Anderson / Ian Shaw / Dave Collins / Barrie Stone jazz-funk Reading Hexagon allniter (9 pm), Martin Starr does South Bristot's Towns Talk on the A38 weekly (Sats also for next two weeks), John Dee jazz-funks Merthyr Tydfil Blackwood Bier Kellar weekly, James Hamilton funks downstairs at Mayfair Gullivers.

SATURDAY (12) Robbie Vincent & Les Knott jazz-funk Harlow Benny's, Wigan Casino has its penultimate Northern '60s allniter, James Hamilton & Graham Gold return to normal upstairs at Mayfair Guillivers.

SUNDAY (13) Cayenne play Gillingham Central in the King Charles Hotel, Chris Hill Jazz-funks South Harrow Bogarts, Froggy jazz-funks Hemel Hempstead Hustlers in the Heath Park Hotel.

WEDNESDAY (16) John Osborno colobrates liford Room At The Top's 11th anniversary with half-price booze and free food.

THURSDAY (17) Cayenne play Southall Americas, Martin Starr starts jazz-funding Bristol Scamps weekly with Dennis Richards, Seymour, Soul Sister Sherrie plus dance and beauty competitions on this opening night, Peter Powell dimples at Dorking Halls.

UK NEWIES

EVELYN KING: "If You Want My Lovin" (RCA RCAT 131), Virtually "I'm in Love Part 2" and a doddle to mix with II, this bubblingly snapping 116bpm 12in smacker nevertheless has plenty of appeal of its own and seems set to be equally as big. STAR SOUND: "Stars On 48 Volume 3" (CBS A13-1321). Not as it turns out a Supremes medley after all riegative reaction must have got through to them), the latest 124bpm 12in installment is a hotch potch collection of '19 Favourite instrumental intros' seemingly chosen at random, with a bias to rock and pop hits of the '70s this time.

of the 70s this time.

ARETHA FRANKLIN: Hold On I'm

ARETHA FRANKLIN: Hold On I'm

Comin' (Arista ARIST 12478). The
disjointedly dramatic intro winds up and
then the regular brassy beat explodes
into a flery roaring and storming, wailing
and soaring 122bpm 12in revival of Sam. a
Dave's soul classic, while the sinuously
amonochy 31t-33'b bpm 11c are vival of Sam.
A bave is soul classic, while the sinuously
amonochy 31t-33'b bpm 11c are vival of Year
Away plugside finds her duetting with
Georpe Benson in radio-aimed style. The
latter is also little track of her LP (SPART
17th), on which the joylully strutting 6114bpm revival of the Rolling Stones' You
Can't Always Get What You Want' and
dead slow "It's My Turn' are also getting
attention.

attention.
BILLY OCEAN: 'Nights (Feel Like Getting Down)' GTO GT 13-303). Almost a UK hit before and now a monster in the States, this soulfully peni-up 116bpm tight. Induder has been given a stark new sparse remix on 3-rack 12in, with the cider 5-125bm 'Are You Ready' and attractive slow 34/38bpm 'Taking Chances'.

Chances.
BILLY SQUIER: 'The Stroke' (Capitol CL
214), Extremely like a slower Queen
'Another One Bites The Dust', this funkliy
chundering heavy 92bpm rock lurcher and
the less funky 94-96-98bpm rMy Kinda
Lover' alternative A-side are only on 7in
but deserve the altention a 12in would get
them.

them.

AN DURY: "Spasticus Autisticus" (Potydor POSPX 283). Extremely strong electronically tricked out update of the Rhythm Stick idea (now sounding like a rapper of course), this CXII-CXV-CXV-CXVIIIbpm XIIIii poter sad

yrics.
JUNIOR GISCOMBE: "Mama Used To
JUNIOR GISCOMBE: "Mama Used To
Say 'Mercury MERK 88). Bob Carterproduced brassy ponderously chugging
5-10-55-110bpm, olter growled in Stevie
Wonderful style on 3-track 33%-rpm 12in:
a variety of signify different mixes gis1100pm, the "Party Mix" being possibly
valiant to get into.

110bpm), the "Party Mix" being possibly easiest to get into. CRUSADERS: "I'm So Glad I'm Standing Here Today" (MCA MCAT 741). Pop-aimed dead slow lugubrious 9-35-0bpm 12in smoother croaked by Joe Cocker to an effectively Familiar noisily peaking tune, the 5th Hooper-penned anapply liggling 115bpm "Standing Tall" instrumental discoplugate being disappointingly unancetracular.

ONE WAY: "Push" (MCA MCAT 738). Stark bumping bass and synth 113ppm introimperceptibity jumps to 117-118ppm once
the staccato vocals sich into the still
sparse beat, which didn" do much last
Spring and although now on 12in it ties in
with Rafael Cameron there will be rivalry
from One Way's brand new import LP.
JIMMY ROSS: "First True Love Affair"
(Megafunk MFXT, via Phonogram).
Despite being largely ignored here on
Pusity IRFC, now with yet another mix
his amoothly littering "Good Times"-ish
is smoothly littering.

itabben 12th chought has and could finally justify Mr. T's taith in it. HARLOW: Take Off' (Champagne FIZY 103). Exciting long fast 130bpm gay galloper with synthetic effects, good of its type, coupled for Wally appeal on 3-track 12th with the dubious Eurodisco delights of the 115bpm Massara Margarita (not bad in titself) and - um-121bpm Spargo You And Me (anything to make it chart, et Davel). MuLTIVIZION: Work To Live Don't Live To Work (Situation 2 SIT 8T, via Beggars Banquet). Chant No. 1' clone to the extent that instead of Beggar & Co. backing it's Freezz behind this 120-12bpm 12th cash-in, which has its points mough originality ain't one of 'em. GASPER LAWAL: 'Klak Kla' (Cap CAP-18). Somewhat ethnic but interesting 118-11bans. The African percussion

GASPER LAWAL: "Kits-Kits' (Cap CAP-18). Somewhat ethnic but interesting 118-17-bpm 7in African percussion instrumental with boomy bass, frisky polyrhythms and a bit of chanting. ERICA GALE: "Don't Draw The Line' (Santic SAN 8019, via Ital 81-249 5445). Reminiscent of such "80s soutstresses as Barbara Lewis, this haunting 72 (intro-74-75-76-77bpm 12/in lovers rock ewayer may not have universal appeal but could just creep up on vai:

not have universal appear of creep up on yat DENNIS 'BLACKBEARD' BOVELL: 'Bertie' (Fontana BOV 12), Useful but muzzily mixed high spirited 124-125bp 12in calypso, Ripped by the UB40/Specials-styled 66pbm 'Bettah'

JACKIE MITTOO: 'These Eyss' (Black Roots/Rough Trade BR 29/RTO 29). The old Guess Whol-Jr Walker tune adapt by the veleran Jamaican organist into ai electronically fluttering nice easy 89/34-78-35bpm 12m lovers rock instrumental

BARRY ISSACHAR: 'Special Kind & Love' (Shashamane SHA 1023, via Ital). Pleasantly soulful steady tempoed 74bp 12in lovers rock slowle, with Jackie Mitt on organ.

DISCOTEK '81 A look to the future

Sunday SEPTEMBER 13 sees the opening of the National Discotheque DJ of London's Le Beat Route, ALAN Trade Show at the Bloomsbury Centre Hotel COULTHARD, Coram Street, London WC1.
Judging by the rush for stall
space, it looks like being the
most successful exhibition surveys the opening of 'DISCOTEK '81' yet with almost 60 stands. yet with almost 60 stands.
But though trade is flourishing for disco manufacturers, the same cannot be said for the club scene. New Romantic boom or not, club attendances have been experiencing a bit of a lull. Some say this always happens in the summer holidays, but the real reason can be attributed to the return of the 'all - dayer' which seems to go hand in glove with funk and soul; we all know that the current 'in' craze is a funk revival. But although all - dayers are exceedingly popular, the recent glut has led to stagnation in the clubs, which has resulted in the drop in numbers. and looks at the future for

offers all four ingredients. But we offers all four ingredents, but we also want variety, and while technicalities can improve turntables, speakers and lighting, to the average punter il deen't mean that much. However, the introduction of video into our discos will before introduction of video into our discos will bring us into a new age.

My own club, Le Beat Route,

discos and DJs.

along with several others up and down the country has not been slow to recognise the potential of video equipment. Most DJs intersperse their set with a video track, but this is only scratching the surface. While the DJ has control over the dance floor every time he plays a record, when he puts on a video he has the attention of the entire club.

As soon as the video disc and

when he puts on a video he has the attention of the entire club.

As soon as the video disc and videogram have been officially put on the market, there will be specialised clubs dealing exclusively in visual music. With two videograms for playing videodiscs instead of having two normal turntables, the DJ of the future will be able to progress from one videodisc to the next with the minimum of difficulty.

Aiready in America clubs are investing in wail to wail screens for this purpose, and some bands are specifically making videos to go with their 12 - inch singles. Duran Duran, for example, did this with the extended format of their 'Girls On Film' single and while it will never be shown in this country it is

guaranteed a success in the New York clubs. Where does this leave the mobile

DJ, whose pocket cannot stretch as far as a VCR? They are very costly at present, but once the equipment

far as a VCR? They are very costly at present, but once the equipment becomes easier to produce, prices will drop. Certainly, a mobile DJ with video facilities could charge a higher rate for his services.

I'm not suggesting that the day of the record spinning DJ is numbered, but today's jock should be aware of any new innovations which might affect his trade.

Visitors to 'Discotek '81 will soon become aware that this is rapidly becoming big business, which suggests a promising future for the disco DJ. My only worry is that the thriving supply side of the industry will not find an equal demand for their products in clubs and dance halls that seem to be stagnant at present.

present.
Let's hope I'm wrong. Certainly, there's plenty of hope for the future as long as we are to accept the changes which are destined to

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which has resulted in the drop in numbers.
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UK SINGLES

THIS WEEK	LAST WEEK	WEEK	
+	1	(7)	TAINTED LOVE, Soft Cell, Bizarre
	-		PRINCE CHARMING, Adam And The Ants, CBS
3	2	(8)	JAPANESE BOY, Aneka, Hansa/Ariola 🗵
5	11	(2)	WIRED FOR SOUND, Cliff Richard, EMI HOLD ON TIGHT, Electric Light Orchestra, Jet
6	3	(6)	LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin
7	13	(2)	START ME UP, Rolling Stones, EMI
	23	(2)	SOUVENIR, Orchestral Manoeuvres In The Dark, Dindisc
9	7	(6)	ONE IN TEN, UB40, DEP Int
10	28	(2) (2)	SHE'S GOT CLAWS, Gary Numan, Beggars Banquet HANDS UP (GIVE ME YOUR HEART), Ottawan, Carrere
12	15	(5)	EVERYBODY SALSA, Modern Romance, WEA
13	9	(4)	ABACAB, Genesis, Charisma
14	14	(4)	THE THIN WALL, Ultravox, Chrysallis
15	5	(8)	HOOKED ON CLASSICS, Louis Clark/RPO, RCA
10	29 10	(4) (8)	SLOW HAND, Pointer Sisters, Planet
17	20	(6)	CARIBBEAN DISCO, Lobo, Polydor RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros.
19	12	(B)	GIRLS ON FILM, Duran Duran, EMI
20	15	(5)	CHEMISTRY, Nolans, Epic
21	8	-(8)	GREEN DOOR, Shakin' Stevens, Epic 0
20	32	(5)	ONE OF THOSE NIGHTS, Bucks Fizz, RCA
23	30 31	(5)	YOU'LL NEVER KNOW, HI-Gloss, Epic HAND HELD IN BLACK AND WHITE, Dollar, WEA
24 25	18	(9)	BACK TO THE SIXTIES, Tight Fit, Jive
2	43	(2)	PREYEND, Alvin Stardust, Stiff
27	17	(7)	WUNDERBAR, Tempole Tudor, Stiff
28	25	(12)	TAKE IT ON THE RUN, REO Speedwagen, Epic
29	24	(7)	STARTRAX CLUB DISCO, Various, Picksy
30	19	(8)	HAPPY BIRTHDAY, Stevie Wonder, Motown ® IN AND OUT OF LOVE, Imagination, R&B
32	33	(2)	PASSIONATE FRIEND, Teardrop Explodes, Zoo/Warner Bros.
E	72	(2)	SO THIS IS ROMANCE, Linz, Chrysalis
34	27	(6)	I LOVE MUSIC, Enigma, Creole
35	38	(4)	EVERLASTING LOVE, Rachel Sweet/Rex Smith, CBS
36	38 21	(2)	HOLLIEDAZE, Hollies, EMI
32	22	(7)	SI SI, JE SUIS UN ROCK STAR, BIII Wyman, A&M WATER ON GLASS/BOYS, Kim Wilde, RAK
	4		ENDLESS LOVE, Diana Ross/Lionel Ritchie, Motown
40	26	(11)	BEACH BOY GOLD, Gides Park, Sonet
41	40	(2)	EUROPE AFTER THE RAIN, John Foxx, Virgin
42	45 41	(5)	WALKIN' INTO SUNSHINE, Central Line, Mercury
43		fet.	AS THE TIME GOES BY (VOCAL), Funkapolitan, London BIRDIE SONG, Tweets, Valentine Hadaway
45	34	(12)	FOR YOUR EYES ONLY, Sheens Easton, EMI
15	35	(9)	CHANT NO 1, Spandau Ballet, Reformation/Chrysallis
47	49	(2)	BEACH BOYS MEDLEY, Beach Boys, Capitol
48	46	(4)	AIN'T NO MOUNTAIN/REMEMBER ME, Baystown Gang, WEA
49	29	(6)	FIRE, UZ, Island
93	L	(0)	JUST ANOTHER BROKEN HEART, Sheens Easton, EMI
	-	580	SEASONS OF GOLD, Gidea Park, Sonet
1	62	(2)	BETCHA WOULDN'T HURT ME, Quincy Jones, A&M
53	56 37	(2)	PLAY TO WIN, Heaven 17, Virgin ARABIAN NIGHTS, Siouxsie And The Banshees, Polydor
54	73	(2)	MEMORIES, Mike Berry, Polydor
9E 56	47	(13)	GHOST TOWN, Specials, 2 Tone
87	42	(14)	NEW LIFE, Depeche Mode, Mute
58	48	(12)	CAN CAN, Bad Manners, Magnet 89
59	44	(11)	WALK RIGHT NOW, Jacksons, Epic
51 51	52	(2)	MULE (CHANT NO 2), Beggar And Co, RCA AUDIO VIDEO, News, George
62	50	(2)	FEEDING TIME, The Look, MCA
63	54	(2)	URGENT, Foreigner, Atlantic
	-		UNDER YOUR THUMB, Godley And Creme, Polydor
2	-	Party.	DON'T WANT TO WAIT ANYMORE, Tubes, A&M
1	60	(15)	HEART AND SOUL, Exile, RAK
67	90	(15)	DANCING ON THE FLOOR, Third World, CBS
69	53	(4)	JEEPSTER/MARIE CELESTE, Polecats, Morcury
10	-	100	DAY AFTER DAY, Pretenders, WEA
71	70	(6)	TURN IT ON, Level 42, Polydor
2	-	pine.	I'M LUCKY, Joan Armstrading, A&M
73	65	(18)	BODY TALK, Imagination, R&B
73 國	20	JE T	YOU SURE LOOK GOOD TO ME, Phyllis Hyman, Arista BRAS ON 45, Ivor Biggin' And The D Cups, Dead Badger
15000	ALT PA		

BUBBLING UNDER

BUBBLING UNDER

BUSTIN' OUT, Meiteriel, Island (WIP \$713)

DO YOU LOVE ME, Patit Austin (Dwest K7783)

DON'TSTOP YOUR LOVE, Keily Marie, Calibre (PLUS 8)

HAPPY BIRTHDAY, Altered Images, Epic (EPCA 1922)

I WART YOU BACK, Kate Robbins (RCA 188)

I'M GOING TO LOVE YOU FOR BOTH OF US, Meatibal, Epic (EPCA 1980)

I'M GOING TO LOVE YOU FOR BOTH OF US, Meatibal, Epic (EPCA 1980)

I'M STANDING HERE TODAY, Crusaders/Joe Cocker (MCA 781)

INCONVENIENCE, As Pairs, Human (HUM 8)

I'M HILL BE ARIGHT, Odyssey (RCA 1935)

LETIT GO, Dof Loppard, Verligo (LEP 2)

LITTLE DARLIN' Racey (RAX 335)

LOVE ALL THE HURT A WAY. Franklin/Benson, Arista (ARIST 478)

LOVE ALL THE HURT A WAY. Franklin/Benson, Arista (ARIST 478)

LOVE ALL THE HURT A WAY. Franklin/Benson, Arista (ARIST 478)

LOVE ALS COME AROUND, Donald Byrd (Elektra K 12539)

NICE AND SOFT, Wish (EXCENIBRE EXCESTS)

NICE AND SOFT, Wish (EXCENIBRE EXCESTS)

PAPA'S GOT A BRAND NEW PIG BAG, Pig bag (178)

OUET LIFE, Japane (Hansa HANSA 6)

READY TO ROCK, Michael Schenker Group (Chrysalis CHS 2541)

RIDING ON A FANTASY, RAB Band (OJM D/S 18973)

ROCK ON ELVIS, Tulas McLean (RCA 122)

SPASTICVS AUTISTICVS, Lan Durry (Polydor POSP 785)

TAKE OFF, Harlo Champagne (FIZ 183)

TELSTAR, Shadows (Polydor POSP 181)

TURN YOURSELF LOOSE, John Miles (EMI 521)

WE'RE IN THIS LOVE TOGETHER, AI Jarreau (Werner Bros K 17845)

WE'VE GOT THE FUNK, H-Tension (EMI 5225)



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Star Choice



UK ALBUMS

THIS	LAST	L WEEKS	THE RESERVE THE PARTY OF THE PA
WEEK	WEEK	IN CHA	
80	- 1	(-)	DEADRINGER, Meation, Epic
3	-	(-)	TATTOO YOU, Rolling Stones, Rolling Stones TIME, Electric Light Orchestra, Jet
-	= 0	(-)	DANCE, Gary Numan, Beggars Banquet
5	2 4	(11)	LOVE SONGS, Cliff Richard, EMI Ø SECRET COMBINATION, Randy Crawford, Warmer Brothers
6 7	3	(12)	DURAN DURAN, Duran Duran, EMI 0
8	7 9	(15)	PRESENT ARMS, UB40, Dep Int ROCK CLASSICS, LSO/Royal Choral Society, K-Tel
10	16	(43)	BAT OUT OF HELL, Meatloaf, Epic
11 12	8 5	(18)	HI INFIDELITY, REO Speedwagon, Epic OFFICIAL BBC ALBUM OF THE ROYAL WEDDING, BBC
	-	(-)	WALK UNDER LADDERS, Joan Armstrading, A&M
		(-)	SONS & FASCINATION/SISTER FEELINGS CALLS, Simple Minds, Virgin
15	14	(6)	BUCKS FIZZ, Bucks Fizz, RCA
16	22	(3)	SHOT OF LOVE, Bob Dylan, CBS BEATLE BALLADS, Beatles, Perlophone
18	13	(16)	ANTHEM, Toyah, Safari KIM WILDE, Kim Wilde, RAK
19 20	10	(5)	PRETENDERS II, Pretenders, Real
21 22	19 28	(11)	BEST OF MICHAEL JACKSON, Michael Jackson, Motown 8 20 GOLDEN GREATS, Beach Boys, Capitol
23	23	(43)	KINGS OF THE WILD FRONTIER, Adam & The Anta, CBS &
24 25	11	(6)	BELLA DONNA, Stevie Nicks, WEA HOTTER THAN JULY, Stevie Wonder, Motown
26	18	(24)	THIS OLE HOUSE, Shakin' Stevens, Epic
27 28	20	(34)	LEVEL 42, Level 42, Polydor VIENNA, Ultravox, Chrysalis
29	27	(46)	MAKIN' MOVIES, Dire Straits, Vertigo
30	34	(18) (19)	FACE VALUE, Phil Collins, Virgin BAD FOR GOOD, Jim Steinman, Epic/Cieveland
32	29	(12)	JU JU, Slouxsie And The Banshees, Polydor
33	26 15	(8)	TRAVELOGUE, Human League, Virgin CURED, Steve Hackelt, Charisma
35	37 38	(3) (52)	BLACK AND WHITE, Pointer Sisters, Planet K SIGNING OFF, UB46, Graduste
36 37	40	(3)	CALIFORNIA DREAMIN', Various, K-Tel
38	21	(18)	STARS ON 45, Starsound, CBS JUMPIN' JIVE, Joe Jackson, A&M
39	-	(-)	COVER PLUS, Hazel O'Connor, Albion
41	25 63	(12)	NO SLEEP TIL HAMMERSITH, Motorhead, Bronze STARTRAX CLUB DISCO, Various, Island
43	47	(6)	RUMOURS, Fleetwood Mac, Warner Bros 🙈
45	24 41	(6)	KOO KOO, Debbie Harry, Chrysalis 89 CHARIOTS OF FIRE, Vangelia, Polydor
46	33	(30)	CHRISTOPHER CROSS, Christopher Cross, Warner Brothers
47 48	32	(46)	DISCO DAZE AND DISCO NITES, Various, Renco THE RIVER, Bruce Springsteen, CBS
49	50 91	(19)	KILIMANJARO, Teardrop Explodes, Mercury
51	66	(2)	NEW TRADITIONALISTS, Devo, Virgin SLEEP NO MORE, Comsat Angels, Polydor
52	45 76	(49)	GUILTY, Barbra Strelaand, CBS & IF YOU WANT BLOOD YOU'VE GOT,IT, AC/DC, Atlantic 0
54	42	(7)	CATS, Various, Polydor
55	15 82	(8)	FOUR, Foreigner, Atlantic DARK SIDE OF THE MOON, Pink Floyd, Harvest &
57	55	(6)	PIRATES, Rickie Lee Jones, Warner Bros
58 59	67	(42)	REPRODUCTION, Human Lesgue, Virgin JAZZ SINGER, Neil Diamond, Capitol
60	59 90	(7)	VISAGE, Visage, Polydor S 28 GOLDEN GREATS, Diana Ross, Motown S
	72	(22)	THE DUDE, Quincy Jones, A&M
63	54 46	(5)	4 SYMBOLS, Led Zepplin, Atlantic COME AND GET IT, Whitesnake, Liberty
64 65	57	(13)	OFF THE WALL, Michael Jackson, Epic
- 56	61 77	(15)	MAGNETIC FIELDS, Jean Michel Jarre, Polydor WAR OF THE WORLDS, Jeff Wayne's Musical Version,
	100	100	CB5 Ø
59	74	(17)	T REX IN CONCERT, Marc Bolan, Marc Bolan LONG DISTANCE VOYAGER, Moody Blues, Threshold
70	51 73	(27)	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chryselis BREAKING AWAY, Al Jarreau, Warner Bros
71	58	(11)	SUPER TROUPER, Abba, Epic
73	68 88	(7)	MUSIC OF COSMOS, Various, RCA FLESH AND BLOOD, Roxy Music, Polydor &
75	52	(3)	BOY, UZ, Island
77	64	(13)	BEST MOVES, Chris De Burgh, A&M MISTAKEN IDENTITY, Kim Carnes, EMI
78	83	(69)	
80	89 84	(2)	AIN'T NO STOPPING, Enigma, Creole
81	75	(Z) (Z)	
82 83	56	(5)	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Gar-
84	10	(8)	funkei, CBS & BEATLES 1962-1966, Beatles, Parlophone
Œ	95	(2)	LIVE IN THE HEART OF THE CITY, Whitesnake, UA
85 E	53	(5)	
10	-	(-)	HIGH AND DRY, Def Leppard, Vertigo
89 90	71 78	(-)	DR HOOK'S GREATEST HITS, Dr Hook, Capitol
91	100	(17) (10)	
92 93	48	(5)	BACK IN BLACK, AC/DC, Atlantic 0
95	93	(-)	LIVE AT THE LYCEUM, Bob Marley And The Wallers, Island
111	-	(-)	SPECIAL FORCES, Alice Cooper, Warner Brothers
97	81	(4)	
99	60	(14)	EAST SIDE STORY, Squeeze, A&M
100	1 -	(-)	SKY II, Sky, Ariola



USALBUMS

- ESCAPE, Journey, Columbia BELLA DONNA, Stevie Nicks, Modern Records

- BELLA DONNA, Sterie Rissa, Modern necorda 4, Foreigner, Atlantic PRECIOUS TIME, Pat Benatar, Chrysalis DON'T SAN YO, Billy Squier, Capitel PIRATES, Rickle Lee Jones, Warner Bros WORKING CLASS DOG, Rick Springfield, RCA TATTOO YOU, The Rolling Stones, Rolling Stones STREET SONGS, Rick James, Gordy DOCTEMPROE I Destandars, Sign

- PRETENDERS II, Pretenders, Sire LONG DISTANCE VOYAGER, Moody Blues, Threshold

- 11 9 LONG DISTANCE VOYAGER, Moody Bissen, Thr 12 BLACK & WHITE, Pointer Sisters, Planset 13 14 EMDLESS LOVE, Soundtrack, Mercury 14 15 BREAKIN "AWAY, Al Jarresu, Warmer Bros 15 10 HI INFIDELITY, Res Speedwagen, Epic 15 15 FEELS SO RIGHT, Alabama, RCA 17 23 TIME, ELO, Jet 18 32 HEAVY METAL, Soundtrack, Full Moon/Asylum 19 19 THE ONE THAT YOU LOVE, All Supply, Arista 20 23 EL LOCO, ZZ Top, Warmer Bros

- MISTAKEN IDENTITY, Kim Carnes, EMI-America
- MISTAKEN IDENTITY, Kim Carnes, EMI-America
 MECCA FOR MODERNS, Manhatian Transder, Atlentic
 IN, THE POCKET, The Commodores, Motown
 ZEBOP, Santans. Columbia
 FIRE OF UNKNOWN ORIGIN, Blue Oyater Cult, Columbia
 IT MUST BE MAGIC, Teens Marie, Gordy
 JUICE, Julee Newton, Capitol
 KOOKOO, Debbie Harry, Chrysalis
 FIN IN LOVE, Evelyn King, RCA
 PARADISE THEATRE, Styx, AAM
 SHABE YOLKS, OVER Senser, Liberty 23

- 32
- 33

- PARADISE THEATRE, Styx, A&M
 SMARE YOUR LOVE, Kenny Rogers, Liberty
 FACE VALUE, Phill Collins, Atlantic
 DIMPLES, Richard Dimples Fields, Boardwalk
 REFLECTOR, Pablo Cruise, A&M
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 HAND PROMISES, Tom Petty and the Heartbreakers, Backstreel
 CRISTOPHER CROSS, Christopher Cross, Warner Bros
 MOYING PICTURES, Rush, Mercury
 STEP BY STEP, Eddie Rabbit, Elektra
 BLIZZARD OF OZZ, Ozzy Osbourne, Jet
- 34 35 36 37 38 39 49

- 41 33

- FANCY FREE, Oak Ridge Boys, MCA JUMPIN' JIVE, Joe Jackson, A&M SHOT OF LOVE, Bob Dyten, Columbia * HOY-HOY, Little Feet, Warner Bross BROTHERS OF THE ROAD, The Allman Brothers Band, Arists

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- HIGH N' DRY, Def Leppard, Mercury
- 77
- THERE'S NO GETTING OVER ME. Ronnie Milsap, RCA
 VOICES, Daryi Hail & John Ostes, RCA
 LIVE IN NEW ORLEANS. Maže Fosturing Frankie Severly, Capitol
 DITTY DEEDS DONE DIST CREAP, AC/OC, Affantic
 MAGIC MAN, Heib Alpert, A&M
 THE VISITOR, Mick Flestwood, RCA
 WITH YOU, Slacy Lattisaw, Cotillion
 MARAUDER, Bleckford, Aloc
 CARL CARLYON, Carl Carlton, 28th Century, Fox
 MODERN TIMES, Jefferson, Starabia, Gruet
- 61 62 63 64 65 68 67 68 69 70

- 73
- CARL LOW, EARL TOW, EARL CARRON, STATE OF THE STATE OF TH

 $US\,SOUL$

ENDLESS LOVE, Diana Ross & Lionel Richie, Motows

SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century

1 ENULESS LUCP, Diana Ross & Llonel Richle, Motown
2 SHE'S & BAD MAMA JAMA, Carl Carlino, 20th Century.
3 5 SUPER FREAK, Rick James, Gordy
4 JUST BE MY LADY, Larry Grahem, Warner Bros
5 5 LADY YOU BRING ME UP, Commodores, Motown
8 3 SQUARE BIZ, Teene Marie, Gordy
7 7 SLOW HAND, Pointer Sisters, Planet
8 13 WHEN SHE WAS MY GIRL, The Four Tope, Casablanca
9 CAN'T WE FALL IN LOVE AGAIN, Phyllis Hyman & Michael
Henderson, Arista
1 WE'RE IN THIS LOVE TOGETHER, All Jarregu, Warner Bros
1 FILD ON ANYTHING FOR YOU, Denroy Morgan, Beckett
1 FILD ON ANYTHING FOR YOU, Denroy Morgan, Beckett
1 ON THE BEAT, The B.B.&G: Band, Capitol
1 LOVE YOU MORE, Rene & Angela, Capitol
1 LOVE ON A TWO WAY STREET, Steey Lattlasew, Cottilion
1 SMEAT, Brick, Bang
1 DO IT NOW, The S.O.S. Band, Tabu
2 LOVE ALL THE HURT AWAY, Arethe Franklin And George Bener
Arists
2 BLILY, Residera Williams, ARCIGNINGS.

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- ENDLESS LOVE, Diana Ross And Lional Richie, Motown SLOW HAND, Pointer Sisters, Planet STOP DRAGGIN' MY HEART ARIOUND, Nicks/Petty, Modern URGERT, Foreigner, Allantic NO GETTIN' OVER ME, Ronnie Milasp, RCA OUEEN OF HEARTS, Julice Newton, Capital
- WHO'S CRYING NOW, Journey, Columbia LADY YOU BRING ME UP, Commodores, Motown

- ARTHUR'S THEME, Christopher Cross, Warner Bros STEP BY STEP, Eddie Rabbitt, Elektra JESSIE'S GRIRL, Rick Springfield, RCA "GREATEST AMERICAN HERO", Joey Scarbury, Elektra
- COOL LOVE, Pable Cruise, A&M HOLD ON TIGHT, ELO, Jet
- HOLD ON TIGHT, ELO, Jet
 THE BREAKUP SONG, Greg Kihn Band, Beserkley
 REALLY WANNA KNOW YOU, Gary Wright, Warner Bros
 FIRE AND ICE, Pat Benstar, Chrysalis
 THE BEACH BOYS MEDLEY, The Beach Boys, Capitel
 START ME UP, The Rolling Stones, Reiling Stones
 FEELS SO RIGHT, Allabama, R.C.A
 THAT OLD SONG, Ray Parker Jr & Raydio, Arista
 THE VOICE, The Moody Blues, Threshold
 FOR YOUR EYES ONLY, Sheens Easton, Liberty
 I COULD NEVER MISS YOU, Lout, Affs
 IN YOUR LETTER, REO Speedwagen, Epic
 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Colillion
 BREAKING AWAY, Eslance, Portrait
- 15 16 17 18 19 20 21 22 23 24 25 15 16 17 19 29 20 21 22 23

- 26 27 26

- 23 29 30 31 32 33 34 35 36
- 37
- 38 42 44

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 TEMPTED, Squazez, AAM
 SQUARE BIZ, Teens Marie, Gordy
 ALL HAVE'TO DO IS DREAM, Andy Glibb & Victoris Principal, RSO
 BURNIN FOR YOU, Blue Oyster Cellt. Columbia
 HEAVY METAL, Don Feider, Full Moon/Asylum
 THE SUN AIN'T GONNA SHINE ANYMORE, Nielsen/Pearson,
 Capitol
 THE THEM FROM HILL STREET BLUES, POSt/Carlton, Elektra
- Capitol
 THE THEME FROM HILL STREET BLUES, Post/Cariton, Elektra
- 57 63 58 69 58 34 60 35

- 53 THE THEME FROM HILL STREET BLUES, Post/Carlton, Elekt 51 LOVS ALL THE HURT AWAY, Franklin/Senson, Arists 41 ITS NOW OR NEVER, John Schneider, Scottl Bros 51 DON'T GIVE IT UP, Robble Patton, Adeletein TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger, Capitol E THE STROKE, Billy Squier, Capitol C THE STROKE, Billy Squier, Capitol ALLEN, Allania Rhythm Soction, Columbia 65 FALLING IN LOVE AGAIN, Michael Stanley Band, EMI-Americ 70 DEDICATED TO THE ONE I LOVE, Bernadette Peters, MCA 69 OUR LIPS ARE SEALED. The Go-Go's, I.R.S. 9 NICOLE, Point Blank, MCA 65 A HEART IN NEW YORK, AT Garriunkel, Columbia 7 JUST BE WI LADY, Larry Graham, Wanner Bros

- 39 JUST BE MY LADY, Larry Graham, Warner Bros
 SAY GOODBYE TO HOLLYWOOD, Billy Jost, Columbia
 1 YOU'RE MY GIRL, Franke & The Knockouts, Millennium
 SEVERLASTING LOVE, Rex Smith/Rachel Sweet, Colum
 To NOT FADE AWAY, Eric Hine, Montage
 SIN THE AIR TONIGHT, Phil Collins, Atlantic
 YOU DON'T KNOW ME, Mickey Gilley, Epic

- GONNA GET OVER YOU, France Joli, Prelude

- DANCIN' THE NIGHT AWAY, Vogue atlantic BUSTING OUT, Material with None Hendrys, ZE/Island ON THE BEAT B. B. G. Band, Cepitol GET ON UP AND DO IT AGAIN, Suzy O. RFC/Atlantic I'MIN LOVE/FY FOU WANT BY LOVIN; Evely King, RCA A LITTLE BIT OF JAZZ, Nick Straker, Prefutder CONNA CET OVER DOWN.
- PRIME CUTS/THE DOUBLE DANCE ALBUM, Various Artist
- AVAIVA

 8 WALK RIGHT NOW, The Jacksons, Epic

 9 GIVE IT TO ME BABY/SUPER FREAK, Rick James, Gordy

 16 ZULU, The Ouick, Perillion

 18 LET'S GO DANCIN', Sparque Westend

 18 FIRST TRUE LOVE AFFAIR, Jimmy Ross, RFC/Quality

 4 SQUARE BLI/TI MUST SE MAGIC, Teens Marie, Gordy/Motor

 11 SHAKE IT UP TONIGHT, Charyl Lynn, Columbia

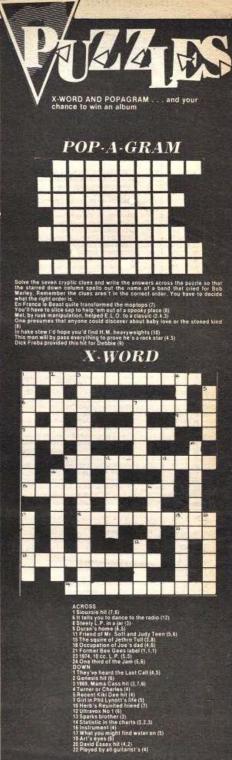
 15 YOU'RE MY MAGICIAN/YOUR LOVE, Lime, Prism

 20 CHANT, Spandau Ballet, Chrysalia

 31 DO YOU LOVE ME, Patti Austin, Gwest/Warner Bros

 12 I'LL DO ANTYHING FOR YOU, Denroy Morgan, Secket

 17 OUT COME THE FREAKS, Was (Was Not), Island



LAST WEEK'S SOLUTION TO X-WORD:

1 Wunderbar, 5 Ouchess, 7 Light My Fire, 11 Ratio, 12 Killimanjaro, 14 ELP, 15 Gap, 15 Andy, 20 Imagination, 21 Ego, 22 Kelly, 24 The Thin Wall, 25 Everett,

Right Now. 2 Night Clubbing, 3 Eat To The Beat, 4 Boys Keep Swinging, 3 Ind. 5 Comin Up. 5 Kinsch. 18 Loves You. 13 Landscape 17 Nick Lowe. 18 ITON TO LAST WEEK'S POPAGRAM (in order of puzzle) Bob Dylan. Strenge, Julian Cope. Lately, Eric Claston, Polecuts, Elvis, Presidy. 1 Beatles.

LAST WEEK'S WINNER: Neill Murray, 77 Leyburn Road, Edmonton, London N18 20H, IPS: Spot The Deliberate Mistake Time folks, Yes, the answers were printed with the clues last week. But This was a deliberate ploy TO MAKE THINGS EASIER! Normal Service will be resumed this week).

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, 40 Long Acre, London WC2 9JT.

29 23 SILLY, Deniece, Williams, ARC/Columbia

DISCO

- CHANT NO 1/FEEL THE CHANT, Spandau Ballet, Reformation 12 EVERYBODY SALSA SALSA RAPPSODY, Modern Romance,

- 12/n
 SHE'S A BAD MAMA JAMA, Carl Carlton, 28th Century-Fox 12/n
 HAPPY BIRTHDAY, Stevie Wonder, Motown 12/n
 WALKING INTO SUNSHINE, Central Line, Mercury 12/n
 AS THE TIME GOES BY/ARP, Funkapolitan, London 12/n
 I'M IN LOVE, Evelyn King, RCA 12/n
 LOVE ACTION/HARD TIMES, Neman League, Virgin 12/n
 SACK TO THE '988, Tight Fit, Jive 12/n
 YOU'LL NEVER KNOWI'M TOTALLY YOURS, HI-Gloss, Epic 12/n
 LOVE HAS COME AROUND, Depark Brot, Fakita 12/n
 LOVE HAS COME AROUND, Depark Brot, Fakita 12/n

- LOYE HAS COME AROUND, Donald Byrd, Elektra 12in LOYE HAS COME AROUND, Donald Byrd, Elektra 12in WALK RIGHT NOW, Jacksons, Epic 12in TURN IT ON, Level 42, Polydor 12in SHAKE IT UP TONIGHT, CHEVY Lynn, CBS 12in PUNTOWN USA/ALL THAT'S GOOD TO ME, Rafsel Cameron, Salsoul

- TRIA
 DANCING ON THE FLOOR, Third World, CBS 12in
 BO THIS IS ROMANCE, Linx, Chrysalis 12is
 LADY (YOU BRING ME UP), Commodores, Metown 12in
 ON THE BEAT, BBAO Band, Capitol 12in
 LIFT YOUR VOICE AND SAY, Love Unlimited Orchestra, Unlimited
- Gold 12In

 I LIKE YOUR LOVING, Richard 'Dimples' Fields, Epic

 EASY/WE'RE IN THIS LOVE TOGETHER, AI Jarrese, Warner Bros 12in
- 21 26

- EASY/WE'HE IN THIS LOVE TOGETHER, At Jarnew, Warner Bros 12m IN AND OUT OF LOVE, Imagination, R&B 13m IN AND OUT OF LOVE, Imagination, R&B 13m IN LOVE MUSIC, Enigma, Crooke 12m IN LOVE MUSIC, Enigma, Crooke 12m IN CONTROL OF LOVE MUSIC PROPERTY OF STATE AND AND ME/OON'T TELL WE TELL HER, Phyllia Hyman, Arista 13m GOING BACK TO MY ROOTS, Odysbey, RCA 12m

- GOING BACK TO MY ROOTS, Odyssey, RCA 12in
 OANCIN' THE RIGHT MAWY, Voggue, Mercury 12in
 REMEMBER ME AIN'Y NO MOUNTAIN HIGH ENOUGH
 SUITE/CRUISIN' THE STREETS, Seys Town Gang, Meby Dick LP
 RAINY NIGHT IN GEORGIA, Randy Crawford, Warmer Bros
 SOUARE SIZ, Teens Marie, Motows 12in
 DOIT ANY WAY YOU WANNA, Mike "T", US Golden Pyramid 12in
 DOUBLE DUTCH BUS, Frankin Smith, WMOT 12in
 FREAKY DANCIN/DON'T BE SO COOL/THE SOUND TABLE, Cameo,
 Casablencs 12tin pack
 ROCK ME DOWN TO RIO/RIDING ON A FANTASY, Rah Band, DJM
 17in

- 17In
 YOU GOTTHE FLOOR, Arthur Adams, US The Inculcation Band 12in
 ROOF GARDEN/CLOSER TO YOUR LOVE/TEACH ME
 TONIGHT/BREAKIN' AWAY, AI Jarreau, Warner Broal P
 INCH ST INCH, Strikara, US Prelude LP
 BETCHA' WOULDN'T HURT ME, Gulncy Jones, A&M 12in
 HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA 12in
 IF YOU WANT MY LOVIN', Evelyn King, RCA 12in
 ILOVE YOU YES ILOVE YOU, Eddy Grent, Braign 12in
 THERE'S A MASTER PLAN/DESTINATION MOTHERLAND/LAND OPRBUIT AND MONEY THE BURE NIGES BOX AWAS REVISED.

- 12 THER'S A MASTER PLAN/DESTINATION MOTHERLAND/LAND OF FRUIT AND MONEY/THE RIVER RIGER, Roy Ayers. Polydor LP
 13 LIVE A LIFE/REGGAE FEELING, BLEEK State, Entiting 12th
 15 S SUMMER GROOVE/(MOVING-ON), The Joneses, US Good 12th
 15 SUMMER GROOVE/(MOVING-ON), The Joneses, US Good 12th
 17 S SWEAT (TIL YOU GET WET), Briek, US Bang 12th
 18 MICE AND SOFT, Wish, US Perspective 12th/Excelliber 12th
 19 TOP OF MY LIST, Stephenie Mills, SUR Contury-Pox 12th
 19 TOP OF MY LIST, Stephenie Mills, SUR Contury-Pox 12th
 19 TOP OF MY LIST, SIGNO, Stetrax, Picksy 12th
 19 TOP OF MY LIST, SIGNO, Stetrax, Picksy 12th
 19 TOP OF MY LIST, SIGNO, Stetrax, Picksy 12th
 19 TOP OF MY LIST, SIGNO, Stetrax, Picksy 12th
 19 TOP OF MY LIST, SIGNO, STETRAX, Picksy 12th
 19 TOP OF MY LIST, SIGNO, STETRAX, PICKSY 12th
 19 TOP OF MY LIST, SIGNO, OF STETRAM STERNING, PICKSY 12th
 19 TOP OF MY LIST, SIGNO, STETRAX, SIGNO, CRIST 12th
 19 TOP OF MY LIST, SIGNO, STETRAX, SIGNO, CRIST 12th
 19 TOP OF MY LIST, SIGNO, STETRAM, SIGNO, CRIST 12th
 19 TOP OF MY LIST, SIGNO, SIGNO,

- 4 NO 1, K.L.D., Record Shack 120.

 55 98 SATURDAY NIGHT/CLEAN SWEEP, Bobby Broom, US Aristo GRP LP

 66 COLOMBIA (IN THE JUNGLE)/THE MUSIC MAN. M.S.O., Mainstro

- SUPER FREAK, PT 1/PT 1. Rick James, Molown
 BTILL IN THE GROOVE/A WOMAN NEEDS LOVE, Raydio, Arista 12in
 JINGO/DANCIN' A PRANCIN', Candido, Excaliber 12in
 SIGN OF THE TIMES/THE STEAMN' FEELIN', Rob James, US Tappan

- SUPREMES MEDLEY, Supremes, Tamia Motown 12in ANOTHER ONE SITES THE DUST, General Saint & Clint Eastwo ANOTHER ONE BITES THE DUST, General Saint & Clint Esstwood, Greensleeves 12in

 VICTIM OF THE PLANETS/DIPPERS DELIGHT, dig Dipper, Epic 12in

 MULE (CHANT NO 2)/400 FC Beggar & Co., RCA 12in

 MULE (CHANT NO 2)/400 FC Beggar & Co., RCA 12in

 LOYE, Donald Byrd, Elektr. *P

 TIME TO THINK, Rockle ** Johns, US ABM LP

 FEELINGS — EXPRESS... NIS, Lonnia Youngblood, WEA LP

 TOWN GAIN, MOD VICTOR 12in

 TOWN GAIN, MOD VICTOR 12in

 THE REAL THING, Biochers Johnson, AEM 12in

 SHE'S GOT PAPERS ON ME, Richard ** Dimples* Fields, US Boardwalk LP

- LP SUPAFRICO/VERSION, Bunny Mack, RCA 12in white label WE GOT THE FUNK, H-Tension, EMI12in STARLETTE/MISTAKES/I'LL CUT YOU LOOSE, 886Q Band, US
- 84 85 90
- GOING BACK TO MY ROOTS/SAUSALITO, Fania All Stars, US Fania
- SWEET DELIGHT, Woods Empire. US Tabu 12in GET ON UP DO IT AGAIN, Sury Q, Canadian JC 12in EVERYBODY'S BROKE/MAGIC NUMBER, Harbie H

10 76 DO YOU LOVE ME?/SOLERO, Patti Austin, Qwest 12in

INDEPENDENT

- ONE IN TEN, UB48, DEP International INCONVENIENCE, Au Pairs, Human ALL-OUT ATTACK (EP), Biltz, No Future ONE LAW FOR THEM, 4-Skins, Clockwork RELEASE THE BATS/6LAST OFF, Bilthday Party, 4AD PAPA'S GOT A BRAND NEW FIG BAD, PIG BB, Y IDON'T WANT TO LIVE WITH MONKEYE HIGSONS, Romans in

- DITAIN
 NEW LIFE, Depeche Mode, Mute
 PUPPETS OF WAR (EF), Chron Gen, Fresh
 KITCHEN PERSON, Associates, Situation
 ANOTHER ONE BITES THE DUST, General Saint/Clint Eastwo ANOTHER ONE BITES THE DUST, General Seint/ Greensleeves MOTORHEAD, Hawkwind, Flicknife THE RESURRICTION (EP), Vice Squed, Riot City NERO, Theatre Of Hate, Burning Rome CEREMONY, New Order, Factory FOUR SORE POINTS (EP), Anti-Pasti, Rondelet

- FOUR SORE POINTS (EP), Anti-Past, Rendelet
 SMILES AND LAUGHTER, Modern English, tAD
 LETTHEM FREE (EP), Anti-Past, Rondelet
 MATTRESS OF WIRE, Actec Camers, Postcard
 KINGS CROSS, Charge, Tast Pressing
 (COVER PLUS) WE'RE ALL GROWN UP, Hazel O'Connor, Albien
 NEU SMELL (EP), Flux O'Pink Indians, Crass
 DOGS OF WAR, Exploited, Secret
 LOVE WILL TEAR US APART, Joy Division, Factory
 ARW LIFE Exploited, Secret

- LOVE WILL TEAR US APART, Joy Division, Factory
 ARMY LIFE, Exploited, Secret
 WHITE MICE/XRAY WINTS CLIVE, Modeltes, Human
 FEEDING OF THE 5.002 (SECOND SITTING), Crass, Crass
 TOO DRUNK TO ———, Dead Kennadys, Cherry Red
 LAST ROCKERS, Vice Squed, Riot City
 DREAMING OF ME, Depoche Mode, Mule
 EXPLOITED BARMY ARMY, Exploited, Secret
 NAGASAKI NIGHTMARE, Crass, Crass
 REALITY ASYLUM, Crass, Crass
 REALITY ASYLUM, Crass, Crass
 GRASS/TRADE UNIONS, ROBER
 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girts.
 Crass

- Crass
 TRANSMISSION, Joy Division, Factory
 A TRIBUTE TO THE PUNKS OF 7s, Friendly Hopefuls, Abstract
 DECONTROL (EP), Discharge, Clay
 BELA LUGOR'S DEAD, Sauhuar, Smell Wonder
 TAKE IT ALL AWAY, Girlschool, City

- 41 41 AUDIO VIDEO, News, KA
 42 SHE'S IN LOVE WITH A MONSTER MAN, Revillos, Superville
 43 39 X HOURS, Chels, Graduate
 44 39 CALIFORNIA UBER ALLES, Dead Kennedys, Fast
 45 32 ENDS WITH THE SEA, G. Lewis & B. C. Gilbert, 4AD
 46 17 TELL ME EASTER! SO NA FRIDAY (REMIX), Associates, Situation
 47 36 FREEMANS, Chelses, Step Forward
 48 APE MAN, Exzoched, Test Pressing
 49 37 FIGHT BACK (EP), Discharge, City
 50 36 ATMOSPHERE, Joy Division, Factory

ALBUMS

- PRESENT ARMS, UB40, DEP International RED MECCA, Cabaret Voltaire, Rough Trade THE LAST CALL, Anti-Pasti, Rondelet
- PENIS ENVY, Crass, Crass
 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human
- SIGNING OFF, UB46, Gradu
- ANTHEM, Toyah, Safari

- 11 4 14 8 10 9 15

- ANTHEM, Toyah, Salesi
 STATIONS OF THE CRASS, Crass, Crass
 PRAYERS OF IRE, Birthday Party, 4AD
 PUNNS NOT DEAD, Exploited, Secret
 IN THE FLAT FIELD, Bullhous, AAD
 THE ONLY FUN IN TOWN, Josef K, Postcard
 CLOSER, Joy Division, Factory
 OOCUMENT AND EYEWTINESS, Wire, Rough Trade
 UNKNOWN PLEASURES, 190 Division, Factory
 TOYAH! TOYAH!, Toyah, Safari
 7 SARLY YEARS— TI, F. Fill, Step Forumed
 MESH AND LACE, Modern English, 4AD
 DIRK WEARS WHITE SOX, Adam & The Ants, Do It
 BLACK SOUNDS OF PREEDOM. Black Univers, Greensleeves
 DRAMA OF EXILE, Nice, AUM
 RESH FRUIT FOR NOTTING VEGETABLES, Dead Kennedys.
 Cherry Red

- ACTION BATTLEFIELD, New Age Steppers, Statish
 T. REX IN CONCERT, Marc Bolan, Marc
 INFLAMMASIC MATERIAL STIFF LITTLEFIELD, New INFLISHMASIC
 UBBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
 TO EACH... A Certain Ratio, Factory
 HOPELESSLY IN LOVE, Carroll Thompson. Carlb Gems

Songwords

HEAVEN 17 Play to win

WORDS AND MUSIC BY MARSH/WARE/GREGORY

eny, crubland. Theatre, Dockland
Empty house, no audience
Smiles of fortune, no man master
Play to win and break the bank
Play to win and break the bank
Turn professional, know your job
Be up to every frick
Make a breakthrough, strain your eyes
Have no secrets, hear no lies
Play to win

improve your life nobtainable? health, a giant refreshed , get tough, lo-lo! to win the action to the word a every minute count hin cunning, sec the cards on the heels of chance

c1981 Dinsong Ltd/Sound Diagrams



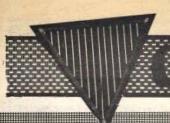
One needs a great deal more than this Make-up master plan Tension mars the prettiest face

DL NAME: Mary Sandeman.
ATE OF BIRTH: 18.1.6.
ATE OF BIRTH: 18.1.6

Profile



Aneka



ROCK 'N' ROLL

- 2 MANHATTAN MELODIAMA, Shakin' Stevens and Sunsets, M.
- MANHATTAN MELODIAMA, Shakin' Stovens and Suns HEART ATTACK, Deltas, Nervous ROCKIN' REDWING, Sammy Masters, Reviral IS A BUJESIND BLUE IN EPI, Shakin' Stovens, No-Dis GOD BLESS ROCK 'N ROLL, Bill Haley, Sonet HARBOUR LIGHTS, END Presiley, RCA RANY BLUE, Chee Missell, Chee Missell, Chee Missell, Chee

- BABY BLUE, Gene Vincent, Capitol TRUE LOVE WAYS, Buddy Holly, MCA
- 10 SOUTH'S GONNA RIDE AGAIN, Jesse James, Kent JACK THE RIPPER, Screamin' Lord Sutch, Ace

PICK TO CLICK: LET'S PUT OUR HEARTS TOGETHER, Don Everly, Polyde

- 1 SHAKIN' STEVENS AND SUNSETS, Mint
 2 SHAKIN' STEVENS AND SUNSETS, Mint
 3 CLIFF SINGS, Cliff Richard, Columbia
 1 MANHATTAN MELODRAMA, Shakin' Stevens and Sunsets, Mint
 6 ROCKABILLY IN PARIS, Crary Cavern, Big Beel
 5 MODERN ROCKABILLY, Various; Ace
 1 SOLID GOLD, Jackie Wilson, Brunswick
 1 LOVE SOMOS, Buddy Rolly, MCA
 4 ROCK'N' ROLL ALL PLAYOURS, Freddle Bell & The Bell Boys, Wing
 9,01MG ST ADAY WITH THE BLUES. Skeets McDoneld, Capitol
 9,01MG ST ADAY WITH THE BLUES. Skeets McDoneld, Capitol
- GOING STEADY WITH THE BLUES, Sheets McDoneld, Capitol
 LIGHT UP THE DYNAMITE, Shakin' Stevens and Oucks Deluxe etc.,

PICK TO CLICK: ROLLIN', Sonsy Curtis, Electric

led by: ROLLERCOASTER RECORDS, PO Box 18F, Cheesing

READER 'S CHART

- 1 AIN'T NO PUN WAITING ROUND TO BE A WILLIONAIRE, AC/DC (1676) 2 BLACK BETTY, Ram Jam Band (1878) -3 DOWN DOWN, Status Guo (1776) 5 STREET FEORTHING GANG, SKON (1580) 5 WILLIE AND THE HAND JIVE, Johnny Otle (1956)

- S OM MY MY, Ringo Starr (1973)
 7 SKWEZZE ME PLEEZE ME, Sinde (1973)
 8 PRIMITIVE LOVE, Saci Quadre (1973)
 4 ANGEL FACE, GRICHE Band (1974)
 18 ROCKIN' ME BABY, Steve Miler Band (1978)

YAWNI Chart suggested by Stellen Decker of Frankfurt, West Germany, and a ES record token goes to him. Send your chart suggestions to: "Reader's Chart', RECORD MIRROR, 40 Long Acre. London, WC 2. (Postcards only please).

REGGAE

- SUMMERTIME BLUES, investigators, Inner City STEALING LOVE, Carlene Davis, Croole LOVE ME TONIGHT, Trevor Walters, 1sal PHONE LINE, Mystic Harmony, 25 Music SWEET FEELING, Bisch Stone, Jah Lion FIRST ON SUNDAY, Juried Deligardo, Love Linch FATTY BUM BUM, Ranking Dread, Greensleeves SWEET REGOAC MUSIC, Papa Face, Feshion ENTERTAINMENT, Tristen Palmer, Greensleeves 11°S TRUE, Donne Rudes, Frantic RISE & SHINE, Bunny Walter, Philharmonic ALL RATION MUST BOW, Rankin Bevon, Drack Beat TOGETHER AGAIN, Stairlight, Star Track RAT A CUT BOTTLE, Lion Youth, Virgo
- WAITING FOR YOUR LOVE, Sister Heather & Papa Honey, Black

- WAITING FOR TOUR LUVE, Sister reaction a rape noney, sisck NEVER NIEW LOVE LIKE THIS SEFORE, Samentha Rose, Nature DAVDREAMING, Alton Lills, Smokey

 I NEED A WOMAN, Hugh Griffiths. Art & Craft.
 RIGHT TIME OF THE NIGHT, Danny Ray & Shirley James. Black Ja

$HEAVY\,METAL$

- PLAY IT AGAIN, Atomic Roosby, 12" 45, Polydor
 I'LL GIVE YOU LOVE, Wild Horses, 45, KMI
 DEEP IN THE CITY, Spliff from "Spliff Radio Show" LP, CBS
 DESERT PLAINS, Judso Priest, from "Point of Entry" LP, CBS
 REGUIEM, Fortress, from "Heads in The TIP LP, WEA
 BRIGHT LIGHT, Silverhead, from '15 And Savaged' LP, Purple
 OFORTUNA, Escalibur 12" 45, Domo
 INDIAN OREAM, Strife, from "Ruch" LP, CBS
 STANDING IN THE RAIN, The James Band from "Bang" LP, Atoo
 REAL MAN, Todd Rundgren from "Initiation" LP, Beaksville
 DON'T LOOK BACK, Boston, "E" 45, Epic
 SLEGGE HAMMER, Bachman Turner Overdrive, 45, Mercury
 BORR TO GO, Hawkwind, from "Space Rillian" LP, UA
 DARK LADY, Soorplose from "In Trance" LP, RCA
 NAPOLEON BONA, Sudgle, From "Bandoller" LP, MCA
 GETTIN' KINDA COCKY, Black Ode Afransas, US Import, WEA
 MAD JACK, Baker Gurylitz Army, from '8, G.A." LP, Vertigo

- MAD JACK, Baker Gurvitz Army, from "B.G.A." LP, Vertigo LIAR, Queen, 45, EMI
- DEVIL'S EYE, E.F. Band, 45, Bullet Damo KEEP ON LOVING YOU, Reo Speedwagon, 45, Epic

plied by: THE TYNESIDER Rock Tuesday (formerly Stirling House), rell Road, Gateshead, Tel: 781:11*

VIDEO

- ee, CIC
- Grease, CIC
 Abbs Volume II, Intervision
 Gary Numan: The Touring Principle '75, Warner Bros.
 Pink Floyd Lies At Pompall, Spectrum
 The Sound of Music, Napnelle Video
 Blonde: Eel To The Beat Brent Walker
 Can't Stop The Music, EH
 Black Sabbath, VCL

- (17) (-) (-) (6) A Strange Case of Alice Cooper in Concert, Magnetic Video Breaking Glass, VCL Saturday Night Fever, Magnetic Video
- (-)
- (11) (19) (10) (18) (14) (9) (13)
- Saturday Night Foers, Magnetic Video
 Molorhaud, Spectrum
 King Creoles, Magnetic Video
 Woodstock, Warner Bres
 Stamping Ground (Plak Floyd/Various Artists), Intervis
 Evis in Hawsii, Mountais Video
 Iron Maiden, EMI
 The Rose, Magnetic Video
 To Russia With Ellon, PRT
 Abba Volume, Lintarvisian

FUTURIST/DANCE

- ALBERT SPEER/THE BUNKER (WIII The Act Become Real Toe?), Bollock Bros. 12", McDonald/Lydun SIMON SAYS, 1918 Fruitgum Company (from the EP 'Bubblegum
- SIMON SAYS, 1916 Fruitigum Company (from the EP 'Bubblequm Sigglies'), PRI Sigglies', PRI SIGNES, SAY, SIGNES, SIGNES,

- RISSING AT KAREBA/CAM I MAYE MY SUITCASE BACK PLEASE, Kernin Vialakin, 12°, Ealing MOTOWN MIX, MOTOWN MIX, MOTOWN MIX, MOTOWN MIX, MOTOWN MIX, P., White Label Phonogram DOMINO DANCE (from the LP'Legic System'), Logic, EMI-Japan PLAY TO WIN, Heaven 17, 12°, Vivgin TELEVISION AND KOMMISSAR THE WIRTSCHAFTSWUNDER, ZICK Zack, J*, German Import

ed by: DAVE ARCHER, KAREBA (formerly Studio 21), 63 Conduit Street, London W1 (Wad & Sat only).

CHARTFILE



Mumber one "love" has been of the secret, hot, young and even puppy variety, but never has it been tainted — until now.

But Soft Cell's innovative interpretation of Ed Cobb's hitherto unrecognised classic places "fainted Love" top of the stack this week. For Soft Cell, its success comes after the comparitive failured weems of Soft Cell, its success comes after the comparitive failured weems of the success comes after the comparitive failured weems of the success comes after the comparitive failured weems of the success comes after the comparitive failured weems of the success comes after the comparitive failured weems of the success of the su

ACII year furules of pronzed Britons return from continental resorts and bombard record shops with mumbled requests for European disco dross. The desire for a permanent reminder of dancing the night eway in strange places with even stranger names has thrown up a succession of hits. Amongst the artists to benefit from this phenomenon are Patrick Hernandez and Sylvis Vreithammer.

Last year Ottawan's 'DISCO', a spring release, refused to sell until the holiday season was well under way whereupon it soared not to the charts eventually selling 600,000 copies in reaching No 2. Ottawan have done it again. 'Hands up (Give Me Your Heart) 'Innally made the charts three weeks ago having lain dormant since its release on April 3. It's the third hit br the French-based Guudalcupiane and poses a real intent to the Top 10.

Ottawan consolidate their success, rival versions. Resoluted Stirdie Song). The Top and sell record of the rest of Europe for another soarch of the shops and sellaroson. Number One in Spain, is already in the shops and sellaroson. Number One in Spain, is already in the shops and sellaroson of the rest of Europe for too long: if we're lucky they'll cancel each other out and miss the charts completely — but prepare yourselves for the worst. 'No Gettin Over Me' is the 18th country Number One of Rennie Milsap's 13-year recording career. Handliy placed just outside the Top Five of Billboard's pop chart. It's the biggest crossover hit yet for the blind singse who lists Mezart and Bach as his favourite composers. ALAN JONES.

YESTERYEAR

- ASHES TO ASHES, David
- ASHES TO ASHES, David Bowle, and David Bowle, and TO 5. Sheene Easton WINNER TAKES IT ALL, Abbe FEELS LIKE I'M IN LOVG. Kelly Marie TOM HARK, Piranhas Die TOU DIE, Gara Roosa Die TOU DIE, Gary Haman OUPS UPSIDE TOUR NEAD, Gap Band Suntahine OF YOUR SMILE, Mine Berry

- DANCING QUEEN, Abbs
 LET 'EM N, Wings
 TO DANE MAYETO QO,
 TO DANE MAYETO QO,
 TO DANE MAYETO QO,
 TO DANE MAYETO QO
 TO TO BREAKING MY
 HEATT, CIBLO ADDO AND MAY
 TO SHOULD BE ADNOMA,
 THE KILLING OF GEORGIE,
 Rod Shewart
 IS BASS, The Styllatics
 LUCHY OF EXPERIENCE;
 LUCHY OF EXPERIENCE;
 Zamity
- DOING DE SALE.

 Zamiir

 3 WHAT I'VE GOT IN MIND.

 Billio Jo Spears

 10 YOU'LL NEVER FIND ANOTHER
 LOVE LIKE MINE, Lou Rawis
- TEN YEARS AGO

 - 1 W STILL WAITING, Diana Ross
 2 HEY GIRL DON'T BOTHER ME,
 The Tam
 3 WHAT ARE YOU DOING
 3 WHAT ARE HOUNG SONG OF
 LOVE, The New Seakers
 5 LET YOUR WEAR BE YEAR,
 5 DID YOU EVER. 7, Nancy
 Singers and Lee Hazeway
 1 SOLDIER BLUE, Buffy St Marie
 8 NATHAN JONES, The Supremes
 10 ITS TOO LATE, Carole King
 11 ITS TOO LATE, Carole King

FIFTEEN YEARS AGO (September 10, 1966)

- Faces GOD ONLY KNOWS, The Beach Boys
 THEY'RE COMING TO TAKE ME
 AWAY HA-HAAI, Napoleon XIV
 TOO SOON TO KNOW, Rey
- O'Discon

 O'DISTANT DRUMB, Jim Revee

 1 LOVERS OF THE WORLD

 UNITE, Devide and Jonesteen

 MARA, Dave Berry

 WITH & GIRL LIKE YOU, The

 TOTAL Lee Dorsey

 MINE, Lee Dorsey

- 1 JOHNNY REMEMBER ME.
- John Leyton YOU DON'T KNOW, Helen Shapiro REACH FOR THE STARS/ CLIMB EVERY MOUNTAIN,
- CLIMB EVERY MODELIAM,
 Shiley Bassey
 4 ROBEO, Petula Clark
 5 WELL IASK YOU. Eden Kane
 6 HALFWAY TO PARADISE, Billy
 7 A GIRL LIKE YOU, CHIT Richard
 4 AIN'T GONRA WASH FOR A
 WEEK, The Brook Brothers
 10 CUPPU, Sam Cooke
 10 Time, Craig Douglas

- TWENTY FIVE YEARS AGO
 (September 8, 1956)

 1 WHATEVER WILL BE WILL BE,
 Dorin Day
 2 WHY DO FOOLS FALL IN LOVE,
 Frankin Lymon and The
- Frankis Lymon and The
 Tensages Vour ARMS,
 LAY DOWN YOUR ARMS,
 RCCKIN THROUGH THE RYE.
 BI Haley
 A TWEST OLD FASHIONED
 GUIL, Issues Beaut
 GUIL, Issu
- Domino 10 HEARTBREAK HOTEL, Elvis

Ode to Greta

'HIS is the tale of Greta Snipe Who was told by many, "Up your

cause her comments were so

sarcastic Caused by lack of knicker elastic. As sarcasm is laid on thick, I feel that Greta must be sick, she has to do is go the nuthouse, they will know at the only cure is brains or the guttersnipe that crawis in

drains.

A year or two in a cell that's padded With perhaps a few books added May help her iQ rise to one. This would be good instead of none. And maybe then she wilf use wit instead of all this senseless s—And that's the tale of Great Snipe. Who spends her time inventing tripe. So sharpen your claws, you've met your match.

your match.

Colin Smith, Birmingham
PS I know where you think my pen should be rammed Quote, publish and be damned.

Scratch

COOOH, you've done it now. Who is this Greta Snipe? I challenge her to an eye-scratching contest. Anyone who calls the wonderful, suave, sophisticated, debonair, seductive, magnificent Mr ian Gillan a SCARECROW deserves to have all her important little places cut off school.

slowly.

Mandy, the lan Gillan thigh fetishist and the only headbanger in Shoreditch.

Cow

WHAT a silly cow little cow Greta Snipe of News Beat is! Her silly, quite pathetic remarks about people in the pop business however scathing are never based entirely on the truth. I suggest this poison pen individual does either one of the individual does either one of the following: pay a very overdue visit to her nearest psychiatrist or better still disappear to a desert island where she can scribble poison in the sand to her heart's content (if she's got one) and bother no one but the seaguils.

Andrew, East Croydon. dividual does either one of the

Is that the best insults you can hurl at our mistress of malevolence you pathetic toad?

Chop

I WOULD like to say that I think that Sunie is an extremely beautiful ung woman. Or am I suffering

damage? Michael Read, The Phantom of Cardiff

I think decapitation is the only

Slag

I'D LIKE to get that prat Sunie-prunie up against a Thin Wall in Vienna and shot. How dare she slag off the best band in the entire iverse - Ultravox of course calling them pretentious, then not even bothering to give anyone any idea of how their new single sounds

Tartlett Erogenous AKA La Celeb. And what's the bad news?

Monster

I HOPE the organisers of the "Monsters Of Rock" Festival take note of this letter as I'm sure it is the sentiments of a good few thousand people, For months I was looking forward to this event and took two days off work as I had to leave home on Friday afternoon for what I was expecting to be the greatest musical event of my ifie. It was a shambles. The sound was worse than Black Sabbath's "Live At Last" at low volume with a fluff covered stylus. Blue Oyster Cult had the chance to show everyone what a great band they are but the PA made them sound terrible. If there made them sound terrible. If there are plans for a similar show next year then I would urge the promoters to ask the Knebworth crew to give them a few tips on how to go about it.

Mailman

Dean Phillip, Edinburgh PS. Thanks to Angus and Guy Fawkes for making it slightly

Winge, winge winge. You pay your money to sit in a field, join the awesome queues for the bog, booze and grub, fight to find a spot of terra firma that's not inhabitated by acne pitted visages and find that you're three miles away from these specks on the horizon that everybody's going bananas over. Did you really expect to hear the thing as well?

UR Slick

YOU HAVE just asked for views on RM and so I felt, I must write in on the subject of your excellent 'Movies' section. Ever since the start of this column it has always been interesting and of the highest quality. Jo Dietrich is doing a great job for RM and is appreciated by all us film goers out here. Nick Brett, Old Town Swindon, Wilts.

Wilts.
PS The rest of the mag ain't so bad, either!

You can't beat a good grovel, can

Too late

WHAT THE hell do I have to do to get my incredibly important opinions included amongst the ranks of the superior, intellectually stimulating contents of your page? I am not a prejudiced foreigner or a Numan freak, so just as a matter of change, please included this letter.

Janine Booth, Paterborough,
Cambs.

Grovelling toads were last year's thing.

Body

HAVING watched 'Toyah At The Rainbow' on BBC 1 I was disgusted Rainbow' on BBC 11 was disgusted to see how the quality of her live performance seems to have deteriorated since her rise to success. The visual performance kept its excellent style, but the music sounded contrived and lacking in body. Some of the atmosphere may have been lost in the recording — compare this soundtrack to the live album 'Toyah! Toyah! Toyah! Toyah! Toyah! Toyah! Why does she have to turn to large venues? They inhibit her potential on stage. Please Toyah, come back to the smaller venues and keep your good live reputation.

Rick The Brick, Farnham, Surrey, What do you expect if you go to see lisping short arses?

Ho ho ho

I WOULDN'T say Dexy's Midnight Runners were bad but the staff at one venue were forming a picket line when they arrived. I'll bet you that when Kevin Rowland was a that when Kevin Rowland was a baby, he was so ugly, his mother used to blindfold herself before feeding him. I bet you that when Kevin Rowland was a little kid, he was so yellow, that he used to carry a bag of sand around with him to give other kids to kick in his face. Michael Read, The Phantom Of Cardiff.

I wouldn't say this letter was boring but the editor gave it to us instead of the usual 400 Valium.

Wrong again

LISTENING to Simon Bates, (So you're the one - Mailman), I heard a magnificent record, sandwiched between two others of the old 10cc — so I rushed and ordered it. A few days later, reading RM. I discovered the Sunie review which crushed the record to the ground. Crumbs I thought, I've ordered the wrong record, Batesy's got his groups in a twist. Soon the record arrived and I nervously placed it on the turntable; I apologise to Simon Bates for thinking he d made a mistake. But as for Sunier, how can she condemn 'Under Your Thumb'? It's a masterpiece of modern music, great lyrics and brilliantly constructed. I vote you put Sunie out to pasture, bring back Mike Nicholis, Robin Smith and Mike Gardner — please, please, I just so I rushed and ordered it. A

can't stand it any longer. Carolanne Stonefield, Horsham.

ousex

Bring back Smith, Nicholls and
Gardner III You must be joking. We
couldn't afford to renew the
batteries in their hearing aids for a

Demented

NOW COME come Sunie, I'm not one to write the proverbial bitchy letter (I bet the next word is "but" - Mailman) but (told yerf - Mailman) but (told yerf - Mailman) your "reviews" are becoming a bit too much. If you stopped acting like the demented cow your picture shows you to be (Now now Mailman) and listened to the music a bit you might just scrape past the usual 'Record Mirror' standard. (God forbid she should stoop that low - Mailman). I mean look at your Genesis review — Instead of reviewing the record (which is incidentily very good) you babble on about your meagre opinion of the word "funk". As for "crawling" on the bandwagon — who's filled in Paula Yates title spot recentily? Lioyd, Plymouth, Devon — Hell hath no fury than a woman scorned ... unless it's a woman not scored (Part Two), But you'll have to support better causes than the arthritic Godley and Creme and the geriatric Genesis to get her riled.

Applaudius

WHAT a brave gesture it is of lan Dury to record his latest single, 'Spasticus Autisticus'. Not only is it musically superb, but the sentiments expressed are line ones indeed, and this is the only way to get through to those people, who prefer not to take any notice of the members of the handloapped community. Perhaps now people will not shy away and realise what a mistake they've been making.

Paul Tree, Munich, Germany.
Fine sentiments indeed.



Greta Snipe's evil mind shows what it thinks of lan Gillan.



THE ROLLING STONES TATTOO YOU

NEW ALBUM AND CASSETTE
OUT NOW
INCLUDES THE SINGLE 'START ME UP'

