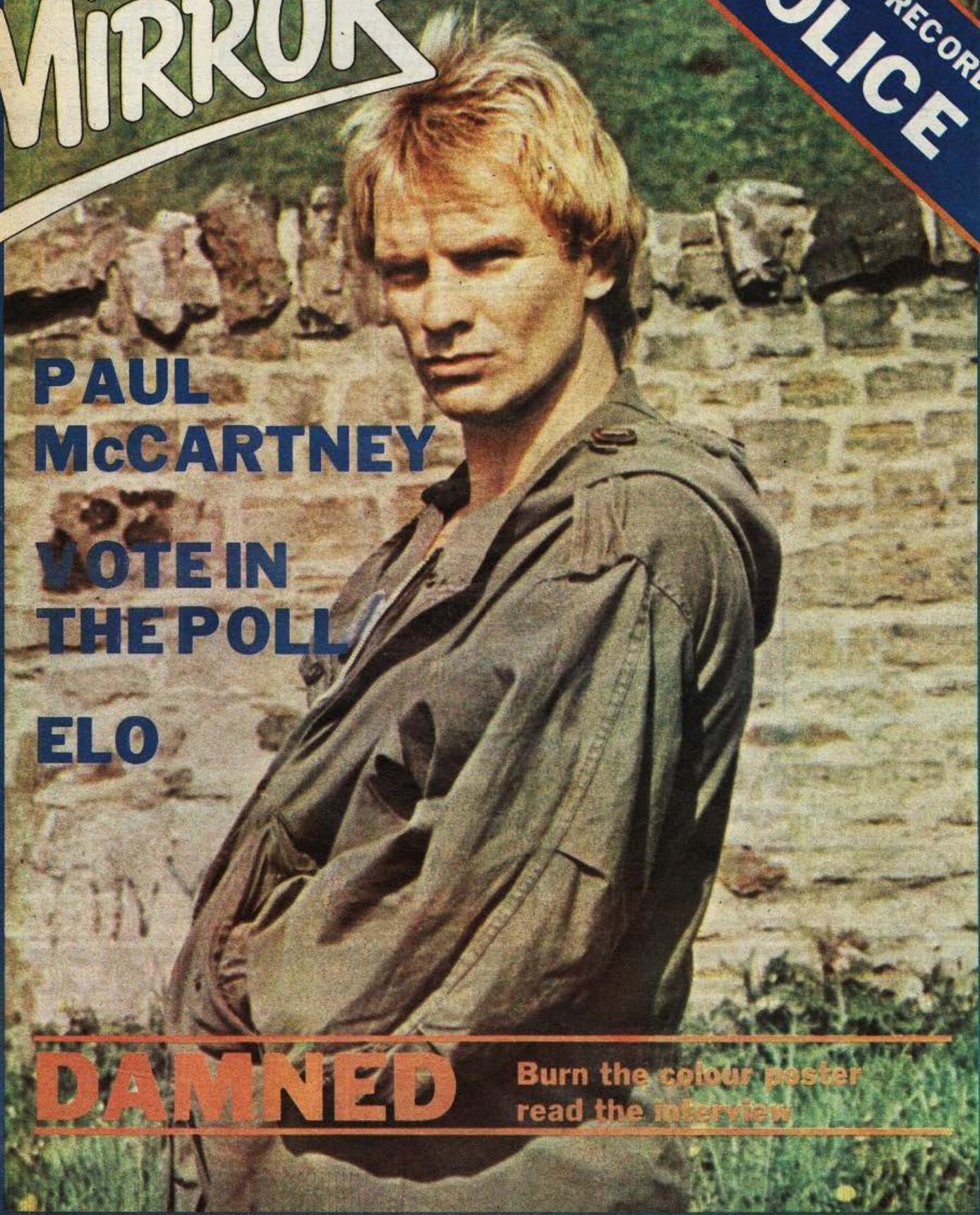


RECORD MIRROR

FOR THE RECORD
POLICE



**PAUL
McCARTNEY**

**VOTE IN
THE POLL**

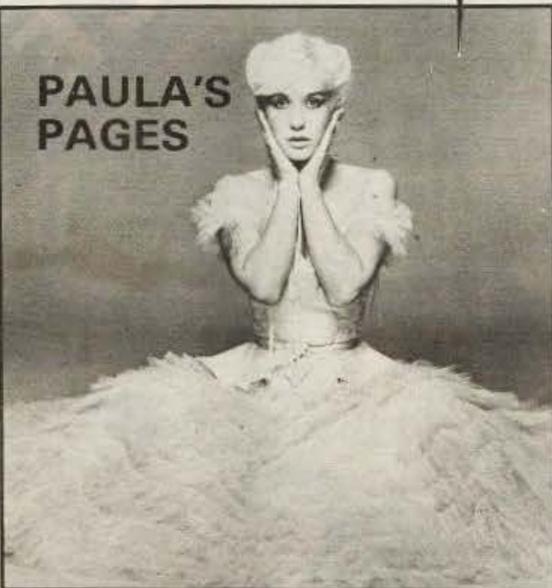
ELO

DAMNED

Burn the colour poster
read the interview

SHE'S BACK

The Natural Blonde.



PAULA'S PAGES

I'M SURE that the last few weeks have seemed empty and sad without my weekly missives.

Thursday morning must have been dreadful without my photo to cut out and feed to the dog?

I have just had two glorious weeks of sun, sin and sand or whatever the travel company promised. Although I didn't see one Latin temptress with a pineapple on her head apart from me. I was so upset as I'd practised daily balancing a couple of small bananas over each ear.

Mexico is a land filled with exciting things to see, like the mural in the airport by Juan O'Riley (it's

true) and the divers who fling themselves off a cliff 136 feet high (like Elvis' film). Still, enough of my hols. Needless to say I am a glorious mahogany colour and I haven't a single white line.

THIS WEEK has seen many traumas for ex-Rod Stewart assistant, Tony Toon, who went around to John Reid's house, in what is now an ex-company car, and promptly fell out of the front seat at the feet of a policeman. Then he had to suffer the terrible indignity of being breathalysed. Apart from perhaps working on 'Surgical Truss Weekly', how many more experiences can this man endure I ask myself.

ANNIE LENNOX of the Tourists is joining old style comedian Charlie Chester as a judge at the pub pianist of the year contest, which is being held at the Cauliflower in Ilford. The winner will receive a silver cauliflower, which should look nice in the toilet plus £250 and with any luck a kiss from the voluptuous Miss Lennox.

DARTS ARE currently touring Sweden, at least it makes a change from pushing the bus around Clapham, which is where I usually see them exercising their thighs. Anyway, it's obviously extremely boring in Sweden, what with whisky at 40 quid a bottle and the highest suicide rate in Europe. So, the band has been contenting themselves in a traditional manner by flooding hotel corridors and wandering around with soaking wet clothes (rather like a Mamikin cigar advert). Finally, as the water began to seep through the floors, drenching the hotel manager, a cousin of the Swedish chef on the Muppets show, he came charging upstairs shouting "Ubblydoobly do", roughly translated means, get out of my hotel you English peeps. Sad to say, the hotel was only 50 miles south of the North Pole and within an hour of searching for a new hotel, one and all found their clothes stiff as boards.

COLD WIND over Clapham is about to take a huge change in direction, mainly due to the fact I can't remember where I left off. But I'm sure it was thrilling and I don't recall killing anyone off, so here we go again. Fergal O'Niffy, who has taken to wearing a kimono over the top of his cloak since he returned from his trip to Japan, is once again trying to entice Clarissa to inspect the lining of his kimono. While all this seduction is going on, poor Roberto is creaking around trying to find out who planted the 12 inch disco single in Clarissa's bed he discovered while sniffing her Janet Reger nightie in a fit of passion, Clarissa, in the meantime, is consoling Juan Martyn, who is recovering from the tragic shock of his new false teeth falling out into an apple his girlfriend gave him (he has to do something till Clarissa falls for him). So, at least you know what's been going on in the hacienda on the Common over the last two weeks.

WILD HORSES' gig at the Electric Ballroom ripped along, despite the surroundings. (One's bum always gets stuck to those plastic sofas). I was surprised there wasn't a special section for the Wild Horses assistants who put talcum powder in their trousers so they don't remove their wobbles on that Lycra stuff.

Joining the band on stage was the incredibly handsome Phil Lynott, ex-UFO, Mike Schenker and co-producer Trevor Rabin for a delightful rendition of da Lizzies 'Are You Ready' and an imaginative selection of blues standards. I was also reliably informed that there were several members of Manchester United football team present, who had just whacked Tottenham Hotspur 2-1. God, this is turning into the Record Mirror world of sport.

MY SUN newspaper quaked in my hand as I spotted the shot of the linguistic miss Britt Ekland sporting a yard of tartan (Stewart tartan no less, it's the foudest) and absolutely nothing else. Why she was doing this in weather like this is apparently in order to publicise her single 'Do It To Me Again'. Photographers' studios being so frightfully chilly she's going to get hypothermia and ruin her voice.

THIS WEEK one of the great dates of any Led Zeppelin fan's diary was held the Melody Maker awards for Led Zeppelin, whoops I mean music. The wonderfully agile Miss Kate Bush was there, wearing the same dress as me. We avoided each other studiously, meeting briefly behind available pillars to discuss her plans for her acceptance speech which was ruined by an Irish wag shouting "That's what you said last year" in the middle. Kate won best Female Singer, in case you were pondering. The Boomtown Rats won best single of the year for 'I Don't Like Mondays' and their acceptance speech consisted mainly of the lead singer's suntanned stomach being exposed to the flashing cameras of the world Press. Then Led Zeppelin had to drag themselves up for seven awards — like best haircut and oldest jeans, which they accepted with the grace of seasoned acceptors, amidst shrieks of "fix" and "where's the booze?"



I THOUGHT some rock stars looked uncouth. But just take a look at this lot. Some Manchester United football boys join Wild Horses, Phil Lynott, Michael Schenker and Trevor Rabin.

BURNING DESIRE

FIRE-EATING DJ Darryl Hayden is hoping to earn £1,000 for the 'Year Of The Child' campaign ... by setting fire to himself and diving into the River Thames.

Hayden, the world fire-eating champion and also a stunt man and DJ, is hoping to stage his performance over the next few weeks, probably from London Bridge.

"I'll pour two gallons of petrol over myself, set fire to it and then wait 10 seconds before jumping into the river," he says.

He's hoping that fellow DJ's will support him by sending cheques made out to the UNICEF fund. "As soon as I get £500 I'll do it," he added.

Donations should be sent to Hayden at 15 Camac Road, Twickenham, Middlesex TW2 6NY.

To be 'blunt', Rory Gallagher's back catalogue albums are now available at £3.99 each ... and to be even more 'blunt', it's no secret, that his current single 'Philby' is available over the counter and not under.



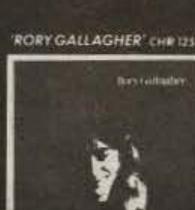
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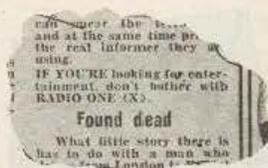
LAST NIGHT'S gig with Selector and the Specials was enthusiastically received by the audience at the Lyceum, especially the young man sitting next to me who kept swatting me with the side of his mohair jacket so I left the gig with a sort of loprosoy style rash across the chops (which of course suited me divinely). Apart from licking me he also attempted to show me how to skank which is apparently what they call it.

After the gig there was a party at the African Centre which has several suspect looking bones in the front window. The ravishing Chrissie Hynde was there (of course) telling me that she has a picture of her cat (who has only one ear) for me to give to my cat Porky who recently lost a tooth when he slipped in the bath. According to Chrissie, who is terribly romantic under the pork pie hat, it could be the start of a romance. Chrissiepoop, who is so good looking she virtually has to fight not to get put in 'Charlies Angels', is about to go off to America next week.

Joe Strummer is also present, looking frightfully enigmatic. The rest of the people were journalists, typical.

IF THE American magazine, 'TV And Movie Screen' is to be believed, who knows with these fibbing journalists, Paul McCartney will soon be appearing in a film called 'Band On The Run'. According to them, it is a film about a star who gets tired of being in a top group and decides to form his own band. Ho Hum. If this is true it will be Paul's first film since 'A Hard Day's Night' and if it's not true it's filled a space in this column.

THE INCREDIBLY over made up Paul Stanley of Kiss (didn't his mother tell him it was subtlety that captured a woman's heart?) is having trouble with his neighbours. Steve Steinberg, who lives in the flat below the hirsut popstar (that means hairy by the way) has got extremely nifty and stropped off and gone to the New York Supreme



FUNNY, that's what we've been saying ever since Tony Blackburn kicked off the whole thing way back in 1967. But what we think the Daily Star meant to say was, don't bother with 'Radio On' — a wacky new film about someone driving a car from London to Birmingham. They're probably right whichever they print it!

court to enforce a ban on poor Pauliboots rehearsing all night and keeping Steve awake. Plus, he wants 25,000 dollars compensation



HERE'S A charming at home picture of my favourite girl Miss Bebe Buel and her boyfriend Silv Batons. Which means if they ever got married Bebe would become Bebe Batons. Anyway, the photo shows another side of the glamorous youngster wiping the stove with Andrex. I'll just have to tell her about Jey Cloths.

for having had to listen to the glorious Kiss melodies in the making. So next time you feel like strangling the neighbours for breathing too heavily, spare a thought for Steve having to listen to 'thumpity thump. Oooh babe have you seen my weapon?' or whatever it is most Kiss lyrics are like.

EVEN SEASONED figgers with many moons of freeloading under their belts found the Barclay James Harvest reception in downtown Tower Bridge last week a little overwhelming, although it's nice to see that lavishness on such a scale can still take place in these troubled times. Over 50 discreetly screened guests chomped happily through a splendid meal at the Dickens Inn, and were then provided with a very expensive set of free range headphones - operated by light beams instead of wires - to listen to the new album. Oddly enough nobody check-

ed the volume on their neighbours set and a very jolly two hours was passed telling very loud jokes through the 'phones — rather like an upmarket batman's convention — and walking unhindered among the repast.

Several of the band were also present (Was it Barclay? Or James perhaps?) and seemed to enjoy these alternatives to listening to their new product as much as anybody!

VILLAGE PEOPLE are going to huge lengths to deny that they are raving wolfhubs. In a recent interview the leather man Glenn Hughes (a suspicious looking character if ever I saw one) said: "We're not a gay group, we're six very positive male symbols. We're definitely gonna have a gay following but we're not going to let them label us a gay group." He seemed to be getting jolly hot under the collar. Another of them, Felipe Rose, the Indian who was discovered in a gay bar doing traditional Indian dances on the tables, was asked if he was worried about the future: "Right now we could sing about a fire hydrant and it would be a hit," he said.

A TERRIBLE tragedy has struck the Damned. After they played Leicester de Montfort Hall, a grey suitcase containing demo material for their next platter was stolen by a mad thief crazed with the desire for booty (he must have been to nick a grey suitcase). Could anyone with any information on the tape ring Roger Armstrong at 01-267 5192 with absolutely no questions asked at all.

THE REAL Police have been inundated with letters (well at least 10) from Police fans longing to become a member of the fan club and getting more than a little confused about the group's address. Unfortunately, as the Police felt it wasn't quite right to

PET PROJECT



HERE is the first in my occasional series: *Pets Of The Stars*. Its Soona, mongrel border collie and her delectable nine puppies. And they're almost as cute as their owner, Stiff's Dave Robinson, who needless to say is battling to find them good homes. Apparently they are going to be in great demand at record companies as they can tell a hit from a dog at one thousand paces.

send them back Police recruitment forms they put them on the right side of the law, so to speak. They have now asked the Police to do a benefit in aid of one of their many noble causes.

SO, UNTIL next week. Bueno staresdes, au revoir, bye bye. Love Paula xxxxxxxx

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Morgan Gramplan Ltd.
1979, Calderwood St,
London SE11 6QH

Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd, 40 Long Acre, London, WC2E 9JT, and printed by South Eastern Newspapers Ltd, Larkfield, Maidstone, Kent, ME22 8SQ.

NEWS

News Editor: JOHN SHEARLAW

CLASH TOUR



30 DATES — TOOTS AND MAYTALS SUPPORT

CLASH, back from America and with their new album in the shops — at last — begin an extensive British tour in January.

Starting on January 5, they'll be playing at least 30 dates in all the major towns — and the tour has been dubbed 'The Clash 18 Tons Tour'. The group had originally planned to start the tour before Christmas, but were unable to find suitable venues at such short notice.

Dates confirmed so far are as follows: Aylesbury Friars January 5, Brighton Top Rank 8 and 9, Bath Pavilion 11, Taunton Odeon 12, Leicester De Montfort Hall 16, Dundee Caird Hall 18, Edinburgh Odeon 20 and 21, Blackburn King Georges Hall 25, Deeside Leisure Centre 26, Sheffield Top Rank 27, Bradford St Georges Hall 31, Bridlington Spa Royal Hall 30, Hanley Victoria Hall February 1, Manchester

Apollo 3 and 4, Birmingham Top Rank 5 and 6, Poole Wessex Hall 10, Cardiff Sophia Gardens 11, Southampton Top Rank 13, London Electric Ballroom 15 and 16, London Lewisham Odeon 18.

It's likely that dates will be announced shortly for Blackpool, Bristol, Coventry, Glasgow, Leeds, Portsmouth and Newcastle.

Ticket prices will be pegged at £3 for all unseated venues, and cost £3, £2.50 and £2 for seated venues. They'll be on sale very shortly; so contact the local venue.

Support act for the tour will be Jamaican band Toots and the Maytals, who haven't been in this country for over three years. There will also be a second support opening act at each venue — most likely to be new young bands from each area. These will be announced shortly.

DEBBIE DISC WITHDRAWN

A RECORD featuring vocals by Debbie Harry has been withdrawn from the British market, after complaints from Blondie's record company that the recording was "unauthorised".

The single was 'Little GTO' by the New York Blondes, released in this country by Decca Records as part of a licensing deal with Bomp Records in the USA.

It was recorded in New York recently and Chrysalis had agreed that Blondie could play on backing vocals. But a "guide vocal" sung by Debbie Harry, which should have been erased immediately, was eventually issued as 'Little GTO', with an advertising campaign indicating — indirectly — that Blondie were involved as tied in by Decca in the UK.

As a result of legal action by Chrysalis the record and the advertising campaign have been withdrawn, and Chrysalis are now considering whether to sue Decca for damages. Decca, however, claim that the record was issued "in good faith", and that they understood that Bomp had permission to put it out.

This has turned out not to be the case. And an "upsell" Debbie Harry, who is supporting Chrysalis' action, has expressed herself "very displeased" with the recording.

"I did it in one take and I had a very heavy cold at the time," she said.

JOE JACKSON STARTS FRONT LINE DATES

A FULL line-up has now been announced for the London Nashville's 'Front Row Festival' — with appearances by many bands who made their name at the famous London pub venue.

Joe Jackson is the first in the firing line, kicking off the festival on December 10. Other concerts follow with: Rice (December 11), Mickey Jupp (13), Members (14), Punishment Of Luxury (16), Doll By Doll (17), Yachts (19), Inmates (20), XTC (21), Tourists (22).

Tickets are available now from the Nashville box office, priced at £2.00 per night. But admission to the concerts will be by advance tickets ONLY. No tickets will be available for the act on the night.

LEWIS IN LONDON

ROCK 'N' ROLL veteran Jerry Lee Lewis is to play seven dates in Britain in February as part of a European tour.

But Lewis won't, as previously announced, be appearing on any of the nights at the Wembley Country Music Festival — and a date at the London Rainbow will be his only London show.

The tour begins at Sheffield Fiesta on February 9, followed by: Manchester Apollo February 10, Newcastle Mayfair 13, Slough Fulcrum Centre 14 (2 shows), Derby Talk of the Midlands Club 15, Chester Deeside Leisure Centre 16, London Rainbow Theatre 17.

Tickets for the Rainbow gig are available now by post from: The Kruger Organisation, PO BOX 460, Brighton, Sussex BN1 5BQ. Prices are £10, £7.50, £5.00, £3.00 and £4.00, and payment is by postal order only with an SAE to be enclosed. Tickets for other concerts should be available from venues.

MADNESS ELEVEN

MADNESS PLAY 11 headlining dates this month — including a New Year special at the London Lyceum — after a month on the 2-Tone Specials / Selector tour.

They kick off at Brighton Top Rank on December 12, followed by dates at: Hemel Hempstead Pavilion 13, Canterbury Odeon 14, Bracknell Sports Centre 15, Bournemouth Stateside Centre 16, Hanley Victoria Halls 20, Derby Kings Hall 21, Leicester De Montfort Hall 22, Bristol Locarno 23, Aylesbury Friars 29 and London Lyceum 30.

Tickets for all gigs are available now.

PROS TOUR

BELFAST band Protex, who've just finished a tour supporting the Boomtown Rats, play a short tour in their own right before Christmas.

They're at: Newcastle University December 7, London School Of Economics 8, London Canning Town Bridge House 13, London Hope And Anchor 17, Dundee Maryat Hall 19, Aberdeen College Of Commerce 20, Glasgow The Bungalow 22.

The band's debut album, now entitled 'Strange Obsessions', will be released early in the New Year and they'll also be playing in Dublin, Cork and Belfast over the New Year period.

GENERATION GAP

GENERATION X have angered manager John Keenan of the Leeds Fan Club after their apparent "failure" to turn up for an under-18's matinee concert last weekend.

Keenan claims that he had to turn away hundreds of would-be patrons — "some of whom had travelled over 40 miles to see the gig", he says — after the group had made it clear that they would not be playing.

Generation X were due to open a new matinee season on Sunday (December 2), playing for under-18's at 4.30, followed by a normal concert in the evening. The gig had been advertised locally for two weeks, and a mention of the concert appeared in RECORD MIRROR last week.

Bull, says Keenan, Generation X decided not to turn up "for a set of so-called 'reasons' which must be about the most lamest I've ever heard."

"First they claimed they didn't want any publicity, as it was a 'secret' gig. Then they said they wouldn't be getting enough money. And, finally, they said it would be impossible to play as their PA was being used somewhere else."

Generation X are continuing a series of "warm up", "secret" gigs this week, although the Leeds Fan Club won't be one of them. Keenan, meanwhile, hopes his Sunday matinees will get off to a proper start this week with a gig by the Purple Hearts.

PIER PLEASURE

HASTINGS PIER Pavilion is the scene for an all-star Return Of The Mods' concert and convention on December 15.

And the organisers hope that if the event is successful it could become a regular fixture on the Mod calendar.

It's an all-day affair — with "smart dress" requested — and bands lined up to play so far include Secret Affair, Squire, Seventeen and The Same. Tickets will cost £2.50 in advance and £3.00 on the door.

For further information contact Andrew Moore on 01 302 0815.

Lizzy, Pistols, Skids special

A BENEFIT concert on Christmas Day with tickets costing £20 a head is top of the list of this year's Christmas special concerts.

For the gig is likely to feature attractions like members of Thin Lizzy, the Sex Pistols, the Skids, Generation X, the Psychedelic Furs and members of the Lyden household.

It takes place at London's Studio 21 — on December 25 — starting at 4pm, and tickets go on sale at Studio 21 (in Tottenham Court Road) at 12pm on December 21. And as for the £20 price tag ... a sizeable proportion will go to Dr Barnados fund for homeless children.

THERE'S no shortage of Christmas gigs elsewhere, kicking off with:

•LINDISFARNE, who are giving their services free at Newcastle City Hall on December 22, for a 3pm matinee performance for the North East's handicapped children. It's a free show, not a charity show, and organisations working with handicapped and under-

privileged children in the North East are invited to write to: Lindisfarne Show, PO Box 1LT, Newcastle-upon-Tyne, NE9 1LT for tickets.

While back on the conventional Christmas gig front there's:

•MOTORHEAD, who're returning to London's Hammermith Odeon for a blockbuster Christmas party show on December 16. Plenty of surprises and guests are promised and tickets are on sale now.

•STEVE HILLAGE also returns to the stage for two pre-Christmas shows on December 17 and 18, a lengthy European tour. Tickets are £2.75 in advance and £3 on the door, and seasonal accessories are included in the price.

Finally, you can also catch SORE THROAT in a one-off at the London Music Machine on December 27, the UK SUBS playing a special "99 pence a ticket" show at the London Lyceum also on December 27, and ADAM AND THE ANTS hosting a New Year party at the Electric Ballroom on December 31.

POLICE FILE

For a band largely ignored by the music press for being "punk bandwagon jumpers" with two singles about a whore and suicide banned by the Beeb, THE POLICE are doing very nicely, thank you. It's been a long, hard slog but Summers, Sting and Copeland have finally joined that small elite capable of producing singles which chart in the Top Five one week after release. JAMES PARADE plots POLICE progress in our special feature.

ANDY SUMMERS

STEWART COPELAND

STING

NO BAND in history has ever been unluckier in their moment than the Police. When they did their first gigs as a back-up band for New York cover-girl Cherry Vanilla they were slagged by the know-it-all music press for being bandwagon jumpers and as Sting himself admits "we were too young to have been into Woodstock but too old to be punks."

The Police was really the brainchild of drummer Stewart Copeland who, after two years with art-school hippies Curved Air, was eager to get back into playing loud rock 'n' roll which didn't depend on record company support. "Curved Air was all money and big business. I liked the people but their attitude was that it was a job and they had to work to do it." Copeland spotted Sting playing in Last Exit in Newcastle on a Curved Air tour and when the band split he enticed him

down to London where Sting slept on his floor for six months while the band rehearsed with French guitarist Henri Padovani (later to join Wayne County's Electric Chairs).

In this form they played with Cherry Vanilla and in their own right at the burgeoning Roxy club in early '77 while they managed to supplement their income with session work. With Copeland writing the songs and Sting performing them in his sub-McCartney tribal scream they were, to say the least, unremarkable until Andy Summers saw them one night at the Marquee and yanked Copeland into a cafe to tell him that the band needed him because the guitarist wasn't good enough. Copeland agreed and Summers was enlisted into the ranks. Now a four piece with a very plain single release behind them — "Fall Out" achieved world sales of 15,000 — they debuted as a quartet at the Mont de Marsan punk festival in France which was at the time the only continental haven for British new wave bands.

With audiences pogging happily to "Fall Out" and still despised by the music press the

Police completed a tortuous first year with a total of only 12 gigs. Looking back on it Sting commented "We never wanted to be a part of that. How much can you do with three chords and a lot of screaming kids? We just wanted to play to that screaming audience because they were hysterical to play to but the press decided they knew better and that we were too sophisticated to be punks." Copeland owned a real drum kit and Summers was playing slide guitar solos and we got slammed. They called us bandwagon-hoppers even though we were there before they were."

WITH Summers in the band what the Police lacked in image (just about everything) they more than made up for in the flair and style of their playing. Summers' melodic Harrison type guitar style with Sting's deceptively simplistic bass lines and Copeland's solid heavy beat made them certainly the most danceable if not the most fashionable of London's

Pic by Fin Costello.

CONT ON PAGE 8

STEVIE WONDER'S OFF THIS CHRISTMAS

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POLICE FILE

CONT FROM PAGE 6

flowering new wave. At about this time they did some tapes with ex-Velvet Underground cellist John Cale which due to dissatisfaction were never released. did some concerts for Eberhard Schoener's Laser Theatre in Germany and were asked to appear in a Wrigleys Spearmint Gum advert for American TV for which they were asked to go blond and appear as a 'typical punk group'. Soon after, they started recording sessions for the 'Outlandos D'Amour' album and clinched the support spot on a Spirit tour of Britain.

When Copeland's brother Miles heard 'Roxanne' being laid down in the studio he flipped out, became their manager and secured them a deal with the American company A&M run by Jerry Moss and Herb Alpert. On March 22 '78, 'Roxanne' was released to a mixed reception. During the year they supported such a motley selection of bands such as Steel Pulse, Chelsea and the Albertos, did another three weeks in Germany. Sting began filming for Quadrophonia and with Roxanne only available on import in the States they did their first American tour taking in Boston, Detroit, Dayton, Pittsburg, Washington, Philadelphia and CBGB's New York.

Copeland, meanwhile, denied being the man behind a record which was in the chart called 'I Don't Care' by one Klark Kent. One by one Sting's songs, with their jazzy chords and reggae beats, began to replace Stewart's in their set. "Sting had never played in a rock band before and so didn't have any songs that fitted into that bracket," says Copeland. "Gradually he began to get into what was happening and as I was managing the group at the time and my songs had all been used up on the earlier recordings we started to do a fresh set of his material."

Immediately the band had problems with the British playlisting system. They refused to play 'Roxanne' because it was the story of a French prostitute and 'Can't Stand Losing You,' although it became a minor hit, was out too because it referred to suicide. Another early Sting song, Peanuts, was about how his previous hero, Rod Stewart, had become a fallen idol — "I used to be a great fan of his but something happened to him. I hope I don't end up like that."

UP UNTIL now the whole operation had been run on a fraying shoestring budget. Laker Skytrain flights, fleapit hotels, a single recorded for £300 at Surrey Sound studios and a do-it-yourself existence with their van piled high with gear from one grotty pub gig to another until A&M put their money where their mouth was, signed the band for an album deal and the big record company mechanism was thrown into action. Both 'Roxanne' and 'Can't Stand Losing You' started to get heavy airplay on American college radio and then far-reaching FM stations and the Police began to climb first the US chart and then Britain started taking notice. "We finished the album and it was full of pop songs with very heavy hooks — radio orientated — so we said

we'll take two chances and we're proud of them."

So now, blond as David Hockney, they finished off '78 with a big nationwide British tour, three singles in the British chart and another assault on America. January '79 saw them do another month in Germany playing 20 dates at the Laser Theatre, various radio sessions and on February 13 they began recording the follow-up album 'Regatta De Blanc' — very bad French for 'White Reggae' again at Surrey Sound on another low budget, this time self-imposed.

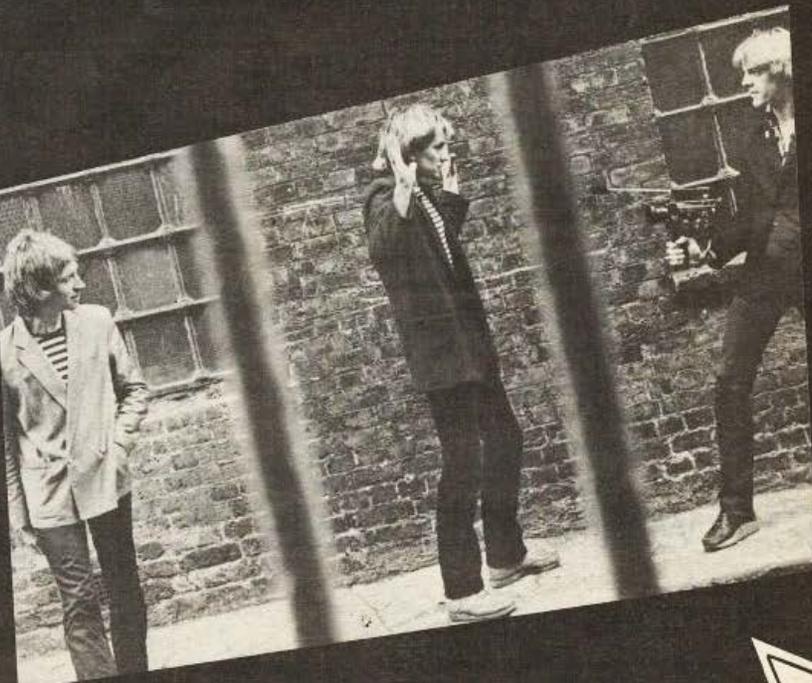
Meanwhile due to steady sales, 'Roxanne' was at last making a worthwhile impression on the British chart, being by now a Rip Van Winkle-type sleeper, and the band made their first appearance on Top Of The Pops. 'Outlandos' was storming up the US chart and the Police began another extensive tour supported by the Cramps. By August the albums had been completed, Sting was doing the round of broadcasts expected of successful pop stars, Roundtable, Juke Box Jury and was sending female hearts a-fluttering, Quadrophonia was premiered and they topped the bill at the prestigious reading Festival. The new single 'Message In A Bottle' (So Lonely) had just about flopped) was released and worked its way up to the top of the singles chart and the Police now having firmly broken in the States undertook another Stateside tour and immediately flew back to play more British dates, supported this time by Fashion. The whole of October and November has been taken up with yet another US trek and plans are now a fact for a world tour around Christmas-time.

TO SAY the Police have come a long way is just a mild understatement. For a bunch of very diverse musicians with no image, no press coverage and no record deal who picked the worst possible moment to play the sort of music they wanted to play, the Police, along with Dury, Costello, the Rats and Blondie are all in the battle to become the next Beatles or more probably the Stones.

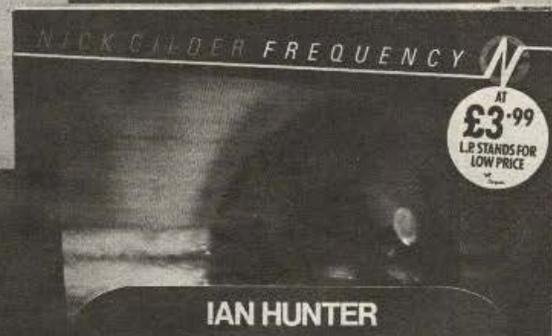
They did it the old fashioned way. They've played and played and played. The Melody Maker will be pleased with them because they've paid their dues and with the simple tunes but complex arrangements they neatly employ, they're able to appeal to anyone from five to 35. What they have achieved is that, more than any other band, they've opened the gates to America which have been closed since the demise of the Beatles and have succeeded in creating a hybrid of all the best parts of pop, soul, reggae and jazz blended in a fusion which is all their own. They are loud-mouthed, proud and arrogant and deservedly so for they've been pushing against iron doors for a long time. They've even managed to avoid all the thousands of possible puns such as "do the Police come quietly?" (my own actually) or rather their disapproving journalist friends have.

"I'll leave the last words to their mentor Miles Copeland. "American groups just want to make money. What we want to do is actually to see things change. To me, disco is not the threat to rock and roll. The threat lies in listening to Zepplin and the Beatles for another 10 years." And as Sting himself says "Punk's definitely not where I'm at. To be a rock 'n' roll star? Well, I'm ready to take that on."

CONT ON PAGE 10



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POLICE FILE

CONT FROM PAGE 8



ANDY SUMMERS

ANDY SUMMERS

BROUGHT up in Blackpool, Lancashire, Andrew James Somers — later to be changed to Summers — was playing with Zoot Money's Big Roll Band as early as 1966. Having been a precocious musician at school he became proficient on several instruments and was known as a ubiquitous session man before joining the Police.

In the flower-powered summer of '67 Andy played with Zoot Money in the acid-drenched band's Chariot until he became more interested in soul and jazz and played with Soft Machine and the Animals. He lived with Eric Burdon in California for a while where he gave up electric guitar for three years while he studied classical guitar at a Californian music college.

After unsuccessfully trying to form a band with Tim Rose he returned to England and was to be found accompanying the Rocky Horror Show and Neil Sedaka before permanently joining eccentrics such as Kevin Ayers and Kevin Coyne in their various projects. He also landed a job playing in Eberhard Schoener's Laser Theatre in Munich which led to the Police helping out Schoener on his new album 'Video Flashback'. His last musical post was a guitarist in an offshoot band from David Allen's Gong.

Summers is a master of the guitar. His warm arpeggios which sound like Roger McGuinn and John Abercrombie playing in the same band are the only decoration on Copelands and Stings sturdy backbeat pulse. "If you want to play guitar and make it fresh, it's best not to listen to any other guitarists," he says. "We've been accused of both 'bandwagon punk' and 'bandwagon reggae'. It's supposedly alright for a band like 10cc but not for us."

Andy lives in south west London with his wife Kate and their daughter Layla.



"HEY, Stew. We only need another £10 and we can get your kit out of hock and then we'll really show em!"

POLICE DISCOGRAPHY

SINGLES

'Fall Out', (Illegal 1L0017), 'Roxanne', (AMS 7343), 'Can't Stand Losing You', (AMS 7381), 'So Lonely', (AMS 7402), 'Message In A Bottle', (AMS 7474), 'Walking On The Moon', (AMS 7498).

ALBUMS

'Outlandos D'Amour', (AMLH 68502), 'Regatta De Blanc', (AMLH 64792), 'No Wave' (compilation), (AMSP 4738).

STING

WHEN GORDON Sumner at age 16 used to turn up to play bass with his local trad jazz band every week wearing a yellow jumper with black hoops so that he resembled a bumble bee the other players nicknamed him Sting, and that's how it all began.

Born in Wallisend, Northumberland, Sumner attended a local grammar school and then Warwick University before he went into several jobs — including a stint as a taxman — and finally a place at a local teacher training college which led him to a post just outside Newcastle in Cramlington teaching football to under 12s at a convent school.

Sting first took up the guitar at 12 and admits to being influenced by most of the beat groups of the period. He started playing in a local group the Riverside Men when he was 18 and eventually formed a jazz-rock influenced band called Last Exit which was seen by Stuart Copeland when he was still holding sticks for Curved Air.

Sting doesn't smoke, hardly ever drinks and although he won't admit to being a full time fitness fanatic he does his exercises every morning and once held the 100 metres championship title for the Northern Counties.

In 1975 he married his actress wife Frances and their son Joe was born in late '76. It was she who persuaded him to audition for various film parts and consequently he managed to make a living out of TV advertising — in one for Dutch TV he had to rape Joanna Lumley. Since then he has played the roles of Ace in Quadrophonia from which for a total of 10 minutes on screen he received rave reviews, has played a garage mechanic who imagines

he's Eddie Cochran in Chris Petit's 'Radio On', and it was an in-drag Sting who cavorted with Paul Cook in the back of a Chevrolet as part of the yet-to-be-released Sex Pistols Swindle movie.

For a happily-married twenty-seven year old who once referred to himself as 'old and stupid' Gordon hasn't done too badly on the heartbeat ratings. After a recent appearance on Juke Box Jury the BBC was inundated with calls from lady admirers.



Pic by Barry Plummer

STING

STEWART COPELAND

STEWART COPELAND's background could be described as "unusual". His mother was an archeologist and his father was variously a trumpeter in the legendary Glenn Miller band and Director Of Operations in the Middle East for the CIA. As a child, Stewart lived with his family in Beirut where he and brothers Miles and Ian — now both successful in group management — played with Kim Philby's children, learnt to parlez in fluent Arabic and generally lived out a James Bond movie.

Back in London in his teens Copeland attended the American school in St John's Wood at the same time as the band America and began to play in the school band. He was encouraged on drums by Steve Upton of Wishbone Ash, who Miles was now managing and was soon asked to join another of his brother's bands, Curved Air, who eventually split due to dwindling sales and left him once again on his own.

About this time the surf was coming in on the new wave and Stewart contacted Sting in Newcastle and was to be seen rushing around London with his multi-coloured hair scrapping together gigs for the Police and organising illegal records which he'd started with brother Miles. Describing the music as "honky reggae", he says, "I was always down on vegetarianism and could never fathom out the appeal of Curved Air, suddenly my kind of music was back in fashion, loud rock 'n' roll with heavy guitar, and I wanted to be a part of it."



Pic by Fin Covello

STEWART COPELAND

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SINGLES

Reviewed by PAUL SEXTON

THE CHRISTMAS RUSH

(OF BLOOD TO THE HEAD)



THREE MORE singles' charts to go before the annual sincere religious celebration — two by the time you ignore this. Rummage through the catalogue, fellas, find anything with a choir or a Crimble-type sound on it and get it on the market. Well, those suckers cut there go even softer this time of year.

CHRISTMAS SOFT-CENTRE SINGLE OF THE WEEK

BING CROSBY with **LOUIS ARMSTRONG**: 'Gone Fishin'' (MCA). No, it hasn't got anything to do with December 25 but it's got a dried nostalgia from two fellas who could teach a bit of music to some of today's cowboys. Since both of these arch-entertainers have both departed it would make a great festive hit. Shame it's not called 'Gone Sledgin'!

CHOIRS 'N' CASH-INS

CHORALE: 'Riu Riu' (Arista). There are choirs at other times of the year as well and this has been out as a non-Xmas record before. But people take more notice in December. Quite a big number, this, not quite three little kids huddled outside your front door singing out of tune.

THE CAMBRIDGE BUSKERS: 'Ding Dong Merrily On High' (Polydor). 'In Dulci Jubilo' meets 'Portsmouth' to produce a tune I'm sure I've heard before somewhere. In fact it'd make a good carol. Carol? Where are you, Carol?



THE NEW LONDON CHORALE: 'Hallelujah' (RCA). Oh no, I can't Handel this (festive/classical joke number one). A disco version of a once majestic piece of music. Awe-inspiringly bad and it might have a little trouble breaking into our Disco top 90.

CAMILLE: 'White Christmas' (EMI). Likewise. The old favourite goes disco with alarming results. Even if Bing wasn't busy with 'Gone Fishin' I couldn't see him shaking his groove thing to this version of HIS song.

SLOW MOTION: 'Christmas Charade' (RK). So why I don't like dat and so like dis I can't tell you. 'White Christmas' plus 'Good King Wenceslas' and the rest of the guys go punk (ah, what a splendidly old-fashioned word). I ought to slag it like the rest but this one does have some festive charm (God, did I write that?).

ANGELO BRANDUARDI: 'Merry We Will Be' (Ariola). Eurochristmas, I suppose you'd call this. Twee orchestrated piffle is another name.

WINSTON GROOVY: 'Hello Robin Redbreast' (Laser). A reggae record with a Christmas theme. That's about all. Sort of 'Rivers Of Babylon Goes To Jerusalem'.

AIRWAVES: 'New Day' (Mercury). Out for the umpteenth time. Airwaves are still insisting that I am the new day. They'll live up to their name and get Yuletide radio time with this but it still sounds a bit weak for the seasonal 75.

THE REST (OR: CARRY ON, IT'S ONLY CHRISTMAS)

ANNE MURRAY: 'Broken Hearted Me' (Capitol). Cards on the table — I like Anne Murray's voice and quite often she comes up with more than pleasant tune. Like this emotional snippet, written by Randy Goodrum of 'You Needed Me' success.

MANUEL AND LOS POR FAVORS: 'O Cheryl' (Pye). I'm so sorry, he's from Barcelona. Yes, the same Manuel, brushing up considerably on his English to sing a Spanish tune. Mr Sachs is certainly getting his money's worth out of his alter ego.

FLEETWOOD MAC: 'Sara' (Warner Bros). Not really Top 10 in the first week, but then 'Tusk' took a listen or three and you'll have the patience to make this very elegant Stevie Nicks' song into another big one.

BONEY M: 'I'm Born Again' (Atlantic). Speaking of big ones... the Boney M Christmas assault. Not as awful as they have been in the past; just medium awful. And hideously commercial.

BOOKER T AND THE MGs: 'Green Onions' (Atlantic). A very good instrumental, fair enough, but I wish someone would re-release 'Time Is Tight'. That's not a 'mod/classic' like this, I suppose.

THE PLAYBOYS: 'Nightbus' (Hit). Like a street-level 'Dreadlock Holiday'. Chugs purposefully with some imaginative guitar touches and a nice rhythm change at the end.

FRAGMENTS: 'Nutbush City Limits' (Shattered). Remember 'Rock Around The Clock' by Telex? Imagine the Turner song given the same treatment, call the band Fragments, then wait for the next single to see if they have any ideas of their own.

NATURE'S DIVINE: 'I Just Can't Control Myself' (Infinity). Smooth-flow soul that glides along and eases into a chorus you might find yourself singing. With that, farewell, all too soon to Infinity Records. Thanks for Spoyro Gyra and the rest.

THOSE HELICOPTERS: 'South Coast Towns' (Bonaparte). Curiously attractive but near-indescribable. Includes some fairly sparse guitar and vocals and a thin sound that does it favours. Even some handclaps near the end. Listen more than once.

THE SPORTS: 'Who Listens To The Radio' (Sire). As they were at the Nashville the other week — very Jackson/Costello. With their help, this is sharp, to the point and quite enjoyable.



THE PARANOIDS: 'Stupid Guy' (Hurricane). Bopalong pop, a hit of one dimension or another I'm sure. Has a thumping beat, easy-to-enter chorus and beefy sax break. A few more records like this and anybody would think that pop music was actually fun.

MELISSA MANCHESTER: 'Pretty Girls' (Arista). Forgive me, but this sounds just like a hit. Has to be the most commercial thing she's done, fairly straightforward pop but strongly packaged with a chorus you really ought to join in with. Deserves not to get lost in the celebrations.

SYLVESTER: 'Can't Stop Dancing' (Fantasy). He gets about halfway. Sylvester — still making disco records of fair quality but not extending himself (that's not rude, is it?) and sounding a bit one-directional. This sounds something like 'Stars' and others he's done before. It'll excite the disco people for a while but not many others.



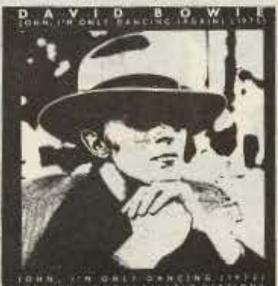
ABBA: 'I Have A Dream' (Epic). The fifth track from 'Voulez-Vous'; for what it's worth 'If It Wasn't For The Nights' was more commercial, I thought. This sounds more seasonal though and has a live version of 'A Chance On Me' on the reverse.

CHIC: 'My Feet Keep Dancing' (Atlantic). The decline is beginning to show. Chic just aren't making it as commercially as they were even a year or less ago. 'My Forbidden Lover' had some trouble and a brief run in the chart and this might encounter problems. Entertaining enough but just a compilation of all their other hits.

JIMMY McGRUFF: 'I've Got A Woman' (UA). Curiously, an organ instrumental of an old Ray Charles number. Competently handled but far too specialist to sell many.

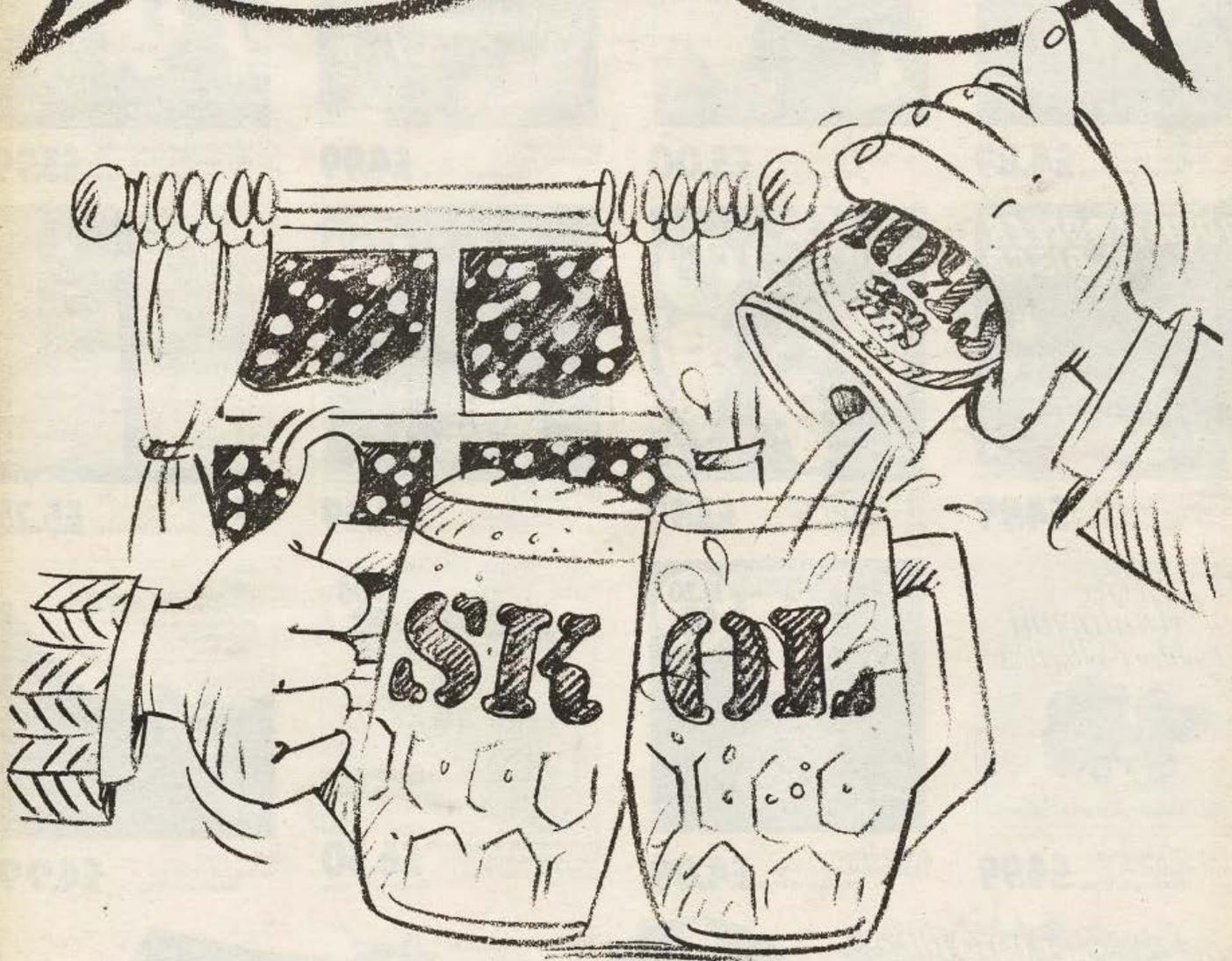
THE CLASH: 'London Calling' (CBS). From the album of the same name, as they say. For those who indulge, it'll be extremely pleasing. Has a hard, insistent beat that strings it together and customary harsh vocals. The Christmas Number One? Now that would be embarrassing.

DAVID BOWIE: 'John, I'm Only Dancing (Again)' (1975). Think: DB must like this song. The A side's from the 'Young Americans' sessions and the B a different take from the 'Ziggy' sessions. The '75 effort coincides with his direction at the time — more soul, freer beat than the original.



DO SKOLARS
DREAM OF A
WHITE
CHRISTMAS?

NO THEY
PREFER IT,
WHEN IT'S
POURING!

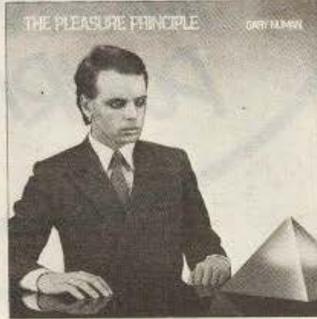


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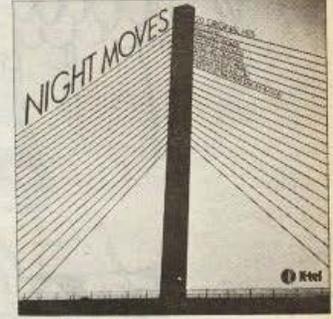
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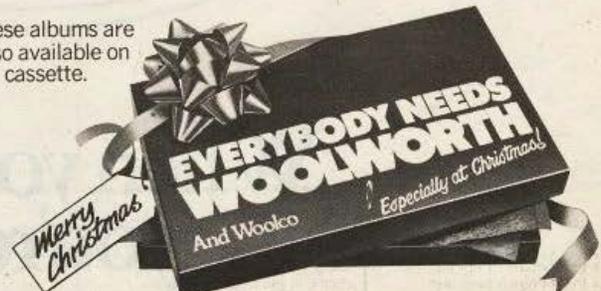
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OLD SAUCER LANDS UP AS SCRAP

ROBIN SMITH on the trail of the ELO
UFO tracks down BEV BEVAN
in cosmic Warwickshire



A FLYING saucer isn't the easiest thing to keep at home.

It's too big to store in the garage and if you put it in the garden, your neighbours get very excited. And, of course, there's the obvious problem of how the hell do you get round it to empty the dustbins?

Rather than burden themselves with the problem, Electric Light Orchestra decided that the only thing to do with their costly stage effect to end all costly stage effects, was to have it quietly shipped to a scrap yard. That's right, the huge flying saucer that made its debut at a London charity show and was transported in a squad of planes across America (cosmic advice on how to make flying saucers actually fly is not yet available) is quietly falling to bits somewhere.

"It couldn't be helped," says ELO's lanky drummer. "It was the ultimate stage effect, that couldn't be bettered, so we didn't want to use it again. The damn thing was so big that nobody could do anything with it so it went to the scrap heap. Perhaps parts of it will get melted down and end up in Coca Cola cans."

Out of sight out of mind. Bev doesn't seem worried that the saucer cost a quarter of a million. When you're the ELO you can afford to throw away expensive toys. Apparently you can also afford to lose a million on big tours. That was the sum they lost during a recent tour of the States, despite filling auditoriums across the nation to bursting point.

"When we're touring money flows like water," says Bev. "There're 60 road crew to pay, feed and put up in hotels, before you even think about transport costs. Then the American government slaps a withholding tax on the money you've made. They want a percentage of the profits before the money leaves the country."



Album sales of course, make up for the tour losses. Gold and platinum discs have followed gold and platinum discs, as sure as night follows day. Through it all, Bev has resisted the great migration to California and lives in a little village near Warwick, in a house decorated with Victoriana. In the four acre back garden the Bevans keep three horses (definitely no room for flying saucers).

"My wife is the horse lover, I'm too scared to go near them myself," he says. "It must be very uncomfortable riding them. I prefer collecting pictures and I hate seeing empty walls. I once paid £1,500 for a picture, but most of my stuff was cheaper than that."

Bev describes himself as "comfortable" rather than excessively wealthy. After all, Big Jeff takes a huge wack of the earnings because he writes all the material, but Bev is content to live the life of a reclusive country squire.

"Yes, I'll admit we're all pretty faceless people in the band," he says. "That's not including Hugh McDowell whose strange behaviour makes up for the rest of us. When he was in LA he used to travel around in a gaudily painted hearse, but now he's calmed down a bit and has gone to live in a converted chapel in the depths of Wales. I don't even know if he's got heat and

light down there.

"Because you can't categorise us, the appeal of ELO is limitless. It's music everybody can listen to. It's music for all age groups—from four to 40 and beyond."

Some people call it bland and boring.

"That type of line always amuses me. You get one journalist hacking away on a newspaper who reckons he can speak for millions of other people. I admit we're not fashionable, but fashions change. ELO will go on forever."

"There's a 'let's scratch the side of the Rolls Royce with a coin' syndrome in Britain. Success is something to be laughed at and scorned. In America it's more acceptable and they're a lot more go ahead and honest. They admire you because you're doing something out of your own abilities. In Britain, they try and sweep it under the carpet."

"I could have gone to work in a factory, I didn't have to sweat and spend penniless hours in the back of a van travelling back from a gig in the early hours of the morning. I did a lot of hard work and I had a lot of fun. Everything I've got I deserve."

It was during these early times that Bev was to meet up with Jeff. The duo knocked around in the Move before the greatness of ELO. "Jeff's a good mate but he's not my closest friend," continues Bev.

"The man's a brilliant songwriter and I guess it's true that he shapes the direction of the band. But then I've never had that many aspirations to be a front line performer or write songs myself. The stuff I play isn't exactly complicated, but then if I tried to be Carl Palmer all my work would get swamped by the strings. Jeff has such a great sense of melody. I can see people singing ELO songs on coach trips in 40 years time. He writes classic songs that'll remain classics for decades."

ELO isn't the most democratic of band's and Bev is ready to admit this. In fact, Hugh and the rest of the string section is only used when the band is touring and mainly get paid for this. In the studio Lynne uses a German string section.

Bev, Jeff and manager Don Arden meet up usually every six months to discuss band policy and direction. "It's not so much a dictatorship more a meeting of the board," says Bev. "We're all reasonable guys so this relationship works well. Too many musicians have faded because other people couldn't put up with their monstrous egos."

Don Arden, you may recall, is the man who has passed into rock folklore for allegedly being a bit of a heavy guy. He's still involved in legal wrangling with the BBC who did a programme on him. "Don is actually a very gentle

guy", says Bev. "He may have got heavy with people but that's only because they weren't doing their job properly or were trying to rip him off. In 10 years he's never raised his voice to me and we've always got along really well. If they ever want a character witness for Don, then they can call on me anytime."

Future plans for ELO include another album, soundtrack material for Olivia Newton John's latest epic 'Xanadu' and another possible tour. Also coming your way soon will be a book of Bev's memoirs taken from childhood in Birmingham (he came from a middle class shop owning background) to the present. It will come complete with never before published pics.

Bev's been dictating into a tape recorder and the epic is being put together by journalist Garth Pearce.

"I've always wanted to be a writer," says Bev. "In the early days I wanted to be a sports journalist. This book has been a dream, I've been keeping diaries down the years and if I want any more information I usually take people into a pub and get them drunk, then all the stories start coming out. I've got an extensive collection of old photographs which trigger memories off at a glance."

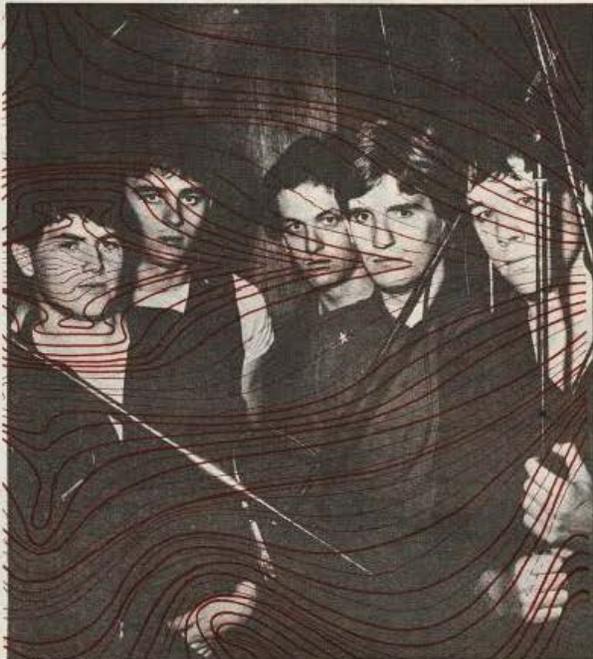
How about making it into a film? "I don't know about that it's early days yet. I quite fancy doing something in that field and I wouldn't mind doing more radio work. I did some disc jockeying in the States and really enjoyed it."

Bev's also helping to raise cash for a leukaemia ward for the East Birmingham Hospital. It's costing £250,000 and through charity football matches and other events, the committee has raised £100,000.

"My mother died recently and they discovered she had leukaemia," continues Bev. "It's given me a lot of incentive to get the rest of the cash in. My mother gave me a lot of help and encouragement during the early days and was always interested in my career. She put up the money towards my first drum kit."

ALBUMS

++++ Unbearable
 +++ Buy it
 ++ Give it a spin
 + Give it a miss
 Unbearable



SIMPLE MINDS

MINDS MARCH ON

SIMPLE MINDS: 'Real To Real Cacophony' (Zoom/Arista SPART 1109)

FIRSTLY THIS is a mighty progression. One of the signs of a fine second album, and there are few of those around, largely due to the pressures that face a band after cleaning out the compositional wardrobe on their debut, is the fact that it leaves that debut redundant. 'Real To Real Cacophony' lays waste to 'Life In A Day' which was itself a promising little slice of occasional magic.

The album opens with 'Real To Real' which borrows heavily in feel and phrasing from Kraftwerk, circa 'The Man Machine'. Steamhammer drum (?) and/or drum machine lilt along with synthesiser whiplash and transmits into the weedy waltz rhythms of XTC and 'Naked Eye'. 'Citizen', another beat song, is loaded with calculated drama and is one to be lived with. The doubts that I expressed on the

live page dissolve after a few listens through to the lyrics, which I still maintain are hugely overshadowed by the music. (I have a feeling that the band are struggling in this aspect and keep good company with the Skids here), and leave no impression.

'Carnival' is a carousel like expression of joy and fear, while 'Factory' proudly peals forth, the best track of the side. 'Cacophony' is instrumentally an expression of control and guitar tension while 'Veidt' sounds like a reversed Floyd tape, replete with animal noises and percussive shudders. It will leave you with something to talk about if nothing else.

'Premonition' features faultless drumming and bass work that points towards the excellent 'Fear Of Music', the sleeve of which incidentally bears a strange embossed resemblance to this elpee. I repeat, a faultless sea of torrid rhythms that is only shadowed by 'Changeling'. A nouveau disco smasheroonie, it plods

along, its cavernous bass riff making it the best work here. 'Film Theme' the title gives away all the clues, is a slice of true Venetian romance, while 'Calling Your Name' finds Simon Dupree's 'Kites' rummaged through and kicked to death by yet more steamhammer percussion. The cutout into the cold synthesiser melody and the ensuing climax back into the verse is masterful. 'Scar' ends with some fluent keyboard arpeggios that are unexpected and unusual.

Simple Minds have delivered another fine album and are one step away from having a full one hundred per cent 'Simplemindsound' and a self contained identity. The Bowie/Kraftwerk/XTC/Roxy etc ad nauseam comparisons are still there to be seen. The vitality, ingenuity, and inventiveness of 'Real To Real Cacophony' however, is also self-evident and the Minds march on regardless. A quality album. ++++½. RONNIE GURR.

LABELS UNLIMITED 'The Second Record Collection' (Cherry Red Records) A RED 4.

QUAINT LITTLE Cherry Red Records bring us their second collection of tearaway tracks from the far reaching small labels catalogue in which all the bands try to sound like the same one.

Rudi from Belfast bang out three chords in a surprisingly well paced celebration of not having made the 'big time' (except more songs from them on the same subject) while Girlschool scream and Those Naughty Lumps hump a song around about Iggy Pop's Jacket which employs not a modicum of invention but a riff from good old '65 instead.

I thought Spizz Oil might possibly turn in the most abysmal track but it is in fact one of the most listenable, taking spoons, a jawbone and the now ubiquitous police siren into account.

'I Don't Want To Work For British Airways' by Scissor Fits and The Shapes 'Wot's For Lunch Mum?' aren't at all funny and the Piranhas 'Jilly' is er, basic. At this point Stax Marx seem to be the only band who go beyond four chords and turn in an unimaginative copy of The Monkees 'Pleasant Valley Sunday'.

The wonderfully named Glaxo Babies manage one chord in 'Who Killed Bruce Lee?' and slip and slurp along over their guitars in much the same way as the atrocious Gang Of Four. Poison Girls make me wish they were and show that they admire Talking Heads while I Jog And The Tracksuits sing of the agony of standing at the bus stop waiting for the

'Red Box' which I can relate to. AK Process turn out something which resembles the sort of thing I used to get out of a Phillips two-speed two-track at age thirteen and have me combing ground for expletives especially as the press release accompanying it expresses the most utter bullshit regarding the er, group, and the last track, Second Layer's 'Metal Sheet', has the same effect. This album is rubbish. It isn't artistic and doesn't even qualify as noise. Don't buy it. No stars. JAMES PARADE

CHARLIE DORE: 'Where To Now' (Island ILPS 9559).

WHERE INDEED, after one airplay hit and one number 66? The immediate answer for Charlie Dore is a third single from the album. Then she can decide whether people are really listening.

There's a dangerous pleasantness about 'Where To Now'. It's polished, nice even, as you'd expect with people like Bruce Welch, Alan Tarney and Trevor Spencer around. The failure of 'Fear Of Flying' indicates however in-one-ear-and-out-the-other nature of a lot of her songs. 'Pilot Of The Airways' was unfortunate, to be fair, since it had a made-to-measure hit chorus and would have suited the chart's upper reaches.

There's nothing else to quite match the memory of that tune, but an atmosphere of folk-pop throughout, encouraged by Charlie's Maddy Prior-style tones and homely melodies like 'Sad Old World', 'Wise Owl' and 'Pickin' Apples'.

Alan Tarney's guitar passages have quite a lot to say, but overall a little more variation would be welcome.

The Dore is ajar but could easily close again if she doesn't watch out. +++ PAUL SEXTON *



JOHN MAYALL: 'No More Interviews' (DJM DJF 20564)

QUESTION: WHAT do Eric Clapton, John McVie, Keef Hartley, Aynsley Dunbar, Mick Taylor, Chris Mercer, Hughie Flint and Peter Green all have in common? Answer: they have all, at various times and in different combinations, been grateful to play alongside John Mayall. Along with Alexis Korner and the late Cyril Davies, Mayall helped instigate the British rhythm & blues phenomenon of the early sixties that, in itself, paved the way for bands like The Rolling Stones, The Yard-

birds, Fleetwood Mac and Cream to commercially expand and later extend the accepted blues format. I'd readily admit a degree of ignorance toward Mayall's work, but I am fully aware of his reputation, importance and legend.

The band Mayall has collected together for 'No More Interviews' has proven as a tasteful selection indeed. James Quill Smith is no Clapton or Green, although a direct comparison would be foolish and totally unjustified — especially when Mr Smith's considered approach to the guitar lends 'Interviews' a nicely polished finish. Chris Cameron's melancholic piano (with a subtle middle change that recalls Bill Withers' superb 'Lean On Me' classic) gives 'Sweet Honey Bee' an almost perfect aura of dejection. Add to that two beautiful and talented back-up sirens, Maggie Parker (the blonde leggy co-composer of Mayall's cliché-ridden 'Gypsy Lady') and Becky Burns, Ruben Alvarez on drums and Rick Vito on rhythm guitar. Christian Mostert's superior saxophones and Angus Thomas' elegant bass lines, then you can see Mayall has amassed a strange brew of valuable and hopefully dedicated musicians.

The partial failure of 'No More Interviews', then, lies with Mayall's erratic compositions that admittedly cover a wide range. When they are good, as on 'Falling', 'Take Me Home' and 'Sweet Honey Bee' they are passable — but when they are not so good (hear 'Consideration' and the aforementioned 'Gypsy Lady' for proof) they are clichés that Mayall can surely do without at this stage.

John Mayall can afford to have the last laugh, though. After all, what does a snotty twenty year old brought up on punk rock and Roxy Music know about the blues? ++½ PETER COYNE

SLADE 'Return To Base' (BARN NARB 003).

ASSUMING THAT the title 'Return To Base' should be taken to mean that the group are trying to revisit the territorial war grounds of their golden years in the singles charts I reckon they're in for a shock.

At one time everyone loved Slade. Noddy Holder's John Lennon impersonation taken to an extreme coupled with those wonderful rockin' melodies, and one of the best Christmas songs of all time, ensured them a permanent holding in the top ten. However, as everyone knows the Slades went off on the Queen Mary one day when they should have stayed up in Birmingham and I very much doubt if anyone cares if they came back or not. I accept that Slade are not the most intelligent of men (witness the feature 'Slade In Flame') but then that's not what I demand from my pop stars, but I do expect a little more than references to Big Brother,

Stereo, Radio etc in the otherwise catchy 'Sign Of The Times' and the reflection of 'Born To Run' in the opener 'Wheels Ain't Coming Down'.

Noddy's vocal prowess certainly hasn't dimmed on 'I'm A Rocker' and on 'Nuts, Bolts And Screws' and 'My Baby's Got It' Slade start to rock but there's nothing here to distinguish them from any other rockin' combo.

'I'm Mad' is the nearest thing here to a hit single with its jumpy beat and pure sixties chord changes. The production is by the band and Andy Miller which really is excellent, especially the little tricks like the framed backward guitar intro on 'Lemme Love Into Ya' and the very ambient sound throughout. I wasn't expecting another 'Cum On Feel The Noize' or 'My Friend Stan' but just something a little more inspired. From a new band this would be a fairly good debut. From Slade I want more. +++ JAMES PARADE

RICHARD LLOYD: 'Alchemy' (Elektra K 52196)

ACCORDING to the handy Etymological, alchemy was a medieval con trick whereby a base metal was ostensibly transmuted to gold.

When Charlotte Rampling lookalike Richard Lloyd was with Television, a band that undeservedly never struck gold, he showed no ambition of extending his own ideas beyond Tom Verlaine's stifling rigidity, something which comes as quite a surprise in view of this abrupt about-turn in musical policy.

With his new band well in the background, Lloyd's sound is like nothing so much as a cross between The Zombies and The Cars.

But the Argent/Blunstone connection is quite a surprise, though not an unpleasant one. 'Misty Eyes' and 'In The Night' are inoffensive, soul-stirred love songs, while the concluding 'Dying Words', though ambitious; isn't exactly the stuff which gives meaningful lyrics a good name.

On the other hand, at least two of the tracks are veritable sparklers. 'Woman's Ways' is a soft-rolling rocker with a catchy beat and a good vehicle for Lloyd's fine vocals. The other gem is 'Blue And Grey' a beautifully lucid tune embellished with Michael Young's synthesiser and the inventive bass-line of another ex-TV man, Fred Smith.

Other tracks are not up to scratch, but for a first outing this is a more than adequate offering. It's not easy to change direction, particularly when you've been in such an idiosyncratic outfit as his last band, but Richard has made the transition with apparent ease and could well find himself in line for a liberal sprinkling of airplay. Alchemy? Gold? There's always a crock of something round the corner. +++ MIKE NICHOLLS

DAVID BOWIE

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PUBLIC IMAGE LTD: 'Metal Box' (Virgin Metal 1)

POSSIBLY THE most vacuous critical standpoint at the moment is that which dictates: this is not "good" because it is not pleasant, tangible or easy.

And similarly, the most suspect form of music is that which openly attempts to please — it's a conceived form of entertainment — by — equation which has gone on too long.

Like the most affecting films of the decade — "The Deer Hunter", say — the music that matters is the music that regulates its own terms, does not contrive to suck up a specific reaction, and ultimately affects various personalities on varying levels.

The most open-ended creators of music — Mark Perry, Doll By Doll, The Fall, PIL, say — are the innovators of the eighties because (a) they are not fabricated, (b) they are not conscious of pre-determined "markets", (c) their forms of self-expression cannot, in any way, be fitted into current preconceptions of what should be and how it

should be.

Now, let's take Public Image Ltd. ... The foremost necessity here is — to quote Cabaret Voltaire — "expect nothing." John Lydon expects nothing. I expect nothing, neither should you.

Expect "rock and roll"? Expect all John Lydon - associations henceforth to accommodate a Sex Pistols market? Expect ... what?

The thing with PIL — and, admittedly, I threw me at first — is that they defy the safe, predictable luxuries of modern consumerism, they defy analyses vis "good" and "bad", they defy.

The problem with the purported "ideal" of punk was the fallibility and gullibility of its audience; they assumed the old do - what - thy - wanteth propandias was great, provided you stuck to buzzsaws - basies ... and so, when Perry started fumbling with violins and pianos and saxophones, they turned away, when Rotten became Lydon and started re-structuring, re-organising, de-focusing, and — good gracious — slowing down, they turned away.

The mentality still perpetuates itself, but certain quarters are

beginning to re-assess: like a brutal shock-wave, 'Metal Box' collides with that re-appraisal and places PIL in their rightful position (and where that might be, is dependent pretty much on interpretation).

'Metal Box' itself is a salesmanship - paradox; enshrouded within their custom-built case, these three 12 inch 45s could well represent an attempt to out-hype anyone and everyone in the Western World ... but we're actually faced by a hype with substance.

It's an album (I use the term loosely) of more obvious determination, concentration and direction than the restless, scrambled first venture; it's expansive, insistent, reflective, a sort of indisputable proof that the criticisms levelled at the band - stropiness, self-centredness, artistic neglectfulness — lack both weight and perspective.

"Swan Lake" ("Death Disco") and "Memories" act as a springboard for the mood of "Metal Box" — like a rhythmic vacuum of taut body music; Wobble's staunch bass-bashing is all over this, clutching, pulsing, buffeting ... Levine's guitar wavers and



ROTTEN: absorb the monotony

shimmers around the mix, around the vocals, around a drum front of purest Neu motorik sensibilities. Absorbing stuff, only dissipated — and this is the main failing of "Metal Box's" format — by the fidgety process of flipping the discs over every 10 minutes; it works better with a spontaneous hour's - worth of tape.

Lydon's lyrics still suggest a man embittered — I hope he'll

rid his system of this soon — so on "Memories" (surely a swipe at his ex-fellow Pistoleers?) he's shot-gunning "Whatever past / Could not last / All in your mind / Where it all began / You're doing wrong / It's not the movies / And you're old"

But elsewhere, he's beginning to equate this acridness with a sense of concern, compassion even ... a la "Careering", a sour and synthetic study of life ("Is this

living?") during wartime, and "Bad Baby", a story of social neglect where a baby gets dumped in a car park — "Ignore it and it will go away" implying the family here is very much a metaphor for broader areas of social abuse.

So, in case you are wondering, John Lydon does care; with PIL, his outcries are more intricate than before, but then, so is John Lydon himself.

'Metal Box' thrives on something which uses monotony to effect, something which absorbs and should be absorbed ... a mood and framework all of its own.

Right: Public Image expect nothing, need to prove nothing, have no obligations. Which would you prefer to cling to ... memories or 'Memories'

+++++ CHRIS WESTWOOD

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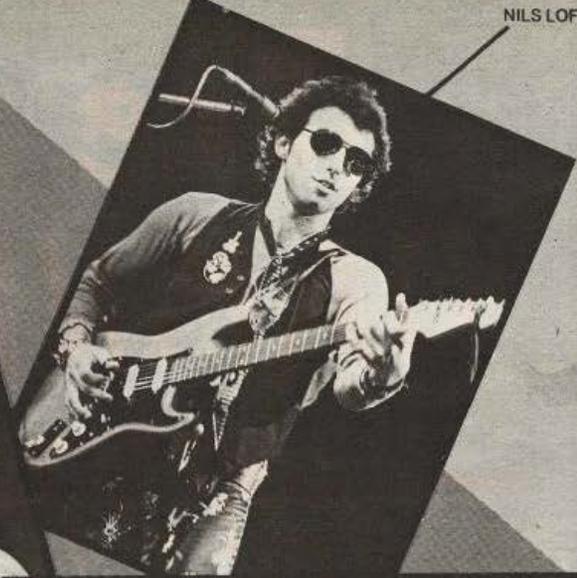
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JACKSON 5: '20 Golden Greats' (Tamla Motown STML 12121)

HOT CHOCOLATE: '20 Hottest Hits' (RAK EMTV 22)

20 MOD CLASSICS (Tamla Motown STML 12125)

GLADYS KNIGHT and the PIPS: '20 Golden Greats' (Tamla Motown STML 12122)

20 OF ANOTHER KIND Vol 2 (Polydor POLX 1)

SO THIS is Christmas and what have you done? What the record industry has done is to unload an even greater number of compilation albums than usual on a traditionally spend-happy public.

So despite talk of a recession, mass lay-offs and so on, the tide of releases is remorseless, and to some extent works in inverse proportion to a particular company's fortunes. So EMI, who apparently face the most serious crisis having made the most redundancies, churn out the greatest number of 'greater hits', presumably in a last-ditch attempt to recoup funds lost, ironically, by the company's medical, as opposed to musical division. They have provided 80 per cent (if you include the licensed RAK Of this Yuletide Ton-Up.

And what have they found for our pleasure? Well, in addition to Diana Ross's '20 Golden Greats' and one or two other less notable releases already reviewed here, there's a similarly-titled 20 from the Jackson 5.

Ah, The Jacksons. Their music formed the soundtrack to many an adolescence, mine included. I'm sure purists will agree that they never really improved on their raw opening shot, the cracking 'I Want You Back', but will nevertheless find solace in

gems like 'Ain't No Sunshine' (Written by Bill Withers, don't you know, 'I'll Be There', 'Doctor My Eyes', 'Skywriter' and 'Rockin' Robin'), which at this point I would like to take the opportunity of dedicating to my good friend and colleague Robin Smith.

Side two isn't quite as power-packed but it does include their second single, 'ABC'. It was a bit of a farce listening to a young Michael pipe up 'lay down girl, I think I love you!', when he'd barely reached puberty, but that was always an endearing feature about The J 5 — their precociousness.

You couldn't knock either their enthusiasm or their showmanship, something which couldn't be said about their white counterparts, those godawful Osmond Brothers.

While this waxing will find favour with happy-go-lucky teenagers and young twentys, Hot Chocolates have also always had a more mature audience. Why, I could even imagine my brother, who, incidentally is about to start his own legal practice and would not be averse to having some rock 'n' roll clients, surreptitiously slipping 'Hottest' into his car cassette between 'Tusk' and 'The Long Run'. Like The Jacksons' greatest, chronologically it's right out to lunch, but unlike the latter, it contains a greater proportion of actual hits. In fact, it's quite a shock to discover how many top ten tunes they've had, but more to the point, each was well-deserved.

Every one was different as well as a winner, from the socially-orientated 'Man To Man' and 'Brother Louie' to the straight-from-the-shoulder sensuality of 'You Sexy Thing' ('Now You Lying Next To Me / Giving It To Me').

Incidentally, that was runner-up for

live weeks to Queen's 'Bohemian Rhapsody', unlike 'So You Win Again' which struck the top slot back in '76. That hit, along with 'You'll Always Be A Friend', 'I Believe In Love', 'A Child's Prayer' and 'I'll Put You Together Again' show that despite his bare-chested, macho-man image, singer Errol Brown is a sensitive guy after all, not to mention a serious song-writer.

Hot Chocolate, the acceptable face of mid-seventies soul? When you think of some of the dross immediately before, during and after, indubitably, The Tamla soul of the sixties was a different animal altogether, as may be appreciated by the most purist of listeners to '20 Mod Classics'.

Quite astute of EMI, to find such a contemporary theme, excuse my putting out a chunk of back catalogue, and appealing hip in the process, but then you've got to give the shareholders a break some time, haven't you?

Now even I was too young to be a mod first time round, though one or two of these numbers ring a bell. For a start, Martha Reeves & The Vandellas' 'Heatwave' (see 'Setting Sons') which ain't a patch on their legendary 'Dancing In The Street', fortunately also included here.

Then there's Marvin Gaye's superb 'Can I Get A Witness', covered by The Rolling Stones, and reputedly listened to all night by one Bob Dylan whilst he was writing a certain 'Mr Tambourine Man'. On hearing this story, Mr George Harrison is said to have commented that the latter is likely to contain every note of the former, but I doubt if anything else here was ever so influential.

Then again, there are a couple of goodies: one hit wonder Mary Wells' excellent 'My Guy' and some early

stuff from The Supremes, Smokey Robinson & The Miracles, The Temptations and even Stevie Wonder, none of which is up to the standard of their later, more golden age material.

An exception is The Temptations' 'My Girl' which, penned by Smokey Robinson, is as much one of their classics as Marvin's 'How Sweet It Is'.

In between, there are contributions from the likes of the Velvettes and the Matvettes, female-orientated combos not entirely unconnected with Motown big wheel Norman Whitfield.

And so from earthy grit-cake R&B 'mod' music to the so-called sophisticated sweetness of Gladys Knight and the Pips. In the Motown soul queen stakes, Gladys has always played second fiddle to lady Diana, not that she wouldn't be horrified to hear that she doesn't belong to the same big league, hence the seven-and-a-half quid handle on her recent concert tickets.

Although undeniably blessed with a fine voice, Big G doesn't write her own songs, instead relying predominantly on Johnny 'Hang On In There' Baby Bristol and the ubiquitous Mr Whitfield, whose 'I Heard It Through The Grapevine' is here. Not as good as Gaye's, just the way she doesn't handle Bacharach-David's 'The Look Of Love' with the same air-conditioned cool as Isaac Hayes. A better 'Help Me Make It Through The Night' you'll be hard-pressed to find anywhere, however.

That opens this album and takes it to heights unparalleled elsewhere. Altogether, not an entirely satisfactory compilation, particularly when heard alongside the recently-released 'Memories Of The Way We Were' on Buddah, whose superior packaging is likely to go down better with the seven-and-a-half quid ticket aids.

Which finally leaves us with '20 Of Another Kind', whose title is particularly appropriate in the present context. The question is, how valid a tag is it? Can Gary Numan still be described as 'other' when he's out-selling his guru David Bowie by three to one, or The Jam when they're enjoying to top five success with both album and single?

They contribute 'Strange Town' and 'The Butterfly Collector', both sides of a nine-month-old 45, while Gary comes up with 'Tracks' from 'Pleasure Principle' and Tubeway's 'Down In The Park', which in point of fact has been his / their best single.

Also here are the two great lost seven-inchers of '79, The Cure's 'Boys Don't Cry' and The Headboys' 'Shape Of Things To Come'. Like The Invaders, in with two fine cuts, their time will come, something which I cannot altogether claim on behalf of the puke-inducing Patrick Fitzgerald or non-starters The Chords.

Follow mods Purple Hearts also speed in (geddit?) with 'Millions Like Us', only last week granted credibility in these pages by no lesser personage than Paul Weller.

No Polydor compilation would be complete without a bit of Sham ('Herzain Boys' and 'No Betty') while closing punk ranks are The Lurkers with the admirably rowdy 'Out In The Dark'. Add a bit of Irish in the form of Prolex and the dull Xerobyns and some trips from 'Twist and that's your lot, not to say your last compilation — for this week, at any rate.

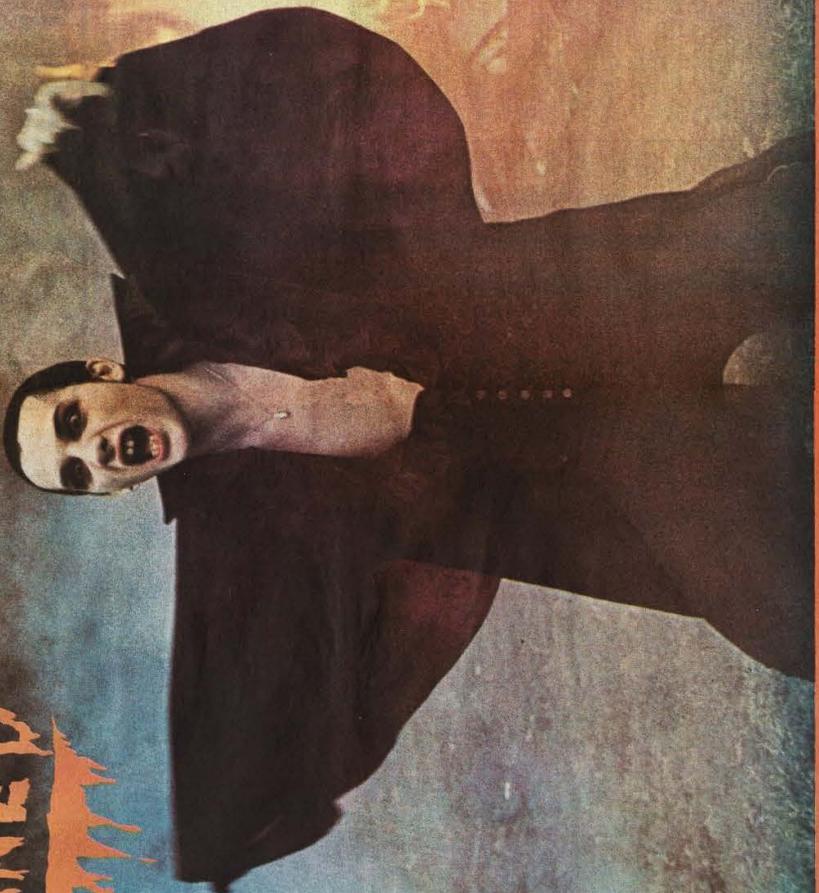
Happy consuming and go easy on the turkey. Yours faithfully

Jackson Five + + + + +
Hot Chocolate + + + + +
20 Mod Classics + + + + +
Gladys Knight and the Pips + + + + +
20 Of Another Kind + + + + +

MIKE NICHOLLS

BEARD
MIRROR

The DAMNED





CAPTAIN SENSIBLE



MICK YOUNG

RAT SCABIES



By BARRY CAIN



ALISAIR WARD



DAVE VANIAN

OF THE DAMNED

FACES

The PHOTOS
THEIR DEBUT SINGLE

I'm So Attractive



7984



THE PHOTOS ON TOUR...

Wednesday 5 Dec	Leicester, Polytechnic	Thursday 13 Dec	Margate, Pavilion*
Thursday 6 Dec	Leeds, Fan Club	Friday 14 Dec	Portsmouth, Locarno*
Friday 7 Dec	Dudley, J.B's	Sunday 16 Dec	Bristol, Locarno*
Saturday 8 Dec	Manchester, Polytechnic	Monday 17 Dec	Plymouth, Clones
Sunday 9 Dec	LONDON, Empire Ballroom* Leicester Square	Tuesday 18 Dec	Torquay, 400 Club
Monday 10 Dec	Oxford, New Theatre*	Saturday 22 Dec	Birmingham, The Underworld
Wednesday 12 Dec	Uxbridge, Brunel University	* supporting Joe Jackson Derek Black Agency 01-439 9096	

I THINK it was when Rat Scabies pulled out his plonker in front of a bunch of gaping mouthed studio technicians during a session for Capital Radio that I realised just how much I'd missed The Damned.

Noticing its lack of petrification I remembered how flexible the band were — eccentric one minute, devout rockers the next. Its jaundiced appearance reminded me of how colourful they were, one might even say kaleidoscopic.

The presence of varicose veins was redolent of their energy, the lack of any noticeable discharge their discipline (for, despite views to the contrary, The Damned never indulged in more than a controlled chaos), the odour their strength.

Yes, The Damned were, and are, unique, like Scabies' plonker. Forget what critics would have you believe, messrs Scabies, Sensible, Vanian and Ward are traffic as their new album 'Machine Gun Etiquette' exemplifies.

Forget the music hall adjectives, the anarchist smokescreen-covering — lack of ability accusations, the dunderheads pushing ersatz rebukes.

The Damned always did defy the rules, not because of an adopted pose but because the individuals themselves defied description. If any band deserved the appellation 'punk' it was this collection of crazy pavings.

Other bands who hiccupped during the winter of '78 only went so far before of brick wall commonsense took over leaving them in, an albeit stretch mark, confine.

The Damned on the other hand had no commonsense. They didn't hiccup, they BURPED. A thick, reummy, light ale of a burp that rejoiced in its own noise.

It was tragic to see them go. It's glorious to see them return.

Ah, return. The following interview comes in two parts.

PART THE ONE. Rat sips tea in a North London caff — and I do mean caff. Even the sandwiches have cracks. He looks healthy, which is amazing considering the life style he has always adopted.

Rat probably instigated the Demise of The Damned Mark One, which followed the release of their second album 'Music For Pleasure'. W-w-w-why?

"I got bored with it all. Oh sure, it was great being a pop star at first — but it ain't what it's cracked up to be. It got to the stage where I just couldn't go out in public.

"In fact it got so violent I wasn't even able to go down my local boozer. I took a bird down the Hope and Anchor one night and she got glassed in the face by someone who had a grudge against me.

"And I got beaten up twice through no fault of my own. But I was drunk both times so maybe it was my fault. I can't remember now."

So a fast exit seemed very appropriate at the time — although the reason for that was a little more than cuts and sluts and ruts. "The songs were rotten too. Brian James, who had written most of the songs, had achieved his aim and, in my mind anyway, dried up.

"Anyway, I reckon we had all got as far as we could musically. After all, you can only take a nurse's uniform so far.

"And our reputations were getting out of hand. I was being accused of the most ridiculous things — like blowing up entire audiences." Now we all know Rat isn't capable of blowing up an entire audience. Half maybe.

So Rat vamoosed. He spent the next few months learning to play a guitar in a friend's hallway (that's right, hallway). "I needed to get completely away from the rock world. I thought I was gonna have a nervous breakdown. My whole personal defence mechanism decided it was time for me to call it a day."

For Rat to pack it in is rather like Birmingham winning the Cup — it just isn't on.

So he formed Whitecats. Flop. Meanwhile, across the teeming metropolis Captain Sensible formed King. Flop.

The two flops joined forces. "Captain decided he wanted to work with me again. So we had a walk round the block and decided to do a tour.

"The only problem was, who could we get as a singer? We looked around, then finally came to the

conclusion that the best we were ever likely to get was Dave Vanian."

Mr Vanian, you remember Vanian, the one with third degree anaemia, had terminated his stay with the Doctors of Madness and was redundant, reading George Hamilton books (make that Dracula) in his Islington penthouse.

The result — The Doomed with Lemmy guesting on bass. He was eventually replaced by ex-Saint Alisdair Ward and The Damned Mark II was born.

"My attitude has changed now. You get used to people staring at you. You stay in places where you're known.

"I'm not gonna fall into the old rock star's trap, y'know, here's yer big house, yer chauffeur, yer five grammes of coke. See, I never forget I'm just a product. I've always regarded myself as being disposable. Pop music is a product, like toilet rolls. It's here today and gone tomorrow.

"But don't get me wrong, I sincerely believe in what I and The Damned are doing. The band's machine gun etiquette will never die. We've got a lot to say — and we say it fast."

Not only does the red hair rondo say it fast either. On their last US tour he, well he, how can I put it, er, encountered 19 girls in 22 days. "That's my record. The only nights I missed out were when we arrived — I had jet lag — and when we had to drive to a gig.

"If I wasn't in The Damned I wouldn't pull nearly as much." An honest man is Rat.

PART THE TWO — The sight of Captain Sensible sitting alone in a radio station studio playing lead guitar would have been little short of miraculous two years ago. One thing The Damned never got was praise for their musical capabilities.

"You look around at other people and then you think 'who's better than The Captain?' Nobody."

Dave Vanian cups his black gloved hands around a glass of scotch and Coke. "We are so much better than we ever were. It's much more democratic these days. We actually talk to each other."

"I never knew we would get back together again. But I'm so very glad we did. It's so much different now. We haven't got the limitations we had before when we were stuck in one little hole.

"Even though the reviews haven't been that favourable for the new album I know we've shocked people into realising that we can play.

"I wouldn't change a thing that happened to us. We've all learnt how to handle anything that comes along now. That doesn't mean we intend to compromise. We will always do exactly what we want to do."

It was at this point that Rat brings forth the spider from the fly. "I've written eight songs this week," he says accompanied by the sound of Sensible's guitar and the crackle of an upward moving zip.

Alisdair, recovering from laughing at the sight for sore eyes, sits next to me. What did you do when the Saints split, I enquire?

"Got drunk on all the money. Now I'm in a band I like. I really am."

"Crap," interrupts Rat. "He won't even talk to us. He costs us a fortune in extra hotel rooms 'cos he refuses to sleep in the same room as the rest of us."

More laughter. "Nah, this is a band I can TALK to. We all speak the same language, have the same sense of humour. The Damned is more like a religion amongst its fans.

"And there just isn't much humour around these days. A lot of bands all seem to want to become something they're not. They're into being stars. The great thing is nobody knows me. I can go and have a drink at the bar at gigs and it's great.

"I never think about anything else than doing my job like I'm supposed to — and that's play bass and play it well."

Alisdair is convinced music goes in seven year cycles. "We've got another four years to go before something new comes along."

So, who'd have thought it? The Damned, the first punks to make a single 'New Rose', the first punks to make an album 'The Damned', the first punks to tour the States, the first punks to split, the first punks to reform, the first punks to reform, the first punks to reform.

And maybe the last.

But the burning question remains — would you let your daughter marry one of them?

And will plonkers be next year's thing...

MAILMAN

Write to
Mailman at
40 Long Acre,
London WC2.



STOP THAT WINGS TOUT

I WANT to complain about dirty, lousy touts ripping honest fans off.
Last Sunday two friends and I went to the Manchester Apollo to see if we could get tickets for Wings. We arrived at the Apollo at 8:30am after travelling on a bus for an hour. Queued for over five hours in the rain — also being ripped off for food and coffee. Eventually we were 25 yards from the ticket office when they sold out of tickets. Then, touts started shouting £20 for £5.50 tickets.
We, being students, could not afford those prices.

The staff at the Apollo must know that those people are touts, because every time I have been to the Apollo the same people have been touting. If they do recognise them, they should not sell them tickets.
I hope something can be done to stop the touts before we are all well and truly ripped off.
A very annoyed anti-tout person.

The only way to stop them is not to buy their tickets. The trouble is, there's always mugs that will.

SLUR ON GURR

TO THINK I used to be a fan of Ronnie Gurr. Reading your articles avidly, appreciating your abundant wit, etc. and then you go and make the sour, unnecessary remark that under 15 year olds are all enthusiastic Dollar fans, and, hence, wimps.
Now, it's not all that long ago (6 months) that I was under 15 and I think you'd find that most people, irrespective of age, detest the likes of Dollar, Abba and Barry Manilow and have trouble holding back the vomit at the sight of Lena Martell. We are not wimps, we are as much a part of society as anybody. Take this as a warning Gurr, lest, one day, you be stabbed in the jimmy with a nappy pin.
Alice Knefworth (just over 14).

But Ronnie has the mind of a 12 year old. So what d'ya expect?
For instance, take the night in November 1977 when a certain Philip Lynott actually begged me to make love to him after a concert at the Empire Theatre in Liverpool. I doubt many people have been in that interesting situation.

PISS WESTWOOD

I WAS absolutely dumbfounded to see Record Mirror's Chris Westwood in Sounds November 10 issue. This is a very rare occurrence indeed. But, as usual, he looked pissed and had his mind on other things. So never actually made any worthwhile comments during the discussion. Why was this bloody moron there in the first place? Perhaps you could explain this phenomenon. Curious of Cottenham.
We're trying to get rid of him and Sounds are the only mugs who might take him. Christ Westwood says that the actual circumstances were such that he did open his mouth during the mass debate (sic) but Sounds obviously saw them as too revolutionary, too obviously geared to reshaping British society as we know it, that they backed off and took all his quotes out. That really upset him.

BLANK SPOT

KNOWING HOW forgetful mailmen are (though they say elephants never forget) I bet you've forgotten about a letter written by my good friend the Little Drooper of Salisbury. You promised him a full page photo of Tina Charles' left buttock. More than a year has passed with no sign of the said buttock. This had saddened the Drooper no end.

You must do something, even a pic of Ros Russell's big toe would be better than nothing.
The one-legged bicycle of Salisbury.
Have you seen Ros Russell's toes?

GREENPEACE

IN YOUR reply to Harry Strathclyde (issue dated November 17, 1979) your list of organisations against nuclear power based in Britain omitted out of organisation, Greenpeace Ltd.
Our campaigns are specifically aimed at the prevention of the dumping of nuclear waste (you may remember our campaign earlier this year when our boat, the Rainbow Warrior, intercepted the dump of nuclear waste from the UK Atomic Energy Authority's ship the 'Gem', 600 miles SW of Cornwall). We shall continue this area of action and we shall be monitoring the movement of spent nuclear fuel from Japan to Britain.
Peter Wilkinson
Director

A TOUCH OF CLASS

AFTER READING all the revolting 'letters' that you print, I thought it was time I wrote to you to add that touch of class which is so obviously needed. However, there have been so many interesting incidents in the 18 years which make up my life so far, and I can't decide which one to tell you about.

For instance, take the night in November 1977 when a certain Philip Lynott actually begged me to make love to him after a concert at the Empire Theatre in Liverpool. I doubt many people have been in that interesting situation.

Or I could tell you about the time I went to interview Lemmy of Motorhead. I didn't get very much down, except my delicate black lace panties.

Then there was the time I won £200 and a night out with David Cassidy. But that was rather a long time ago and I would like to forget the whole event.

Oh, dear, I really must go now. Mr Robert Geldof is due over in a few minutes to help me with a bit of stripping. (The bedroom wallpaper needs changing, some white stains have appeared).
Love Lulu.
You left out the incident with me.

SHEARPIG

AFTER READING John Shearlaw's review of the Pretenders' single 'Brass in Pocket' which he seems to feel is "not worth the column inches that will be written about it." I can only hope he's a better News Editor than singles reviewer.

Christie Hynde is one of the strongest vocalists around at the moment and no other band creates the same kind of sound or energy as the Pretenders. If you don't happen to like them, then you're in for a hard time. With this

single they will walk right into the spotlight. You've got to face it John, they've finally arrived.
Les Exli, London SW17.
Where have they arrived at?

SPOTS

DO I win a prize for spotting the deliberate mistake in the Gary Numan advert for his new single in Record Mirror November 17? Instead of holding a picture of his new single you've got him holding the sleeve for 'Cars'. Just thought I'd rub it in.
Andrew Valente, Glasgow.
We don't give prizes to cocky little sods.

TASTE THAT COUNTS

IN YOUR delicious paper (November 10 issue), I read that Philip The Moon thought your paper tasted horrible. But I disagree, I always boil mine and add tomato sauce. So Phil, why don't you try boiling yours. It makes a hell of a lot of difference.
Mickey Mouse, Disneyland.
Go bob your head, it's much better sauteed.

ANOTHER PISS

CHRIS WESTWOOD'S statement about Police Squeeze and Sham 69 made me think he should try a new career as a Hoover salesman. There's a vacuum where his mind should be.

Sham 69's recent single, reminiscent of The Animals, proves they can change their style, so they're not in a rut. Squeeze fans would also say the comment about their favourite group was invalid. And Police, who are incredibly exciting, must be beyond Westwood. He seems to have a lack of refreshment to that part of him which should understand anything new or good. Maybe a pint of that well known beer is called for.
MS Haines, Hackney N1.
The trouble is, he's had too many of those pints.

FARTS AND TARTS

I WOULD like to get one thing straight. Who does that bastard Alan think he is. I do agree with him that Gary Numan is a boring old fart but I think Lindisfarne are absolute tripe. Debbie Harry is certainly not a tart and not a fat one at that. Alan's just a cretin.
Frank, Din and Mai, Blondie fans.
Alan's dad would like to make it clear he isn't a bastard but he does agree that he's a cretin.

GROVELLER

PLEASE CAN I have a record token for Xmas? G r a h a m S , West Yorkshire.
No. Oh, alright, as you're the only person who has asked this week.

SLADE'S

NEW SINGLE
IS A MUST
FOR EVERY PARTY

'OKEY COKEY

BARN 011

THE HOMECOMING

McCartney finds the quality of the Mersey hasn't changed



BUT WHO'S paying the ferryman?

IT WAS a lot to take in at one go. Hustling a ticket to catch Paul McCartney in his native Liverpool on the first official night of a Wings tour is quite a coup in itself. But to be offered the chance to interview the guy at an informal Press conference seemed . . . well, too good to be true?

Press conferences are not usually the best places to talk to artists particularly at a celebrity of Paul's proportions. But the circumstances of this occasion were especially favourable.

There were only some half dozen journalists present, and the other five seemed to be tongue tied.

The conference took place in the lounge of Liverpool's Royal Court Theatre, after the Sunday night gig. Paul appeared as relaxed as he had on stage, and with the rest of Wings providing moral support, was casual, good-humoured and not adverse to cracking the odd joke.

At his side was Linda, making frequent interjections. Although these were sometimes annoying, they were also useful inasmuch as they allowed Paul to think out his next answer and generally keep calm.

When you've been a fan of Paul McCartney for more than 15 years and hoping to meet him for almost as long, wondering what to ask first can be something of a problem. So it was the rather obvious stuff for starters.

How come you're suddenly speaking to the Press again?
 "Well, it's alright, y'know? When you're working, you get quite into it. It's when you're not, you don't bother. The truth is, like, it's OK when you feel confident, you don't mind talking to people about it. It's when you feel bad about what you're doing and people start pulling it apart you sort of secretly agree with them."

By work, of course, Paul is referring to Wings' current tour, their first for three years and the

very first with the current line-up.

In addition to Paul, Linda and Denny Laine, this includes new boys Steve Holly (guitar) and Laurence Juber (drums). How were they recruited?

Linda: "The Army!"

Paul: "Actually, these two are Denny's fault. He lives near Steve."

Steve: "I was doing a TV show with David Essex and Denny was one of the guests."

Denny: "And he just hounded me!"

As a result of much swapping about of instruments on stage, each member of the group cops for a fair amount of limelight. Is this something which is likely to be repeated in the studio? In other words, are the new guys going to be able to contribute to the next album?

"Depends what they come up with, really," Paul replied. "Anyone with anything good is on, and hopefully, as much as they like. If they come up with the whole album . . . I won't let them do it!"

Is the material written in the studio or are most of the songs prepared a long time beforehand?

"Again, it depends," said Paul.

"Some of it's written in advance and other stuff just comes up on the day. Like, they're all just moods. You can't say when you're gonna write, it just comes if you're lucky," he continued.

"We just kind of book a studio and normally, like, I've got a few songs, Denny's got a couple and we just run through 'em all and see which ones we feel like playing that day . . ."

Linda: "I've got this one in my pocket, Paul."

" . . . and Linda's got a few which I always reject."

Linda: "Absolutely!"

Do you and Denny actually write the songs together, or does one do the lyrics and the other the tune?

"Well 'Mull Of Kintyre', our biggest-seller, was joint written. Denny wrote the words," "and he had the tune," added Denny.

Linda: "Denny added one word!"

Denny: "He needed me but he won't own up to it!"

Paul: "No, it's true. I hadn't finished it and one good thing about writing with someone is that if you are stuck for an idea or you've got a couple of gaps, like, he just fills 'em in. I had the chorus and we didn't have the verses so we just sat down in Scotland that day got our guitars out in this field with a bit of paper and a pen, started mapping it out and just kind of did it."

"You end up getting inspired by the environment you're sitting in," Denny pointed out.

While everybody else, particularly rock musicians, seem to be leaving in droves, you two appear to be great advocates of living in England.

Paul: "I just like it here. In truth, we've travelled a lot between us. We've all been to different places and, er, I don't like LA 'cos it's got earthquakes and I don't like going to Nashville because it's got tornado warnings on telly."

"Then you get back to England and you think, well, it's just pissing rain all the time. No, it's the people really. I think, 'cos you get back from some great sunny climate and you think why am I coming back here? But then you walk up to some copper and you ask him the way to somewhere and he doesn't hit you! It's an attitude. I think there's more sense of humour in Britain too."

The same applies to Liverpool, even the most reluctant of visitors can hardly have failed to notice. In fact Paul's homecoming coincided with the 21st anniversary of his getting together with John Lennon. Did he feel nervous in front of a home crowd?

"No, less nervous, actually, and I enjoyed it more. Tonight was really the first genuine audience of the tour from the point of view that there were people who had paid and queued for tickets. Last night was a little bit different and the night before a preview for my old school. Tonight was the best night for us. It just felt nice, yeah."

As with the two previous shows, the concert had taken place in the comparatively small Royal Court Theatre, whose capacity is only

1,500. Why did he choose such a small venue?

"Actually, it just came about because they're closing down these kind of places and turning them into bingo halls and stuff 'cos they make more money. It's a bit of a shame and this fellow from the Royal Court here wrote a letter and asked. I know this place 'cos I used to come here as a kid and watch the plays. There was a repertory company and I used to pay like 1/6d to go upstairs. So when I heard it was going down the nick I thought it was a bit of a shame and Ken Dodd was doing a pantomime trying to save it, so we said we'd play this place instead of the Empire."

You enjoyed the general informality of it all — playing a small theatre and chatting to the audience . . . ?

Paul: "Ah, it's great."

Do you think there's any chance of other mega-stars following suit?

"Well, it's like a double-edged sword because the trouble is you get letters off people saying 'I queued all night and still didn't get a ticket,' so that makes it tempting to play a bigger place. But I must say, I do enjoy this kind of theatre because you can actually feel the audience, and get a good sound, too."

At the same time, McCartney is well aware of the financial limitations of smaller venues and is honest enough to admit it.

"But these tours don't make money unless you play somewhere like Wembley and it's silly to go out and do a job and not get paid for it. If we all went home tonight and I said to the band 'sorry, chaps, I've given all your money to charity', it just wouldn't feel the same!"

The band laughed nervously. How extensive is the tour apart from Britain? Were they planning to go anywhere else?

"Yeah, there's plans, but we haven't got the visas yet, so I was told last night by The Man not to say anything. 'Cos I was saying it and he says 'shut up, you might not get them if you go talking too much.' But, yeah, we've got plans, in fact, Japan."

There follow some impromptu guffaws as The Man himself came in — tour promoter Harvey Goldsmith. "Sorry Harv," shouted one of Wings, as eyes glint all round.

In terms of personal achievement, how did his work as a solo artist compare with what you did in The Beatles? Had he derived as much personal satisfaction out of it?

"Yeah, I have actually. The thing is, obviously, after a group like The Beatles breaks up you think, well, how are you ever gonna follow that, 'cos they did pretty well, y'know? And surprisingly enough, I never thought we'd be anywhere near as good or derive anything like as much satisfaction. But it is. It's every bit as good now."

"I mean, either you're gonna give up and rest on your laurels and say 'Okay, I did all that, thank you and goodnight' or you actually like doing it. And we all like doing it."

Was that a criticism of the other Beatles who haven't been so productive in the last three or four years?

"I don't know, really. I can't speak for them. I don't think they've done that little, actually, because John has had a couple of good albums and so's George. Ringo's first was good, too, though he hasn't done much since. They're neither writing nor are as obviously upfront as we are, but I can't knock them. They're doing what they wanna do and it's not for me to be saying that they should be doing something else."

He's been almost 20 years in the business, led two phenomenal bands and had the string of successful albums, did he have any unfulfilled ambitions?

"Not specifically, I mean we've travelled everywhere and done almost everything we want . . . To tell you the truth, my ambition is just to play the same as it always has been — to play better music. Each time you make an album you wanna make a better one than last time. That's what keeps you going, plus the simple fact of enjoying playing together. That's the kind of secret, y'know."

MIKE NICHOLLS

WHO WILL YOU VOTE FOR?

WE'VE SPENT the entire year gabbing about our favourite bands, albums, singles and gigs — and also shooting off about the bands we thought were no better than a pile of bat's do.

Apart from on the Mailman page, the readers (that's you) don't get a lot of chance to say what you think, mostly because we don't want to get done out of our jobs. Once a year, we let you loose to say what you think, and that once is NOW.

Last year's poll results showed that the Boomtown Rats had made the most impact on you, by appearing in almost every category. Kate Bush coasted home as the Best New Artist and Debbie Harry ran away with the Best Female Singer spot. But so much has happened since January 1979, we're sure you must have changed allegiance in some departments anyway. Maybe Selector is your best new band; perhaps Judy Tzuke will steal the throne from Debbie Harry. Is Joe Jackson your idea of a sex symbol (well, there's no accounting for tastes!)

With punk taking the fast way down the chute and the old heavy metallers fighting back, who can say who's going to be best band, except you? The general election was just peanuts, folks, use this vote now.

- BEST SINGLE OF 1979
- BEST ALBUM OF 1979
- BEST GIG OF 1979
- BEST MALE ARTIST
- BEST FEMALE ARTIST
- BEST BAND
- BEST RECORD SLEEVE (single or album)
- SEX SYMBOL OF THE YEAR (male or female or other)
- BORE OF THE YEAR
- BEST DJ
- BEST RADIO SHOW
- BEST TV SHOW

DECEMBER HIFI FOR PLEASURE

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UP FRONT

Compiled by SUSANNE GARRETT

THURSDAY DECEMBER 6

BIRMINGHAM, Odeon (021-643 6101), Motorhead
BIRMINGHAM, The Underworld (021-477 7955), Original Mirrors
BIRMINGHAM, University (021-472 1841), Refrigerators
BLACKPOOL, Tiffany (2572), John O'wally/ViPs
BOREHAMWOOD, Civic Hall (04-207 72277), Richard Digance
BRADFORD, Palm Cove, Hollingswood Road, Salford Jets
BRADFORD, Ponceville (75545), The Vye
BRAINTREE, Weavers (36823), Modern English
BRIGHTON, Buscanner (609306), The Lellets
BRISTOL, The Crown Cellar, The Review/Eye On Use
BURY ST EDMUNDS, RAF Honington, Hip Famas/Velvettes
CHICHESTER, The White Lion (4267), Prodigal Son
COATBRIDGE, YMCA (23419), The Frets/Raw Deal/Lost Cause
COLCHESTER, Essex University (72420), Secret Affair/Sjets
COVENTRY, Climax (2013), The Human Cabbages
DERBY, Kings Hall, The Banned
DUNDEE, Caird Hall (2812), Lindisfarne/Chas And Dave
GLASGOW, College Of Art (04-332 7090), Kristo Hughes
GLASGOW, Countdown, Strasse
GREAT YARMOUTH, ABC Theatre (3181), Gary Glitter
HELENSBORO, HMS Neptune, Marvelettes
HELSTON, RNAS Coldrose, JALN Band
HORSLEY HILL, Community Centre, Fauves
HOUNSLOW, Red Lion (01-570 3841), The Virgin Generation
HULL, University (42431), Art Failure
HULL, Wellington Club (23262), Revillos
KEELE, University (625411), Blank Space/Beast
KINGSTON, Grove Tavern (01-549 5080), The Rackets
LEEDS, Fan Club (663252), The Photos
LEEDS, Royal Park (765076), Agony Column
LEEK, Staffs, South Bank Hotel (352301), Anna Rexia And The Wasted Children/Split Vision
LICHFIELD, City Gate, Blood 79
LIVERPOOL, BICC Club, The Cheaters/Any Trouble
LIVERPOOL, Empire (051-709 1555), Queen
LIVERPOOL, Moonstone (051-709 6860), Asylum
LONDON, Bridge House, Canning Town (01-476 2889), Little Roosters/The Cannibals
LONDON, Cock Tavern, Fulham (01-385 6021), Trimmer and Jenkins
LONDON, College of Printing (01-735 8484), Eddie And The Hot Rods/The Powerhouse Roadshow
LONDON, Dingwells, Camden Lock (01-267 4967), Prince Hammer
LONDON, Ealing College of Further Education (01-579 2424), Airmail
LONDON, Greyhound, Fulham (01-385 0526), The EF Band/The O Band
LONDON, Hammersmith Odeon (01-748 4081), Leonard Cohen/Jennifer Warnes
LONDON, Hope And Anchor, Islington (01-734 9072), The Electrolutes
LONDON, Marquee, Wardour Street (01-437 6603), Writz
LONDON, Middlesex Polytechnic, Enfield (01-368 9841), Little Bo Bitch
LONDON, Moonlight Railway Club, Hampstead (01-992 0863), London Zoo/Viva
LONDON, Music Machine, Camden (01-387 8428), The Cure
LONDON, Nashville, Kensington (01-603 8071), Pinpoint/The News

POLICE, back from their successful American tour, give you some pre-Christmas dates to get you in the mood for the festive season. The tour begins at Leeds Queens Hall (Monday) followed by Liverpool, Deeside Leisure Centre (Tuesday) and Glasgow Apollo (Wednesday).
 Ireland seems to be in luck for two big bands starting next Tuesday. **DIRE STRAITS** play Dublin Stadium on Tuesday and Wednesday and **UFO** start their tour at Belfast Ulster Hall on Wednesday. Both bands play dates in England next week. More details in next week's issue.
TRAMPS, the band from Philadelphia, return to Britain this week for a seven venue tour. They kick off at Exeter Routes on Friday, followed by Bournemouth Village Bowl, Saturday, Leicester Bailey's Sunday, Blackburn Romeo and Juliet Monday, Derby Romeo and Juliet Tuesday, Birmingham Romeo and Juliet Wednesday and then wind up the tour at Nottingham Palais Thursday.

LONDON, New Golden Lion, Fulham (01-385 3942), Kicks
LONDON, Notre Dame Hall, Leicester Square (01-437 5571), Small Hours
LONDON, 101 Club, Clapham (01-223 8309), Holly And The Italians
LONDON, Pied Bull, Islington (01-837 3218), Embryo
LONDON, Rock Garden, Covent Garden (01-240 3861), Back To Zero
LONDON, Royal, Southgate (01-836 4112), Marvin Rainwater/Bop Street
LONDON, The Squire, Catford, Polecats
LONDON, Thomas A' Beckett, Old Kent Road (01-783 1349), Flatbackers
LONDON, The Tugboat, Woolwich (01-555 3371), Joe Brown And The Bruvvers
LONDON, Venus, Victoria (01-834 5500), Carolyn Mas
LYCHEFF, MATRAVERS, Chequers (0223), Evesight
MANCHESTER, Apollo (061-273 1122), Cliff Richard
MANCHESTER, Band On The Wall (061-832 6675), Salt Heap
MANCHESTER, Outburne Club (061-205 1562), Lavanta Reggae/Fixations/The Scene/Street Hits
MANCHESTER, Polytechnic (061-273 1162), John Cooper Clarke
MANCHESTER, River Indian Centre, Calmar Road, Marah, The Hellcats/Nothe (Anti Nazi League)
MANSFIELD, Oval (016-508 5080), Strange Days
NEWCASTLE UPON TYNE, City Hall (20007), The Jam
PLYMOUTH, Clones (1831), Sledgehammer
PORTSMOUTH, Locarno (25491), The Tals, Inn Heads
PORT TALBOT, Sandman (3819), Slaughter And The Dogs
PRESTON, Guildhall (21721), Hawkwind
SHEFFIELD, Limit Club (730940), Simple Minds
SOUTHAMPTON, Crown Inn, Eastleigh, The Piranhas/The Golinski Brothers
STIRLING, Lesser Albert Hall (4391), Spiked Copy/Vertical Smiles/Genetics/Chas/Diander
SWANSEA, University (25678), Samson
WELLINGBOROUGH, BR Sports and Social Club, Flying Saucers
YEOVILTON, RNAS, Fantasy

FRIDAY DECEMBER 7

ABERAVON, Nine volts Club (6072), Ronnie Lane
BICESTER, Nowhere Club (3641), Funboy Five
BIRKENHEAD, Gallery, Last Chicken In The Shop
BIRMINGHAM, Aston University (021 359 6531), Renaissance
BIRMINGHAM, Golden Eagle (021 643 5403), The Mods
BIRMINGHAM, Polytechnic (021 236 2366), John Cooper Clarke / The Out
BISHOPS STORTFORD, Triad Leisure Centre (56333), The Gunvorns
BOURNEMOUTH, Town Hall (22066), Black Slate

BRADFORD, Palm Cove Club, Vex / Re-maniz
BRIGHTON, Lewes Road Inn (602995), Flying Saucers
BRIGHTON, Sherry's (21628), Black Gorilla
CANTERBURY, Odeon (65224), Secret Affair / Squire
CHIDDINGLY, Six Bells (227), The Lillettes
CHISLEHURST, Caves, Scissor Fits
CRAWLEY, College (25086), The Cure
CRESWELL, Miners, Strange Days
DARTFORD, The Bull, Horns Cross (84206), Prodigal Son
LOUDLEY, JB's (53597), The Photos
DUNDEE, College of Technology (25106), Kristo Hughes
EDINBURGH, Napier College (031 447 7070), Another Pretty Face
EDINBURGH, Odeon (031 567 3805), The Dickies
EXETER, Art College (50381), Missing Chemicals
EXETER, Routes (58615), The Tramps / Central Line
GLASGOW, Art School, The Montels
GLASGOW, Technical College (041 332 0700), Strasse
GLOUCESTER, Alternative Venue, Slaughter And The Dogs
GOOLE, Station Hotel (3881), Proposition
HULL, FAX, Good Mood, David Ringer
HARROW, College of Technology (01 804 4111), Little Bo Bitch
HELENSBORO, HMS Neptune, Mansfield
HULL, University (44591), Mopet / Xpionettes
IPSWICH, Odeon (153641), Motorband
KEELE, University (625411), The Sirenettes
LONDON, The Apollo (01-212001), Mental Asperter, University (25650), Warchid
LEEDS, Fan Club (663252), The EF Band
LEEDS, University (625411), Agony Column / Blatnik
LEWIS, Phoenix Theatre (369421), Sadocone / Newwaves
LICHFIELD, Art Centre, Ave Vicim
LIVERPOOL, Empire (051 709 1555), Queen
LIVERPOOL, Gates (051 376 530), The Modettes / Vex Head
LONDON, Bridge House, Canning Town (01 476 2889), Roll-Ups
LONDON, Central London Polytechnic (86 636 5271), Girlschool / Patrick Fitzgerald / Au Pairs / Mistakes (Rock Against Sexism Benefit)
LONDON, The Chippenham, Shaftway Road (01 624 7202), Sanity Clause / Managing Directors / Left Handed Virgins
LONDON, City of London Polytechnic (21 247 1441), Writz
LONDON, The Crypt, Deptford, The Blues Band
LONDON, Dingwells, Camden Lock (01 267 4967), Terminal Snack Blues / Fallout
LONDON, Electric Ballroom, Camden (01 465 9006), Talking Heads / Orchestral Manoeuvres In The Dark
LONDON, Greyhound, Fulham (01 385 0526), The Crooks
LONDON, Electric Ballroom, Camden (01 734 9072), Pinpoint
LONDON, Marquee, Wardour Street (01 437 6603), The Merton Parkas
LONDON, Moonlight Railway Club, Hamp-



PHOTOS: Dudley JB's, Friday

HEAD (01 992 0863), Echo And The Bunnymen / Expellaires / Home Service
KIDDERMINSTER, Nashville, Kensington (01 603 0711), Roy Sundholm / Jack Pack
LONDON, New Golden Lion, Fulham (01 385 3942), Limited Company
LONDON, North East London Polytechnic, Wood Lane, Four De Force
LONDON, Oval House, Kennington (01 735 2765), The Photos
LONDON, Princess Louise, High Holborn (01-462-8811), Soap
LONDON, Queensborough College (01 937 5411), No. 100 / Speed-O-Meters
LONDON, Rock Garden, Covent Garden (01 240 3861), Bogey Boys
LONDON, Royal Albert, Southgate (01 886 4112), Chris Hill And Sean French
LONDON, University College, Union, Gordon Street (01 387 3911), The Plea
LONDON, Venue, Victoria (01 534 2500), Roger Chapman's Shortlist / Trimmer And Jenkins
LONDON, Wembley Arena (01 992 3381), Wings
LONDON, Windsor Castle, Narrow Road (01 286 8403), Tennis Shoes / The Holidays
LOUGHBOROUGH, University (04571), Little Roosters
MANCHESTER, Apollo (061 273 1122), Cliff Richard

MANCHESTER, Funhouse, Blank Space / Beast
MARGATE, Winter Gardens (21348), Richard Digance
MIDDLESBROUGH, Rock Garden (241995), Money
NEW BRIGHTON, Empress Club (051 639 4528), Witchynde
NEWCASTLE UPON TYNE, City Hall (20007), The Jam
NEWCASTLE UPON TYNE, Newcastle Polytechnic (28761), High Tension
NEWPORT, Village (611949), Ginger Baker's Energy
NORWICH, University of East Anglia (56161), Dr Feelgood
NOTTINGHAM, Lincoln College (56101), Small Hours
OLDHAM, The Lancashire, Insolor Oxford, Oranges and Lemons (42660), Disco Students
OXFORD, Worcester College (47251), The Stereotypes
PASSFIELD, Royal Oak, Sly Scandal
PRESTON, Guildhall (21721), Showaddywaddy
RODHILL, The Centre, Matchbox

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OVER PAGE

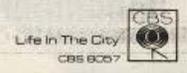
LIFE IN THE CITY



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FROM PAGE 27

RET FORD, Porterhouse (704981), Direct Hits / Scene
 SHEFFIELD, Crazy Dazy (24455), Beggar
 SHEFFIELD, University, Earnshaw Hall (56712), John Otway / The VIP's
 SOUTHAMPTON, University (556291), Lip Moves
 SOUTHWEND, Top Alex, Bastille
 STAFFORD, North Staffordshire Polytechnic, Beacons (59383), Simple Minds
 UXBRIDGE, Brunel University (01 893 7188), Hawkwind
 UXBRIDGE, Unit One (31192), PUs / TV Scandal
 WINCHESTER, School of Art (61891), Brimstone

**SATURDAY
 DECEMBER 8**

BARNSELY, The Londoner, The Teenbeats
 BILFORD, The Green, Paul Maine And The Recoverer / The Text Books/Skull (open-air concert)
 BIRMINGHAM, The Golden Eagle (021-643 5463), Carcerus
 BIRMINGHAM, Odeon (021-643 6101), Leonard Cohen/Jennifer Warnes
 BIRMINGHAM, University (021-472 1841), Quads/Dangerous Girls/John Peel
 BISHOPS STORTFORD, Triad Leisure Centre (56333), Snapper
 BOURNEMOUTH, Village Bowl (26636), The Tramps/Central Line
 BRIGHTON, Buccaneer (806906), Embryo
 BRIGHTON, Polytechnic (681266), Little Bo Bitch
 BRIGHTON, Sherry's (21628), Black Gorilla
 BRISTOL, Granada (28272), Iron Maiden
 BRISTOL, Turntable Nightclub, Icarus
 CARDIFF, Grass Roots (31700), Warchild
 CASTLEFORD, Labour And Trades Club, Agency Column
 CHATHAM, The Tam O'Shanter (400187), Prodigal Son
 CHESTERFIELD, Brimington Tavern (32444), Witchfynde
 CHIDDENLY, Six Bells (227), Dirty Weekend
 CHR STCHURCH, Jumpers (5819), Eyesight
 COVENTRY, The Dog and Trumpet (21678), Ozkan
 CUCKFIELD, Kings Head (54006), The Exclusives
 DERBY, Assembly Rooms (31111 ex 2255), Showaddywaddy
 DISBURY, Midland Hotel (061-445 3219), Flying Saucers
 DUNSTABLE, Civic Hall (603326), Renaissance
 FALMER, University of Sussex (606755), Roaring Jelly
 GLASGOW, Apollo (041-332 9221), The Jam
 GLASGOW, College of Technology (041-332 7090), Fun 4 Thursdays
 GOSPORT, John Peel (261 893), Kay Russia
 HELENSBORO, HMS Neptune, Marvelettes
 HITCHIN, Mid Herts College (2351), The Mekons
 HORNCHURCH, The Bull (42125), The Next Band
 HUDDERSFIELD, Polytechnic (38156), Writz
 HUNGERFORD, Plume Hotel (2154), Scissor Fits
 ISLE OF DOGS, Waterman Arms, Shadr
 LEEDS, Florde Grene Hotel (490984), One Adult
 LEEDS, Haddon Hall (75115), The Vye
 LEEDS, Staging Post (735541), Capital/Fusion
 LEEDS, University (39071), Lindisfarne/Chas And Dave
 LEICESTER, Polytechnic (25702), High Tonic
 LEIC Derby Room, Soft Heap
 LIVERPOOL, Erics (051-236 8301), Joy Division
 Section 25
 LONDON, Bridge House, Canning Town (01-76 2889), Warm Jets
 LONDON, Chelsea College (01-352 6421), Ginny Baker's Energy
 LONDON, Conway Hall, Red Lion Square (01-76 2832), Home Service
 LONDON, Dingwells, Camden Lock (01-267 496), Jackie Lynton's Happy Days
 LONDON, Electric Ballroom, Camden (01-48 9006), Talking Heads/Orchestral Manoeuvres In The Dark
 LONDON, Hope And Anchor, Islington (01-734 772), Limousine
 LONDON, The Kings Arms, Enfield, Jane Be
 LONDON, Marquee, Wardour Street (01-437 666), The Merton Parkas
 LONDON, Moonlight Railway Club, Hampstead (01-992 0863), Tour De Force/Flatbed
 LONDON, Music Machine, Camden (01-387 04), The Sillettos
 LONDON, New Golden Lion, Fulham (01-38 342), Red Beans And Rice
 LONDON, 101 Club, Clapham (01-223 8309), Sn
 LONDON, Rainbow, Finsbury Park (01-263 314), Secret Affair/Squire
 LONDON, Rock Garden, Covent Garden (01-240 3961), The Donkeys/The Trend
 LONDON, Royalty, Southgate (01-886 412), Fr
 LONDON, School of Economics (01-405 19), The Piranhas
 LONDON, Thames Polytechnic, Woolwich (01-355 0619), Peter And
 ast Tube Babies
 LONDON, University Union, Mabel Street (01-50 9551), Supercharge/The
 P
 rhouse Roadshow
 LONDON, Venue, Victoria (01-834 5500), No
 The Valentines
 LONDON, Wembley Arena, 01-902 1234, W
 LONDON, Wragby Road Club, Strange
 Da
 MALDEN, Jubilee Hall, Matchbox
 MANCHESTER, Apollo (061-273 1129), Cliff
 Ri
 MANCHESTER, Furthorhouse, Slaughter And
 Mans
 MANCHESTER, Polytechnic (061-273 1162),



DIRE STRAITS: Dublin Stadium, Tuesday and Wednesday

MIDDLESBROUGH, Rock Garden (241995), Direct Hits / Scene
 NEWBURY, Berks, RAF Greenham Common, Tymes
 NOTTINGHAM, Boat Club (369032), White Spirit
 NOTTINGHAM, The Outlaw Bar, Trent Bridge, The Mortals
 NOTTINGHAM, Sandpiper (54381), Simple Minds
 NOTTINGHAM, University (51311), Dr Feelgood
 OXFORD, Oranges And Lemons (42660), The Institution
 OXFORD, Pembroke College (42092), Random Hold
 PETERBOROUGH, Technical College (167366), The Rackets
 READING, Bulmershe College (663387), Black Slate
 READING, Technical College, Between Pictures / Romantix
 ST ALBANS, City Hall (64511), Hawkwind
 ST AUGUSTINE, Polgooth Inn, The Fans
 SHEFFIELD, Crazy Dazy (24455), Beggar
 SOUTHAMPTON, University (556291), Blank Space / Beast
 STIRCHLEY, The Studios, Gordon Giltrap
 STROUD, Subscription Rooms, Capital Letters / Xhibition
 TONYPANDY, Royal Naval Club (432968), The EF Band
 WEST RUNTON, Pavilion (203), The Purple Hearts
 WOKING, Central Halls, Scotch
 WOLVERHAMPTON, Polytechnic (28521), John Cooper Clarke
 YORK, College of Ripon, Low Lewis' Reformer

**SUNDAY
 DECEMBER 9**

BAKEWELL, Mosses Head, Witchfynde
 BISHOPS STORTFORD, Triad Leisure Centre (56333), Exit
 BLACKBURN, King George's Hall (58424), The Doctors
 BOURNEMOUTH, Pinecliff Bars (426342), Scissor Fits
 BOURNEMOUTH, Winter Gardens (26446), Motorhead
 BRADFORD, Vaults Bar, King
 BRIGHTON, Alhambra (27874), The Vandells
 BRISTOL, Colston Hall (291768), Showaddywaddy
 BRISTOL, Hippodrome (299444), Queen
 BRISTOL, Leccardi (38031/2), Secret Affair/Squire
 BRISTOL, St Mathias College, The X-Certs/The Review
 CARDIFF, Sophia Gardens (20181), Hawkwind

CROYDON, Greyhound (01-681 1445), Matchbox
 DERBY, The Playhouse, Gordon Giltrap
 DONCASTER, Granby Club, Zorro
 DUNDEE, Caird Hall (2812), The Jam
 DUNDEE, Royal Centre Hotel (24074), Soft Heap
 EDINBURGH, University (031-667 0214), Kristo Hughes
 EXETER, University, The Pit (77911), Missing Chemicals
 GOSWALMING, Scratchers, Kay Russia
 GRAVESEND, The Prince of Wales (65482), Prodigal Son
 HUDDERSFIELD, Coach House (20930), HULL, Hipperside Theatre (23638), Deadringer
 LEEDS, Staging Post (735541), Alwoodley Jets/Bombers
 LEEDS, Warehouse, Best Friends (un-chimed)
 LEICESTER, Baillys (26462), The Tramps/Central Line
 LONDON, Bridge House, Canning Town (01-476 2889), The Misdemeanors/One On One
 LONDON, Dingwells, Camden Lock (01-267 4967), Low Lewis' Reformer
 LONDON, Empire Ballroom, Leicester Square (01-437 1234), Joe Jackson
 LONDON, The Fountain, Deptford, The Afflicted
 LONDON, Hope And Anchor, Islington (01-359 4510), Killing Joke
 LONDON, Lyceum, The Strand (01-836 3215), Selector/The Beat (1984)
 LONDON, Marquee (01-437 6603), Slaughter And The Dogs/Iron Maiden
 LONDON, New Golden Lion, Fulham (01-385 3942), Supercharge
 LONDON, The Trrington, Finchley (01-445 4710), The Blues Band
 LONDON, Wembley Arena (01-902 1234), Wings
 LUTON, Cotters Marsh Farm (595099), Deep
 MANCHESTER, Apollo (061-273 1112), Leonard Cohen/Jennifer Warnes
 NEWBRIDGE, Memorial Hall (243019), The EF Band
 NORWICH, The Cottage, Jane Bond And
 LONDON, The Agents
 NOTTINGHAM, Boulevard Hall (787014), Roaring Jelly
 NOTTINGHAM, Hearty Goodfellow (42257), The Mortals
 OXFORD, New Theatre (44544), Lindisfarne/Chas And Dave
 PAISLEY, Bungalow (041-889 6667), The Montels
 POOLE, Arts Centre (70521), Renaissance
 REDON, Coatham Bowl (74420), Dr Feelgood
 WINCHESTER, Art College (61891), Blank Space/Beast
 WOLLASTON, Nags Head (664204), The Russians

**MONDAY
 DECEMBER 10**

BIRKENHEAD, Hamilton Club (051-647 8093), The Purple Hearts
 BIRMINGHAM, Bournebrook Club (021-472 9419), Matchbox
 BIRMINGHAM, Golden Eagle Ballroom (021-643 5403), Nutz
 BIRMINGHAM, The Gothic, Constitution Hill, Tyrant
 BIRMINGHAM, Pop Club, Paul Maine And The Recoverer
 BLACKBURN, King George's Hall (58424), Marvelettes
 BLACKBURN, Romeo And Juliets, The Tramps/Central Line
 BLACKPOOL, Jenks (29203), The Passage
 BOURNEMOUTH, Winter Gardens (26446), Motorhead
 BRIGHTON, Centre (202881), Queen
 BRIGHTON, Sussex University (696114), Blank Space/Beast
 EDINBURGH, Odeon (031-667 3805), The Jam
 EDINBURGH, Tiffanys (031-556 6292), John Cooper Clarke
 EXETER, Routes (58615), Iron Maiden
 EXETER, University (77911), Renaissance/Writz/Simple Minds
 GLASGOW, Apollo (041-332 9221), Leonard Cohen/Jennifer Warnes
 GLASGOW, College of Building and Printing, Kristo Hughes
 LANCASTER, University (65021), Dr Feelgood
 LEEDS, Florde Grene Hotel (490984), Flying Saucers
 LEEDS, Foxes Mexboro Arms (892316), Best Friends
 LEEDS, Queens Hall (31961), The Police
 LEEDS, Royal Park (785076), Years
 LEICESTER, The Monfort, Haring (27632), Lindisfarne/Chas And Dave
 LIVERPOOL, The Triton, Roaring Jelly
 LONDON, Albany, Creek Road, Deptford, The Au Pairs/The Monitors/The Flatbackers (Rock Against Racism)
 LONDON, Bridge House, Canning Town (01-476 2889), The Face
 LONDON, Greyhound, Fulham (01-385 6256), The Jump
 LONDON, Half Moon, Putney (01-788 2387), Blue Moon Gala Night
 LONDON, Hope And Anchor, Islington (01-359 4510), Rubber Johnny
 LONDON, Marquee, Wardour Street (01-437 663), Slaughter And The Dogs
 LONDON, Moonlight Railway Club, Hampstead (01-992 0863), U2/Medium Medium
 LONDON, New Golden Lion, Fulham (01-385 3942), Bob Kerr's Whoopee Band
 LONDON, 101 Club, Clapham (01-223 8309), The Chevrons
 LONDON, Ruskin Arms, East Ham (01-472 0377), The Cut
 LONDON, Venue, Victoria (01-834 5500), The Shirts/Merger
 LONDON, Wembley Arena (01-902 1234), Wings
 LONDON, Woolwich College (01-955 5013), The VIPs
 MANCHESTER, Band On The Wall (061-941 3018), The Cheaters/Mark Stone
 MANCHESTER, Pips (061-834 1833), Devy's Midnight Runners
 NORWICH, St Andrews Hall (28477), Spizz Energy/Essential Logic/Modern English
 REDON, Kent Road Club, Carl Green And The Scene
 ST ALBANS, Haven Hotel (62750), Gary Gitter
 STAFFORD, Floral Hall, The Dickens/V2
 SWANSEA, Brangwyn Hall (50821), Hawkwind
 UCKFIELD, The Centre, The Sillettos

**TUESDAY
 DECEMBER 11**

ABERDEEN, Ruffles (29092), John Cooper Clarke
 ASHTON UNDER LYME, Birch Hall (061-230 145), Years
 BARKING, Main Hall, Barking Precinct, JALN Band
 BARKING, North East London Polytechnic (01 599 5141), The Sillettos
 BISHOPS STORTFORD, Triad Leisure Centre (56333), Fair Exchange
 BLACKPOOL, Dixieland Showbar (36733), The Moods
 BRIGHTON, Centre (202881), Queen
 BRIGHTON, Dome (682127), Showaddywaddy
 CARDIFF, Sophia Gardens (20181), Motorhead
 CHALFONT ST GILES, Bucks, College, Electrolutes
 DERBY, Assembly Rooms (31111), Lindisfarne/Chas And Dave
 DERBY, Romeo And Juliets (363151), The Tramps/Central Line
 DUBLIN, Stadium (75371), Dire Straits
 EDINBURGH, Odeon (031-667 3805), Leonard Cohen/Jennifer Warnes
 GLASGOW, Community Central Hall, Soft Heap
 IPSWICH, Traces (214991), Spasmodic
 LEEDS, Queens Hall (31961), The Jam
 LIVERPOOL, Deeside Leisure Centre, The Police
 LIVERPOOL, Masonic Hall, Asylum
 LONDON, Bricknock, Camden (01-485 3073), Sad Among Strangers
 LONDON, Bridge House, Canning Town (01-476 2889), U2/Idiot Dancers
 LONDON, Greyhound, Fulham (01-385 0526), London Zoo/Flatbackers

LONDON, Hammersmith Palais (01-748 2812), Talking Heads/V2
 LONDON, Hope and Anchor, Islington (01-359 4510), Dolly Mixture
 LONDON, Imperial College (01-589 5111), Blank Space/Beast
 LONDON, Marquee, Wardour Street (01-437 6603), The Mekons
 LONDON, Moonlight Railway Club, Hampstead (01-992 0863), Zero Zero/The Dials
 LONDON, New Golden Lion, Fulham (01-385 3942), The Limmos
 LONDON, 101 Club, Clapham (01-223 8309), Caracass
 LONDON, Rock Garden, Covent Garden (01-240 3961), Holly And The Italians/Viva
 LONDON, Squires, Catford, Twig And The Kicks
 LONDON, Venue, Victoria (01-834 5500), Gallagher And Lyle/Merger
 MALVERN, Nagshead, Emotion Pictures
 MIDDLESBROUGH, Teeside Polytechnic (245589), Kristo Hughes
 NORWICH, University of East Anglia (56161), The Piranha
 NUNEATON, 77 Townhouse (386323), Slaughter And The Dogs
 OXFORD, New Theatre (44544), Joe Jackson
 PETERBOROUGH, Grescent, The Name
 PETERBOROUGH, Gladstone Arms (44388), Pant
 PLYMOUTH Polytechnic (21312), John Otway/V2
 POSMOUTH Polytechnic (81941), Iron Maiden
 READING University (660222), Dr Feelgood
 SHEFFIELD, Blitz, Salon Graph
 SHEFFIELD, Limit Club (730940), The Purple Hearts
 SWINTON, Youth Club, Local Anaesthetic
 WORCESTER, Tramps Club, Matchbox

**WEDNESDAY
 DECEMBER 12**

ABERDEEN, Capitol (23141), Leonard Cohen/Jennifer Warnes
 BIRMINGHAM, Odeon (021 643 6101), Wings
 BIRMINGHAM, Romeo and Juliets, The Tramps/Central Line
 BLACKBURN, King George's Hall (58424), The Jam
 BOURNEMOUTH, Winter Gardens (26446), Richard Digance
 BRIGHOUSE, Clifton Arms (712428), Proposition 81
 BRIGHTON, Alhambra (27874), The Lambrettas
 BRISTOL, Club 78, Paul Maine And The Recoverer
 BRISTOL, Granary (28272), The Sillettos
 CAMBRIDGE, ASX Club, Zorro
 CANTERBURY, Art College (69371), Blank Space/Beast
 COLCHESTER, Essex University (72482), Dr Feelgood
 DUBLIN, Stadium (75371), Dire Straits
 EDINBURGH, Carlton Studios, Soft Heap
 EPSOM, Centre of Art (28611), The Modettes
 GLASGOW, Apollo (041-332 9221), The Police
 GLASGOW, College of Technology (041 332 7090), John Cooper Clarke
 HEREFORD, Rother Club (689), Positive Noise
 HULL, Romeo and Juliets (24000), Souled Out
 LIVERPOOL, Empire (051 709 1555), Lindisfarne/Chas And Dave
 LOFTUS, West Road Social Club, Ac-Separators
 LONDON, Bridge House, Canning Town (01 476 2889), Wasted Youth
 LONDON, Dingwells, Camden Lock (01 267 4967), Bim Sherman
 LONDON, Greyhound, Fulham (01 385 0526), Spider
 LONDON, Hope and Anchor, Islington (01 359 4510), Holly And The Italians/Dolly Mixture
 LONDON, Marquee, Wardour Street (01 437 6603), Gift
 LONDON, Moonlight Railway Club, Hampstead (01-992 0863), The Vipers
 LONDON, Nelsons Club, Wimbledon, Matchbox/The Blues Band
 LONDON, New Golden Lion, Fulham (01-385 3942), Valentine
 LONDON, Princess Louise, High Holborn (01 405 8816), Flatbackers
 LONDON, Rock Garden, Covent Garden (01-240 3961), The Chevrons
 LONDON, The Tramshed, Woolwich (01 855 3371), Splopdassabounds/The Plugs
 LONDON, Two Brewers, Clapham (01 622 3621), Sad Among Strangers
 LONDON, Venue, Victoria (01 834 5500), Gallagher And Lyle
 MANCHESTER, Disbury College (061 445 7871), The Cheaters
 NOTTINGHAM, Lincoln Hall, Low Lewis' Reformer
 OXFORD, New Theatre (44544), Motorhead
 PERTH, Yorkshire (3404), The Montels
 PORTSMOUTH, Polytechnic (81941), Sty Scandal
 RAINHAM, The Old Ash Tree (50766), Prodigal Son
 RUNCORN, Cherry Tree Hotel (74171), Last Chicken In The Shop
 SHREWSBURY, Music Hall (585819), Secret Affair/Squire
 SWANSEA University (25678), Renaissance
 SWINDON, Duke of Wellington, The Donkeys/The Trend
 WYEMOUTH Pavilion, The Piranhas
 WYEMOUTH, South Dorset College, The Crooks
 YORK, Oval Ball (24252), The Purple Hearts

**SKINHEAD MOONSTOMP
 SYMARIP**
 Twelve inch single available Jan.11
 TROT 9061
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ROAD SHOWS

XTC Langley College, Slough

SLUFF! Rock 'n' Roll capital of the world! Will you welcome please. XTC... Cl... It was with heavy heart and forlorn manner that I ventured forth to Slough, home of the Mars Bar, Joyce Grenfell had earlier in the day gone to the great nursery school in the sky and I, for one, was distraught, torn in two by unremitting grief.

XTC dispelled all the tribulations of a wearisome world and for an hour or so made Slough a bearable little hole. These four young Swindon lads have, in three short years succeeded in taking the popworld by storm!

Aw, sod all that, XTC have reemerged with arguably the album of the year and their live set is no disappointment. How can a performance loaded with such instant pop classics as 'Are You Receiving Me?', 'Nigel', and 'Life Begins At The Hop' not rank with the year's best? 'Drums And Wires' is plugged lavishly here and the five versions of 'Helicopter' — 'When You're Near Me I Have Difficulty', 'Real By Real', 'Complicated Game' and 'Roads Girdle The Globe' are nothing short of excellence.

The lads are currently employing front slide projection. The width of the stage being splattered with monochrome patterns and film loop squiggles. Clear? Good.

XTC are the perfect pop group for the eighties though they are nowhere near as awful as that last statement makes them sound. They make me whoop, holler and blurt silly noises and I suspect they have a great deal of fun watching the idiotic things they can make folks do. They make me dance, they make me sing and I have a lot of time for them.

"Watch them go, one two three, I'm so happy and so is she in a 'Danceband'... don't step on my toes..."

Fab gear.

RONNIE GURR

JOHN COOPER CLARKE / THE OUT / CHRIS SIEVEY & THE FRESHIES The Venue, London

CHRIS SIEVEY and his Freshies, bounce on to stage totally unperturbed by the lack of audience. Throughout their set none of this initial energy was lost, in fact the silence of the audience seemed to inspire them so much that they didn't want to stop playing; in the end, the only way to make them stop was to unplug all the leads and to carry the Freshies bodily away.

Hysterically funny, without being contrived. With song titles like 'Yellow Spot', 'The Babies That Stole My Girl' and 'Johnny Radar', it's difficult to categorise their music. You can't dissect each piece and expect to talk seriously about a band whose key ingredient is humour and light-heartedness.

When Chris stopped his singing, you're immediately aware of the magical guitar melodies that had been going on all the meantime. These smiling Mancunians with their vivid pop songs were great fun.

In strong contrast, next up were The Out: exponents of serious and "proper" music. They were sensibly kitted out in C&A casual wear. It is difficult to divorce what you are seeing from what you are hearing. No matter how well they played, all I could see was their tall imposing figures crammed on to a small stage, trying so hard yet missing the point entirely. It could have been music for all the emotional impact they made.

So now we arrive at John Cooper Clarke's spot. The scene was familiar — a harassed man a gager stands backstage. "Where is he, he's not here yet, anyone seen him." And here he is. Nothing changed, same paranoid, suit-clad, skeletal figure. One small difference though: the plastic bag is replaced by a natty TWA one.

JCC obviously hasn't put pen to paper recently. He more or less duplicated what he was doing six months ago. I suppose this gave everyone the opportunity to catch up on all the gags they'd missed the first time round.

'Ten Years In An Open Neck Shirt', 'The Bronze Adonis', 'Twa!', 'Track Suit', 'Health Fanatic' and 'Beastie Street' — all the regulars, interspersed with the inimitable JCC repartee. (He even laughs at his own jokes.) Despite the repetition of the old set, you can't really knock this emancipated eccentric. It appears to cost him every shred of nerve in his body to get up there and pronounce his word upon humanity.

GILL PRINGLE

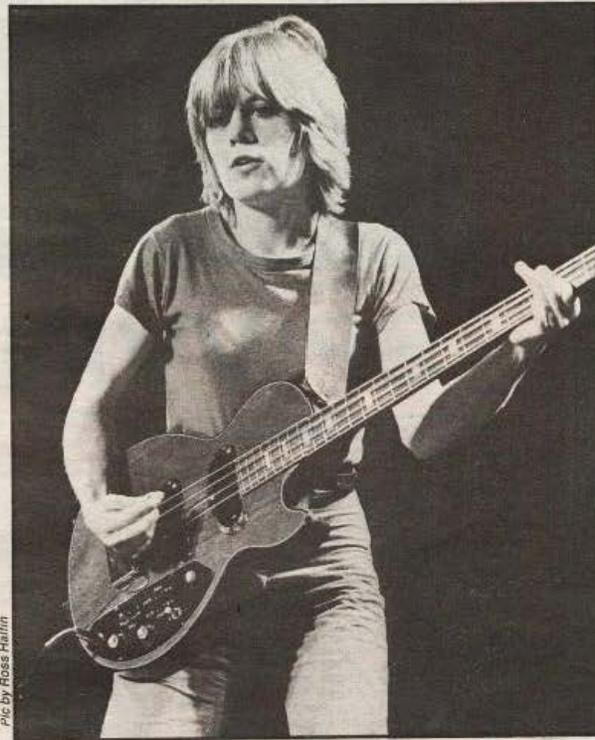
RACHEL SWEET 101 Club, St John's Hill, London

NEFARIOUS activities such as 'secret gigs' usually result in overcrowding bordering on suffocation, but Rachel's impromptu warbling bought a mere 50 or so sightseers into this pleasant shoe box on a predominantly evil night. (The day the mist came.)

Without a support act and a selection of about four records the DJ could play, everyone began to drift into deep comas until Rachel bustled in and a miraculous transformation occurred. We rose as one, like Lazarus, to give her a rapturous reception, although I suspect it was a pretty Stiff-orientated audience.

Presumably a chance for the band (too sessionistic for my liking) to invoke murderous evocations of pristine material, the whole thing was truly making jam from the fruits of experience; why? Little Rachel was hinting even more strongly about matters of the flesh.

She still has the nasal twangs, the thingy vocalisms and expressive



Pic by Ross Heflin

TALKING HEADS: Tina Weymouth

face which in a small place like this work wonders, although in a large venue visual impact must drop to zero as her fellow bandmembers resemble non-entities of the highest order.

Of the new songs all but one come under the heading of uptempo pop style and very good they are too. 'Foul Play' and 'Take Good Care Of Me' still wrinkle my brain several days after the event, but the jazz inspired 'Tonight Ricki' showed that Rachel is prepared to develop her style as she betrayed these sensuous overtones.

Naughty girl,
MIKK MERCER

MOTORHEAD Hammersmith Odeon

"BLEEDIN' MOTORHEAD, I... me they wuz amazing. F... hell man, saw 'em at Bracknell Sports Centre couple a weeks ago and I... me they wuz good. Saxon ain't f... bad either, they've got this amazin' f... bass player. Out of me f... box I wuz when I saw 'em, drunk 17 pints in under an hour and f... I was gone." (pause for long burp).

F... me man, Motorhead have got this f... bomber thing above the stage, F... hell man you should've seen all them f... lights. That's why I thought I'd come again tonight. F... hell I've just had 100 f... pints down the Red Lion. These f... skins came up so me and my mate belted 'em. F... me they 'all run. Next week I'm goin' to ave me f... arm tattooed just like Lemmy's. F... hell I met

him once and 'e bought me a f... drink and gave me a fag. F... 'ell he had this really amazin' chick with huge f... knockers."

Hello, here we all are at the great Motorhead barn dance. The stench is awful, waiting up from an audience of pot-bellied denim clad cavemen. Support band Saxon are really silly. Definitely fourth division in the mad record company scramble to sign everything heavy metal.

They do songs like 'Stations Of The Highway' dedicated to the greasers in the audience and constantly bludgeon your head with stuff about life on the streets. Dee dum dee dum, Yawn.

You can't really review a Motorhead gig, you merely stand awestruck at the noise. The experience is rather like a Mongolian peasant about to be trampled by a horde of rampaging Huns, there is no escape. Phil thrashes away on drums, Eddie seems to be totally out of it and just can't keep it with Lemmy furiously strumming his bass and emitting a noise somewhere between Barbara Streisand and a randy bullroarer.

Ah, ha, ha, Ha ha ha ha. Ha ha ha ha. I think I'm going mad.
ROBIN SMITH

IAN GOMM Old Waldorf, San Francisco

AFTER YEARS of slogging the motorways, the day of the ex-members of Brinsley Schwartz has finally come. Ian Gomm has taken longer than Lowe & Co to hit the highspot but he's right

there now — Number 18 in the American singles chart to be precise.

Tonight Gomm's being broadcast live on the radio so he has two audiences to please. The Old Waldorf is full of a cheering, older, smarter crowd. Maturity is Gomm's game — he's an experienced, well-seasoned pro, though not as a headliner.

Mr Middle Class Normal is Gomm's gimmick, normality just another trick in the promo trade. Costly marriages and Corinas, no need for anger, just a touch of sorrow for black and white fighting. But there's no time for revolution so hold on to what you've got.

The man appears on stage in a red and white striped shirt looking like an innocent ageing Carnaby street choirboy, pudding bowl hair and all. This boy's clean.

Gomm's songs are all brief and to the point, two-thirds chorus tied together with riffs and a brief guitar solo or two. With Tuff Williams sharing lead guitar work there's an enjoyable rivalry in the playing. State the theme, bang out the chorus, touch it up with tasty guitar and on to the next. The power's in the restraint — just sometimes you wish he'd go a little deeper, explore a trifle more.

The show is in the music and Gomm's deadpan patter. There's no great range in his voice but he's a good dramatist in the breathy style. Like Lowe he knows what to leave out.

The Diamonds and he work through 'Gomme With The Wind', the American album, and a few classic covers. In

HEADS I WIN

TALKING HEADS Free Trade Hall, Manchester

HE'S GROWN his hair a bit, but it's not too long: slicked back in a quiff, it bounces to every song. David Byrne still jerks around a lot, too, but not as much as a couple of years ago. The danger element is now transmitted through his looming stance, which gives added validity of the Tony Perkins 'Psycho' persona.

The music has changed, too. The arrangements are at once more complicated and fully realised, pushing against the barriers of his own carefully constructed neuroses. Talking Heads '79 are almost an extension of the Soft Machine of 10 years ago, with 'Fear Of Music' their progressive blueprint for the future.

Lyrical, songs like 'Drugs', 'Cities' and 'Electric Guitar' are stream of consciousness messages presumably only understood by Byrne himself, but significantly they express his feelings as fully as the music.

And feelings are the essence of the band's approach, from the unusual guitar patterns to the R&B bedrock which still, after all, forms the basis of their sound and was responsible for getting the whole audience on its feet within 20 minutes.

Some of the playing was quite mesmerising, particularly when Jerry Harrison's surged up behind the others' staccato riffs. 'Mind' was stealthily seductive, creeping up like a whiff of laughing gas in the dentist's chair, while 'Heaven' was less controlled, rolling into slothful slide down the recesses of the psyche and into some city of dreams.

Regarding older material, 'Love Goes To A Building On Fire' was re-worked almost beyond recognition, punctuated by some de rigueur military drum beats from Chris Frantz. As the set progressed, the momentum gathered with a passion, the mighty 'Psychokiller' screaming out like an uncaged animal caught in the torrent of an irresistible force.

Unfortunately, it finished all too soon, something which could be said of the set as a whole. But for echoes there were the superb 'Life During Wartime', a paean to modern urban nightmares and Al Green's superb 'Take Me To The River', a perverse affirmation of their well-heeled soul shoes.

Fear of music? Scared for life and scared to death? Almost. MIKE NICHOLLS

response to the applause for his rendition of Tempchin's 'Slow Dancing' he answers: "I'm filled with emotion and a little beer."

'Come On' is a standout, but the audience is waiting for 'Hold On'. "That's a melody of our hits," he says as he sings it.

'Hooked On Love', the old Brinsley's favourite, is the closer and plenty of noise brings them back for 'What Makes A Man A Man'.

Well it's simple and it's lightweight, a trifle melancholy, and it's performed with utmost tact. Ian Gomm offers his own definition: "Take it easy, take it slow, a little funky, just let it grow, natural rhythm that's got control, that's the way I rock and roll." Mellow enough for America, is it sturdy enough for England?

MARK COOPER

RICHARD AND LINDA THOMPSON The Venue, London

THE CONTINUING story of the married couple that no one would listen to. An exaggeration, of course, but Richard and Linda Thompson seem to have been playing outstanding music to a disappointingly lukewarm reactions for years.

The latest London appearances are on the strength of their current album, 'Sunnyvista' —

although they don't need a reason, I'd listen to them anyway. I fear that a fair proportion of the Venue audience were the regulars, who'd have been there anyway; they were appreciative, if disturbingly restrained, and the subdued stage sound gave the whole thing something of a church-hall air.

Still, these two antipopstars and their band entertained as much as ever, chiefly from the new 'album and 'First Light', the last 'Civilisation', one side of their current single went into a band-jam 'Pipeline', the old Chantays' instrumental, 'Pavanne' again sounded one of their most arresting ballads and 'Hard Luck Stories', if it really was the first time they'd played it, was extremely well organised.

Generally, though, the Thompsons' stage manner is one of delightful un-togetherness. Richard's like an absent-minded professor, who looks on the verge of deep sleep most of the time. Doesn't stop him being an excellent guitarist, though, and Linda's voice is as clear and true as ever. The absence, in my time there anyway, of 'Bright Lights' was a disappointment, but a manfully incongruous encore of 'No Particular Place To Go' provided great consolation.

PAUL SEXTON

THE POLICE
Fox - Warfield
Theatre, San Francisco

THE POLICE have come a long way in a short time. Far enough to fill the Fox-Warfield with devoted fans, to cross over into the mainstream without pandering to popularity. Transatlantic success.

What once was a number of styles has fused into one, no jagged edges, intensity intact. Busy drums full of an urgent energy, Sting's reggae bass grounding the sound for the guitar to drive against. Andy Summers must be the most sophisticated guitar player in new rock, using guitar technology, not being used by it — filling all the corners with beats, pace, sound.

At the soundcheck, the Police jammed like a space jazz combo; they've become a completely controlled jamming outfit. Every number's expanded to its ultimate extension but never self-indulgent. No smiles, they're full of an almost Aryan confidence, rushing out, sirens at full muster.

And then there's Sting, loping from toe to toe, absolutely self-contained and confident, singing in that soaring voice. Full of an unrepentant loneliness. 'So Lonely', 'Hole in my Life', 'The Bed's Too Big Without You'. Energy and empathy.

The Police know they're good, they proceed to demonstrate the fact. There's a cold ruthlessness in their attitude right now, a sense that they're unstoppable.

They play a good hour and a half, the old opener 'Next To You' then 'So Lonely' driving out and then slowing into that Police dub echo, their favourite movement. They perform virtually all their repertoire. Five numbers in, Sting explains that the seated theatre isn't a bingo hall and from then on the front of the place is a mass of crushed dancers straining towards the stage. It's star quality, turns you into a butterfly straining to touch the light.

When the Police have played everything they've still got 'Roxanna' and 'Message' left. Then 2 encores, 'Be My Girl' with Andy Summers reciting the verses in imitation of a scurrying schoolboy. They've got it all by the scruff of the neck — it's a pleasure to be arrested. **MARK COOPER**

THE JUMP/THIEVES LIKE US
Windsor Castle, London

THE JUMP have leapt across the time barrier, Kidnapped and freeze-dried for a decade and a half, this bunch of street-corner mods transport us to the Kings Road circa 1964. Shame it's a cold damn night on the Harrow Road in the pre-natal eighties, but they work hard to overcome this minor detail. And the lead singer, Edwardian stripes and blonde backcombed barnet, is so much the embryonic Daltrey, that it's easy to forget that Dr Who isn't real.

While the musical influences are obviously rooted in the past, the style and delivery are fresh. Ironically it's the originals that are more reminiscent of the sounds and sentiments of the sixties than the obligatory anthems such as The Animals' 'Good Times'. This, their best number, isn't trotted out like some empty icon, it's played with meaning, feeling and originality.

But Thieves Like Us steal the show. They're as intriguing to watch as they are exciting to listen to. All the more impressive for such inauspicious surroundings, they provide something completely different incorporating wit, entertainment and drama in a first class set.

The act hinges on swift and subtle changes of gear and the kaleidoscope of images conjured up by lead singer, Tim Barron. With wigs, masks and even a plastic blow-up leg, he takes us through a whirlwind of grotesque characters from the Mad Professor to the climatic gangland celebration 'Murder in New York'. But he fights a running battle for attention with keyboard player Chris Stoner who occasionally ceases his assault on the ivories for a frantic rush up front.

But the band have musical as well as dramatic verve. And Barron's authority isn't confined solely to the theatricals; he has a strong voice which fully complements the visual effects. The songs are powerful and compelling, abrasive new wave energy and strong melodies. And the most notable is their single '(Do It) For The Rest Of Your Life'. The set is punctuated by occasional excursions into the bleary and bewildered audience wielding a syringe and so on.

Thieves Like Us are really worth catching. They're not some cheap cabaret act — they've got intelligence and artistry and what's more, they're not afraid to us it. **SIMON TEBBUTT**

THE SPORTS
The Nashville, London

THE NAME suggests that they're not ashamed of their Australian origins. The truth is, it probably does them more good than harm, because it's a flash of recognition in a room where you wouldn't otherwise pick them out.

Curiously enough, the Sports are enjoying a good run in America, where their album recently charted and its single 'Who Listens To The Radio' made a minor incision. Over here, that information means very little, but they're a live-piece well-suited to a place like the Nashville — three guitars, drums and a voice, well moulded and tight-fitting.

First impressions sug-

gest some strong tunes — 'Suspicious Mind', 'Strangers On A Train', 'Perhaps' and that American hit — but as each little three minutes goes by, you realise that there are perhaps just a few too many debts to "new music" in general and people like Costello and Jackson in particular.

At the moment they're one of those bands that you'd be likely to enjoy if you just stumbled into the Nashville, or a similar establishment, by chance. But if you specifically went to see the Sports, you might find them wanting in a little variety. **PAUL SEXTON**

THE JUMP/THIEVES LIKE US
Windsor Castle, London

THE JUMP have leapt across the time barrier, Kidnapped and freeze-dried for a decade and a half, this bunch of street-corner mods transport us to the Kings Road circa 1964. Shame it's a cold damn night on the Harrow Road in the pre-natal eighties, but they work hard to overcome this minor detail. And the lead singer, Edwardian stripes and blonde backcombed barnet, is so much the embryonic Daltrey, that it's easy to forget that Dr Who isn't real.

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JOE JACKSON: paying dues with hard work.

SPIVING

JOE JACKSON/THE ORIGINAL MIRRORS
Usher Hall, Edinburgh

YOU'RE NOT allowed to smoke or drink in the Usher Hall, so the music had better be good or you're finished. Tonight the music was more than good enough. First on were The Original Mirrors, so good, they deserve the whole hall to themselves. Steve Allen, the lead vocalist, could be the Elvis of the eighties. Let's just say that anybody using this lot as a support band better be a great fan or they'll fade away in the comparison. Great vocals, great songs, great band, enough said. Follow that, Mr Jackson.

No, Joe doesn't present the most statuesque of visual images and, with the Usher Hall being like a huge 'Night At The Opera' set, he looked tiny inside it. Small, maybe, but overwhelmed — never. You're talking about 'No Surrender' and you suckers better listen. Just back from America where they do a nice line in dollars, ol' baby-faced 'ow is still doing his nice line in spats and broken hearts.

He opened with 'Look Sharp', and he was indeed, very sharp. Without a pause he moved on to 'On The Radio', presenting the mike to some of the audience in the front line who delivered the first verse in fine fashion before he grabbed it back.

He's still the guy most likely to walk home alone after the disco, but don't try kicking sand in his face, because in these days he comes out fighting. The band are nothing spectacular, it's Joe's songs that are a different class.

He moved on to 'Sunday Papers', to 'One

More Time' and 'Different For Girls', the 'Sleeper' single of the month which takes a few hearings before you suddenly realise just how good it is.

Let's face it, there's hardly a guy around who can't relate to 'Is She Really Going Out With Him' which was his next number, providing a chance for us forsaken lads to sing along with feeling.

The action got fast and heated as the band bounced and sweated their way through a selection that finished with 'I'm The Man'. This was accompanied by a slight stage invasion which left one fan clutching the microphone and singing as Joe sat in comic despair on a stool upfront, head in hands, waiting for his chance to get in and finish off the song. Anybody who can treat a situation like that with such calm and good humour is OK in my books. An encore followed with 'I Can't Do Anything' which expresses every frustration, with the band playing at the speed of light.

There's not much doubt that behind the smart Jock, there is a compassionate desperate man, rising above, being the future of R & B, to the realms of classic rock songs. But these days, his American acceptance is no key to the hearts and minds of the British public. He's still got to find his place as a real contender and I hope it's not in America where money can swallow talent like him whole and not even leave the bones. My money and hopes are on him.

BOB FLYNN



DAMNED: Sensible is the one in the socks.

DAMNED
Rainbow, London

DON'T THEY make you laugh? Don't they make you want to cry? They were the Damned, then the Doomed, back to the Damned, but are they doomed?

Someone forgot to tell the fans that punk was dead. Packed out, the Rainbow was streaming with all colours of dyed hair, vasoline and out-to-fuck faces.

So punk isn't over yet, but are the Damned? Can the dead be resurrected? Not if they carry on like this.

The kids didn't help by tearing up seats and throwing them on stage, halting the show a couple of times. But when the end came and Captain Sensible took his clothes off, smashed up his guitar and amps and Pat Scabies kicks over his drum kit, you wonder

how long it will last again.

I suppose I should have taken some notice of the Damned's backdrop that read: "Three years of anarchy, chaos and destruction".

One thing I forgot to mention, the music. Well, there wasn't much.

But they did make me laugh, especially the Captain when he came out with a huge blow-up dinosaur's tail on his back. He, and it, almost disappeared into the stalls. It got deflated and that's when he decided to take his clothes off.

Aren't dinosaurs extinct? One day the Damned will be but they were funny while they lasted. **ALF MARTIN**

STEVE FORBERT
New York Palladium

THOUGH a born Mississippian, Steve Forbert has embraced New York with all the fervour only a street-wise rock and roller could bring to the task.

The two hour set was a nonstop powerhouse in every way. As a songwriter, singer, guitarist and personality Forbert has intelligence, energy, charm and talent.

His songs are rich in metaphorical imagery and braced with streaks of folk, country and gospel influences. His band is razor sharp and perfectly integrates the solo strengths of guitarist Donny Thompson, organist/accordionist Paul Errico and keyboardist/sax man Bill Jones into a first class support unit — without diminishing those individual contributions.

The show was a brilliantly programmed series of climaxes, rock and roll start (opening with 'Goin' Down to Laurel'), acoustic solo in the middle (Jimmie Rodgers' 'In The Jailhouse Now' and the as yet unrecorded 'Oh Camille') and rocking out again with a forcefulness that only the greatest rock and rollers can muster ('It Isn't Gonna Be That Way', a final medley of 'You Cannot Win If You Do Not Play' and 'Nadine').

Good as both of Forbert's two albums are, his live impact is only realised in live performance, and on this night the audiences appreciation surely matched the artist's own obvious determination.

Ovations were frequent and prolonged, as if this audience knew it was bearing witness to the launching of a superstar. The concert will stand in memory as one of the year's most outstanding. **IRA MAYER**

TREVOR RABIN,
The Venue, London

A PURPLE dry ice haze and then a bunch of macho — men appear alongside an organist in a Devo hat. Rabin ain't exactly rabid, but he plays his band hard enough and hammers out no end of shunky choons.

In the audio stakes there's a fair bit of theft going on. One tune sailed along on an unabashed 'Sweet Jane' riff before discovering its identity behind such a handle as 'I'll Take The Weight Off Your Shoulder'.

This had the collected throng well primed for continued riffing and further exploration into the unsubtler side of power-chordology. Yet despite it all, there's nothing too unpalatable. Many of the cuts hung on catchy hooks to the point of giving them crossover appeal.

In the absence came fragmentary steals from acclaimed classics as disparate as 'Born To Be Wild' and Hendrix's 'Third Stone From The Sun'. Occasionally, Rabin's axe-work was underpinned by parallel keyboard figure a la Steve Hackett, which made for a certain amount of pomp rock melodrama.

Trevor also seemed happy out of his group context, strutting forward and belling out lead lines like they were under threat of confiscation. In fact, what with his red pants and black leather, he's quite a showman, is our Trevor and on the side his band show a fine aptitude for heaviness.

He's pretty clever, is Trevor. **MIKE NICHOLLS**

MEGA-ROCK FOR KIDS

CAT STEVENS, DAVID ESSEX, SKY, GARY NUMAN, WISHBONE ASH
Wembley Empire Pool, London

GOSH IT was well, amazing. All these famous popstars, and Wishbone Ash, appearing on one bill in a freezing cold building. And all the fab DJ's from Radio One were there. And all the money went to charity.

Me and my mate Roger didn't like Wishbone Ash. They are supposed to have had 13 albums out but I've never heard them on Radio One. Thud, thud, thud went the drums / guitars / vocals as the band tried to see how loud and long they could make their songs.

The only modern star of the show, Gary Numan, went on next. Dry ice, strips of light running up and down — and in between them were the platforms which the keyboard players were on, there were two mechanical pyramids. Altogether this meant that there was plenty to keep the eyes occupied. Gary, in synthetic black, did passable impressions of David Bowie, while the band programmed their machines to make flat, mechanical music. The chilling 'Down In The Park' was the only song that really made me stop chewing my Murray Mints and listen to the music.

Sky were nowhere near as dull as I'd imagined them to be. They played one extended instrumental which was full of fascinating rhythms. Pity we couldn't hear the vocals. The only visual highlight of their set was when the bassist swivelled round on his chair.

All the soppy girls screamed when David Essex arrived on stage. He opened with a wispy waxy version of 'Oh What A Circus', complete with backing tapes, before moving into powerful versions of 'Imperial Wizard' and 'Rock On'. After reading a deep poem, leading the audience in 'Rule Britannia', and finishing with some wimpy rock number, memories of Stardust came flashing back to me. Tonight Essex appeared to be a mixed up, though undoubtedly charismatic actor.

Cat Stevens played acoustic guitar and whined like he's always whined. He was joined on stage by two blokes on acoustic guitar and keyboards, and 50 kids who sat along the front of the stage. His was a moving set full of classy sixties folk numbers. In between songs, Cat's speeches showed that he's proved that once and for all he's one of the last of the sincere hippies. With the wailing vocals of 'Morning Has Broken' ringing in my ears I left the hall with tears in my eyes.

PHILIP HALL



UP: Gary, down: Cat



JOHN MILES Salford University

JOHN MILES is in the unlikely position of being an unpopular cult figure. He's been around for more than four years now and has managed to flaunt about twice that number of images. These have run the rage of attempted James Dean look alike, perfectly-permed poseur and most recently World War Two fighter pilot.

This time around much of the crap has been cut and Mister Miles appears as his natural self. With short hair, light pants and open neck shirt, he resembles nothing so much as a well-heeled plasterer's mate.

The stage show has also been trimmed, because this time round he's been relegated to the college circuit. Gone are the tacky props and elaborate lights and in their place just the occasional thunder flash round about encore time.

Some of the soloing was quite spectacular and new material was shrewdly mixed with old. Recent songs included 'Where Would I Be Without You', and 'Don't Give Me Your Sympathy', which like the other stuff was eagerly lapped up by the fans.

Overall the show was hardly as vivid as last time around. But that's only to be expected when everything is being performed on a lower scale. The most touching part of the evening was at the end when all four members came up front for a certain bow at the lip of the stage.

In a sense this symbolises the whole act which can best be described with a Rod Stewart line: "A little old fashioned but that's alright". MIKE NICHOLLS

SIMPLE MINDS Tiffanys, Edinburgh

IT'S A brave new world for young moderns (A continuing story). The evening's support band Those French Girls are frail, young and all wear black. All but the lead singer who has gifted himself the luxury of a white sweat shirt that is. The three or four songs that I caught displayed a real talent that would be enhanced if the singer would stop jerking off over his Bowie cuttings. Once more we are treated to the soft shoe shimmy with the shoulder shrub that launched a thousand androgenous complexes. The chap is forgiven, however, by grace of his smile. I like bands that smile even if they do all possess monochrome wardrobes.

Simple Minds I like almost despite myself. The six have all the stage presence and good nature of a funeral cortege and I for one had to be restrained from running up to the stage and telling a few jokes to the boys in a desperate attempt at injecting some humanity into the proceedings. Still

The new album 'Real To Real Copacophony' was heavily plugged here and fine stuff it was too. Opening with 'Copacophony' which has some of the best pausing I've heard guitar-wise for ages it recreates the mood of the album perfectly. Both sparse and full this instrumental which lopes off into the Deutscher rhythms of 'Real To Real' highlights the fact that the Minds are marching on progressively. Whereas 'Life In A Day' traced the bands formative years 'Real To Real Copacophony'

Hard on the Mind

points on into the eighties. The old favourites, 'Life In A Day', 'Destiny', 'Wasteland', 'Chelsea Girl' and 'Pleasantly Disturbed' were sublime and were received gratefully. Best of the new material was unquestionably 'Changeling', which along with Talking Heads, steps up to the fore as some of the best white neo-disco of the year. 'Citizen' and 'Naked Eye' I have my doubts about. The comic cuts do tend to grate just before the 'Changeling' / 'Chelsea Girl' / 'Pleasantly Disturbed' climax.

This, I would venture, is largely due to the totally mundane lyrics which are without exception delivered with true reverence and no little self importance. All well and good if the lyrics were substantial but when they appear to be mediocre then it all gets a little silly. In a way I feel a bit sorry for bands like the Minds. They have chosen to be one step ahead and seem to have been consumed by the desire to create. Thus there is no going back they must try to stay one poe-faced step ahead of the crowd.

Simple Minds are, simply, an essentially exciting rock band who try too hard. They should be seen and, being young boys, they should get out more. RONNIE GURR

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DISCOS

By PAUL SEXTON

THE CHASE

IN OUR October 27 issue, we took a look at Pulsar Electronics and their rise to prominence over the last decade or so. We mentioned their sequential unit, the 10-Way Chaser, and here's a fuller look at the unit's capabilities.

The Chaser controls 10 channels of lights or other equipment — in other words it can control inductive loads so that it is suitable for running all kinds of low voltage lamps, electric motors, neon lights, suitably ballasted fluorescent tubes and so on, in addition to ordinary tungsten lamps.

The unit includes comprehensive chasing and reversing facilities, a "Shimmer Dim" mode, eight different patterns and an automatic pattern change facility. "En-

vironmental programming" in clubs and discos is made possible by the Chaser's very slow speed range position. Display lights can also be changed.

Let's look at the facilities and controls of the machine. In the power section, there's a red pilot light activated by plugging into the mains; a stand-by/go rocker switch, and a full/Shimmer Dim rocker switch. In the run section, there's a speed control, 150:1 range, an auto/music chase rocker switch, and a fast/slow speed range rocker switch. In the fast speed, the range is one complete chase in 30 seconds to five complete chases per second. In the slow speed, it goes from one complete chase in 30 minutes to one complete chase in 15 seconds.

The reversing section has a reversing mode selection switch, with six features: 1, continuous forward 2, continuous reverse 3, bounce 4,

bounce (divided by two) 5, bounce (divided by four) 6, auto reverse. The other control in the section is an auto reverse speed control.

In the pattern section, eight patterns are stored in a computer memory: 1, single 2, pairs 3, double 4, mirror 5, flap 6, zig zag 7, split and 8, follow. Also, there's an auto pattern change facility — advances to the next pattern after eight chases.

The mains input is 100-260 volts AC without adjustment. Maximum consumption is 10 amps. Connection is by a terminal strip on the Chaser's back panel.

In terms of output, the maximum load is five amps per channel (1200 Watts on 240 volts and 600 watts on 120 volts), suitable for resistive or inductive loads. Again, connect to the terminal strip on the back panel.

Channel fuses: 10 x five amp + five spares, accessible on the back

panel, similarly the mains input fuse, which is one x 10 amp + one spare.

Audio input is 200 mV — 100 volts RMS, mono or stereo input jack. There's a fully automatic volume control. The 19 inch rack mounting cabinet is three and a half feet deep. The guarantee is for 12 months. The Chaser retails at (wait for it) £220 plus VAT. Pulsar's address, by the way, is Henley Road, Cambridge, England CB1 3EA and the number's 0223 66796.

Before we finish, a quick mention for one of several new units we can expect from Pulsar in the near future. All very hush hush at the moment, but Derrick Saunders, Sales Manager, tells me that the Pulsar Zoner will have several facilities which haven't been available before, and will be compatible not only with the 10-Way Chaser but all of Pulsar's light controllers, even, he hesitates to add, with many of their competitors' units. So watch this space.



ABOVE: THE new XK 811 clock radio from Ingersoll. The price of £38.62 doesn't include the model.

XK FOR XMAS

ON THE Christmas trail again, Ingersoll Electronics are launching an upright electronic clock radio, with three bands (LW/MW/FM). The radio, the XK 811, does lots of tricks. It has a variable timer up to 60 minutes that switches itself off (so you can go right ahead and fall asleep), it has a wake-up setting (alarm or radio), LED digital 12 hour time display, snooze sensor plate, 24 hour alarm memory with wipeout control, auto dimmer, time-

lock feature with fast/slow setting, auto power failure indicator, an ear-phone socket (complete with ear-phones) and 240 volts AC mains operation.

The XK 811 retails at £38.62 including VAT, and is available now from Ingersoll Electronics Ltd, 202 New North Road, London N1 7BL (01-226 1200). Or from leading department and electrical stores.

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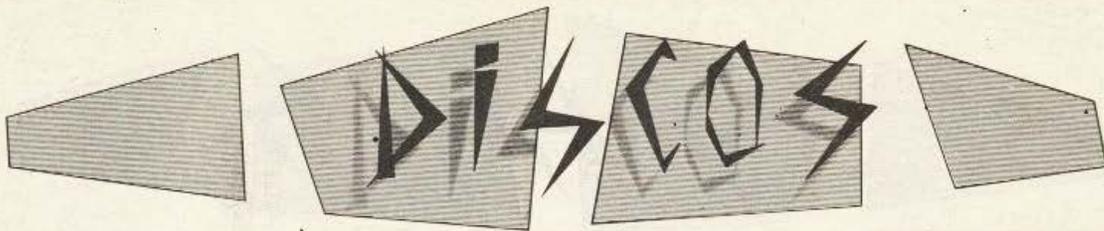
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BREAKERS

BUBBLING UNDER the UK Disco 90 (page 38) with increased support are Instant Funk 'Wich Doctor' / 'It's Your Love On My Mind' / 'Bodyshine' / 'Slap Slap Lickedy Laps' (US Salsou LP), Bar-Kays 'Move Your Boogie Body' / 'Up In Here' / 'More And More' (US Mercury LP), Ray, Goodman & Brown 'Special Lady' (Mercury), Narada Michael Walden 'Tonight I'm Alright' / 'I Shoulda Loved Ya' (US Atlantic LP), Chain Reaction 'Dance Freak' (US Sound Of New York USA 12in), Loose Change 'I Wanna Hold On To You' / 'Rising Cost Of Love' / 'Babe' / 'All Night Man' / 'Straight From The Heart' (US Casablanca LP), Joe Bataan 'Rap-O Clap-O' (US Salsou 12in), Billy Cobham 'What Is Your Fantasy' (US Columbia 12in), Patrick Hernandez 'You Turn Me On' (US Columbia 12in), Mick 'Green Onions' (Atlantic), Emur Doodat 'Whistle Bump' (US Warner Bros 12in), Webster Lewis 'You Deserve To Dance' / 'Go For It' / 'Fire' (US Epic LP), Native Son 'Wind Surfing' / 'Super Safari' / 'Whispering Eyes' (US Infinity LP), Teddy Pendergrass 'Come Go With Me' / 'Turn Out The Lights' (Phil Int LP), Umberto Tazzi 'Gloria' (CBS 12in), Steve Wonder 'Race Babbling' / 'Black Orchid' / 'A Seed's A Star' (Motown LP), Sylvester 'Can't Stop Dancing' / 'In My Fantasy' (Fantasy 12in), Lynquer 'Keep On Making Me High' (DJM 12in), M.O. 'Ladies Delight' (US Monica 12in), Opus 7 'Bassline' / 'The Way You Move Me' (US Source LP), Eugene Record 'Fan The Fire' / 'Where Are You' / 'Welcome To My Fantasy' / 'Pain For Pleasure' / 'Help Yourself To Love' (US Warner Bros LP), Flora Purim 'Carry On' / 'Saran' / 'Love Lock' / 'From The Lonely Afternoon' (US Elektra LP), Mighty Pope 'Sweet Beat' / 'In A Gadda-Da-Vida' (US RFP LP), Hiroshima 'Lion Dance' (US Arista LP), Lakeside 'Pull My Strings' / 'Rough Riders' (US Salsou 12in LP), Billy Preston & Sylestra 'With You I'm Born Again' (Motown), Kinsman Dazz 'Love Design' / 'Keep On Rockin' (US 20th Century Fox LP), Jackie Moore 'How's Your Love Like Baby' (US Columbia 12in), Herbie Hancock 'Do In' (US Columbia), Ben E King 'Musical Trance' (Atlantic), Gary's Gang 'Spirits' / 'Do You Wanna Go Dancing?' (US SAM LP), O'Jays 'Identify' (Phil Int), David Oliver 'Could It Be Love' / 'Summer Love' / 'Don't You Ever Be Lonely' (US Mercury LP), Joe Tex 'Discomania' / 'Fat People' (TK), Roni Matlock 'Let's Me Dance' (US Cotillion LP), Paulette Reaves 'It's In Me' (US PIP 12in), Denise Williams 'I Found Love' (US Columbia 12in).

ODDS 'N' BODS

THIS THURSDAY (6) Froggy the Master Blender & Megamix the Mighty Chopper (that's me!) start a major new mixing night at Erith 2001, which'll be as funky as they'll let us be. UK Disco chart this week sees an exceptionally strong Top 20, in which even most of the titles now slipping have in fact increased support. Music Week's trade-aimed disco chart has been showing several alarming discrepancies from our own recent, I think to the activity of a certain independent disco pluggers whose promotion methods have cast doubt on several possibly legitimate chart titles - however, words have been had and hopefully the situation is now normal. Wilson Pickett 'Groove City' (EMI America 12EA 104) and Janis Ian 'Fly To My Room' (CBS 12738) are now on 12in, the latter up a notch at 120th. 'Salsou' 'Jazz Carnival' and Prince 'I Wanna Be Your Lover' are due imminently on 12in, followed by Sonny Rollins 'Harten Bods', Kinsman Dazz 'Keep On Rockin', while Prince's even more commercial 'Sexy Dancer' LP track is being kept back in case of a later US 12in remix. 'Hord's Room' At The Top has made its 12 membership a once and for always life-time payment. Walsall's well-fitted new Max's club in Bridge Street should be just about open now, with Paul Anthony and Paul Reeves joking. DMF Studio Sound at 9 Turnersbury Lane, Hayling Island, Hampshire PO1 9QH (Portsmouth 23796) make personalised DJingles to individual requirements, from scratch. Chris Dennis, although still busy around South Devon, wants more soul/funk/jazz gigs, with or without roadshows, in any area - Sean French says his heart is in the right place, so call Chris on 06478-271. Infinity Records has already gone and Electric Cube Agency, so grab their product while you can. Rokotto, old touring partners of Brass Construction, have been playing much of BC's new material for months, and even did 'Shakili' on roadshow disco. Showaddywaddy's inclusion on a supposedly disco dog's 'Disco' make personalised DJingles to individual requirements, from scratch. Chart file's Alan Jones is busily compiling a year-end 1979 Disco chart, so there's no need for others to bother (as some so kindly have in the past) - thank you Keith Howie (Londonberry) for your early effort, with 'Boogie Wondersland' at number one. Bob Jones (Chelmsford) wonders whether Sir John Roberts is the same John Roberts who'd run 'Socksie' in the '60s. POP TEN (titles outside UK Disco 90): 1 Specials, 2 Dr Hook, 3 Doobies, 4 Janis Ian, 5 Police, 'Message', 6 Buggles, 7 Queen, 8 Jam, 9 Specials 'Gangsters', 10 Sparks.

THURSDAY (6) Froggy James Hamilton mix at Erith 2001, 8ford Rom At The Top, 9 promotes Lewis, Ben E King plays Mayfair Gardens, **FRIDAY** (7) Tom Holland, funkies Dunstable Didoz, Stuart Hughes horrifies Newquay Youth Centre, Keith Black does Warwick Dominics weekly (Tuesdays too); **SATURDAY** (8) Brother Louie & Froggy Funk Southgate Royalty, Steve Dee does Hazlemera Community Centre, just after Midnight (so Sunday really) Pete Tong, Tony Monson & Bob Jones junk a riverboat thriller from Westminster Bridge; **SUNDAY** (9) Tom Holland funks Stevenage Bo Jangles, Stuart Hughes shocks Outdross Sea Hawk; **MONDAY** (10) John DeSade does Otham Orchard Spot; **TUESDAY** (11) Wally Webb, relaxing after leaving the RAF, spins 12in oldies news at Norwich Scamps weekly, Stuart Hughes shocks Yewlinton Heron Club.

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BY JAMES HAMILTON UK NEWIES

GEORGE DUKE: 'I Want You For Myself' (LP 'Master Of The Game' Epic EPC 63951). Lovely smoothly pushing 127bpm oogie chugger with tooting flute, squeaky chix and pretty piano is a current jazz-funk bype, while the Funkadelic-type 116bpm 'Games' mixes perfectly (minus intro) out of 'Knee Deep'. Other cuts were reviewed in depth on import.

BILLY OCEAN: 'Are You Ready' (GTO 12-259). Michael Jackson meets KC on a totally derivative but bright sounding and obviously powered 118bpm 12in snacker that should mix well between 'Don't Stop 'Til You Get Enough' and Rose Royce.

LAKESIDE: 'Pull My Strings' (LP 'Rough Riders' Solar LP 13490). Releys-inspired grove with a staccato changed bass-snapping 123bpm 'rock' clobber, while after a galloping pace, it enters the smacking funk 133-134bpm 'rock' track very like 'It's A Disco Night', and 'From 9:00 Until' is a 114bpm funk chugger.

JACKIE EDWARDS: 'My Name Is Fred (OK Fred)' (UA BP 331). In a jaunty 95-98bpm 7in reggae answer version we finally find that a 'yagga yagga' is a peaceful, Christian, righteous, Rasta, quiet man who will do no wrong OK?

BERNIE LYON: 'Eleanor Rigby' (Mercury RIGBY 12). Rather amice 75bpm 12in reggae treatment of the Beatles' oide.

LORD NELSON: 'Norman And Audrey' (RCA PC 5205). Authentically ethnic sappy 116bpm 12in calypso for 'Sugar Bum Bum' fans, the 129bpm 'Calista's Donkey' A-side being rather frantic.

PATRICY HERNADEZ & HERVE THOLNCE: 'You Turn Me On' (Gan GEM12 13). Bee Gees tempo plinky-plinky 103bpm 12in pop jogg.

FRANCE JOLI: 'Come To Me' (Ariola ARO 204). 'Last Dance' was surprisingly Donna Summer's first really massive US pop smash but 'Come To Me' is a Donna-defied British one, the similarly slow starting carbon copy 134bpm 12in melodic poulder has also been a US megabuster and meant nothing on import. Let the hype begin!

Gloria Gaynor: 'Do In' (Polydor STEPX 8). Wally Mo'nigh's hearing-impaired 131bpm 12in treatment of the 'West Side Story' song.

STEPHANIE MILLS: 'You Can Get Over' (20th Century Fox

2436). Soulfully sung but Summer-styled frantic 136-135/137bpm 12in zapper will be far too fast for here.

JOE TEX: 'Discomania' (TKR 7564). Long slow conspiratorial rap intro finally hits a fast 135bpm behind a scallapop of the Wally supergroup who give us a dose of discomania, while the 7in flip is a happily jiggling 116bpm 'Fat People'.

BOOKER T & THE MGs: 'Green Onions' (Atlantic K10109). All time classic 132bpm organ instrumental from 1962 is now big again for many jazz-funk fans as well as the rest of the world.

JIMMY McGRUFF: 'I've Got A Woman' (UA UP 613). Slow starting fast jazz organ instrumental also from '62 on a 3-track EP that could have sold thousands to pirate radio fans had it included the impossible to find 'Round Midnight' - that's wasted opportunity!

VARIOUS: 'Bliss' (Mercury LP (Pickwick PLD 8000). Dynamic double album subtitled '40 Original Soul Tracks' from the Atlantic catalogue includes many of the Mod era greats as well as more recent material, every one a guaranteed goodie!

VARIOUS: '20 Mod Classics' (Tamil Motown STML 12125). Mono selection culled from the classics that originally came out here on Stateside, between Ariole and Motown's own UK logo, recorded in '63/64.

VARIOUS: 'Here We Go Round The Mulberry Bush' / 'Children's Party Songs & Games' (Kiddo KIDS 840). The jazz-funk jocks' secret weapon, this audience participation silly includes such hilarious instructions as 'This is the way we fat on the floor', while other useful cuts are 'Ring-A-Roses' and 'Old MacDonald'.

VARIOUS: 'All Absent!' (LP (EMI EXT 101). Useful collection of 24 All-Time Children's Favourites' includes 'The Laughing Policemen', 'Teddy Bear's Picnic', 'Robin Hood', 'Nellie The Elephant', and 'Who's Afraid Of The Big Bad Wolf?' - again, the jazz-funkers would be laid without it.

VARIOUS: 'Happy Days Are Here Again' LP (World Records SW 337). 20 track compilation of original 1930s recordings also includes The Teddy Bears Picnic' and many more for nostalgia-minded MoR jocks, it being a follow-on

from the successful (and equally vital) 'Pennies From Heaven' LPs.

VARIOUS: 'Hits Of World War II, The Great British Dance Bands 1939-1945' (World Records SW 343-349). Seven consecutively numbered separate LPs that document the music of the War years and contain all the (UK record ed) nostalgia material that an aware MoR jock might need. I personally carry this sort of stuff by the box.

VARIOUS: 'The Golden Fiddle Awards Of 1979' LP (Epic EPC 61998). Good and loud live recordings of the Scottish fiddlers' awards concert includes several very useful recording reels and a bally 'Scotland The Brave', easy enough to cue despite an occasional 'The Fiddlers' Fiddler's Dram' / 'Day Trip To Bangor' (Dingle's SID 21). Madly jolly folksy singalong, already on radio and likely to hit.

MIKE OLDFIELD: 'Blue Peter' (VIRGE US 317). Jaunty pipe organ knees-up in his usual folksy style.

RED HAZEL LINE: 'Choo Choo Ch Boogie' (RCA PB 5201). Great bally new version of Louis Jordan's rocking swinger.

WYNONIE HARRIS: 'Blood Shot Eyes' (King 45-4461, via Midland). Brassy boogie blues shouter from '51 goes well before Jackie Wilson's 'Reet Reet'.

IVOR BIGGIN: 'The Winkers Rock 'n' Roll' (Beggars Banquet BOP 5). Very funky dirty singalong for rowdy piss-ups!

THE SCOTLAND SOUL ORCHESTRA: 'Gull Gulls 70'. Jolly declam of booming drums, bagpipes and howling dogs could have been better with a cleaner mix.

PETER SKELLERN: 'The Way You Look Tonight' (Mercury 6007246). Typical lovely but very slow revival of Fred Astair's song uses massed strings and a brass band to make atmospheric MoR.

BING CROSBY & LOUIS ARMSTRONG: 'Gone Fishin' (MCA MCA 538). Lazy old MoR smoother needs to follow another slowie to work.

THE NASHVILLE SOUL ORCHESTRA: 'Soap' (Decca F 1872). Inconsequential little instrumental ditty from Tel's hilarious spoof series, sadly shown when most of us are out on a Friday night.

JACK JONES: 'The Love Boat' (Polydor POSP 82). Discarded 121bpm 7in 7in show theme.

January 122 - 125 bpm title track is a falsetto strutter with brief Xmassy intro and instrumental last part. 'Pain For Pleasure' is a gradually accelerating Stevie Wonder-ish 104 - 108 bpm jigger, and 'Help Yourself To Love' a dead slow starting 19/39 bpm smoothie duet.

GARY'S GANG: 'Spirits' (LP 'Gangbusters' US SAM JC 85240). Tapping, rattling and clapping cool little 122 bpm LP) swayer with cooing chix, lush backing and gently jazz brush, while of the other rather nasty 'disco' cuts a totally pop-orientated 136-138 bpm revival of 'Rock Around The Clock' really does sound like Gary Gitter even though as we now know the Gang are nothing to do with him!

SANTA EMERALDA: 'Medley: Another Cha Cha / Cha Cha Suite' (LP 'Another Cha Cha' US Casablanca NBLP 7175). 'Lights - action - music!' Oh no, sorry, it's not 'Hollywood', so this 'starts' 'one two three four cha cha cha!' and roars off at 134 bpm for a side-long 13.58 frantic Continental knees-up with bits reminiscent of the Tabou Combo's classic 'New York City', the whole thing being huge in the US but zero-rated here (outside of pay clubs).



SILLY SESSION - it's 'Ging-Gang-Goolie' time around the old camp fire at Whitehaven's Whitehouse, during the recent visit there by Chris Hill. This was just the preliminary part of a silly that went on to include Scottish dancing. 'Here We Go Round The Mulberry Bush' and a conga line. Funk can be fun, too!

CHECKIN' IT OUT

GINGER & EDDIE were sadly missing in Oldham on Sunday when the Funk Mafia finally descended on Romeo & Juliet's for an all-dayer. So my social notes will have to be incomplete. However, despite a less well attended rival event in Liverpool, this experimental showcase for star Southern DJs Chris Hill, Sean French, Chris Brown, Tom Holland, Jeff Young and Froggy managed to attract a good crowd of rather serious funk fans who have yet to learn how to silly like the Southerners do. Few (apart from the jocks) were in the intended Cowboys & Indians fancy dress, and - despite a piggyback 'horse' race - the only real silly was a traditional finale of 'Mulberry Bush', 'Shout' and 'Bring The Family Back', culminating in a massive hand-holding human chain forming a complete link as it raced around the entire club. Oddly enough there was nobody actually from Oldham, the locals being from Manchester, with coaches coming from Liverpool and Doncaster, while the Chambers and Frenches tribes from West London and Camberley had also come up in coaches. Froggy's flawless mixing proved that he's now as good as any top West York jock, and in fact I was surprised at the amount of mixing all the others were doing too. Reaction from the Notherners seemed to be surprise at the DJs playing what the dancers wanted to hear instead of obscurities just to please themselves, and awe at the solid sound from Froggy's roadshow equipment. It was certainly a jazz-orientated day, with many of the hot sounds being oldies that were new to the Notherners, whose nostalgia for jazz-funk is necessarily limited by the recent emergence of the music locally, it seems that when Northern Soul switched from oldies to the then current last New York material and Esther Phillips / George Benson jazz hits of the mid-70's, the DJs missed out on the funkier bits that were big in the South. Consequently while the music was a nostalgia trip for us it was a voyage of discovery for those new to it. Finally though the Southerners had the biggest shock of the day when, going against all the stories of how ahead the Northern jazz-funk scene is meant to be, the biggest floor-filler turned out to be the Atmosfair!

DJ TOP TEN

- ROY GOULD** (01-769 8637) and his brother Allan (01-381 2661) run the South-West London-based Treasure's Slerud Discos, quees, playing for the usual range of parties and functions - including one recently where the crowd were heavily into late '60s/early '70s head-bangers like these ah, memories!
- 1 PHILIP WIZARD 'Who Track'
 - 2 FREE RIDE, Edgar Winter, Epic
 - 3 RUN RUN RUN, Jo Jo Gunne, Asylum
 - 4 LAYLA, Derek & The Dominoes, Polydor
 - 5 WHOLE LOTTA LOVE, Led Zepellin, Atlantic LP
 - 6 CAN'T GET ENOUGH, Bad Company, Island
 - 7 DOWN THE DUSTPIPE, Status Quo, Pye
 - 8 I'M A MAN, Chicago, CBS
 - 9 REELING IN THE YEARS, Steely Dan, ABC LP
 - 10 VIRGINIA PLAIN, Roxy Music, Island

DJ DEALER

JIM GEEKIE of Edinburgh's Asylum Record Shop has been advised by DJ Scott Wilson to send in his current sales chart. Situated at 13 Home Street, Edinburgh EH3 9JR (031-226 1565). Asylum's sellers include: 1 Sugarhill Gang, 2 Wilson Pickett, 3 Chic 'Fleet', 4 Kat Mandu, 5 Dana & Gene 'Dario' (Pinnacle), 6 Stargard, 7 Various 'A Night At Studio 54' (US Casablanca LP), 8 Creme D'Occa 12in, 9 Lalo Schifrin 'No One Home', 10 France Joli 'Come To Me' (Ariola 12in).

MIX MASTER

WAR'S NEW version of 'The World Is A Ghetto' veri - synchs perfectly out of Sugarhill Gang if using very start, or using the first bpm shift up it is dynamite out of Roy Ayers 'Don't Stop The Feeling', and even Shalamar 'Second Time Around', while towards the end of War you can run the intro of Brass Construction 'Movin' so that the first 'blap' slots over the first beat in a bar progression and the main music then starts 18 beats later to make a sensational segue. BC then mixes perfectly into Shalamar's 'Right In The Socket', which then continues into Stargard (minus intro). Other mixes include Sergio Mendes 'I'll Tell You' mixing from vocal into vocal of Prince 'I Wanna Be Your Lover', Robin Beck into Positive Force, and One Way 'Music' into F.B. Looking For Love Tonight' (an oldie but a goodie!).

IMPORTS

WAR: 'The World Is A Ghetto' (LP 'The Music Band 2' US M C A M C A - 3 1 3 1 3). Monster-bound extremely exciting but quietly starting and gradually building marathon 13:47 new 114 - 117 - 118 - 119 - 120 - 121 - 122 (piano) 121 - 122 - 123 bpm instrumental version of their classic Latin-tinged oldie gives everyone a chance to have a jazz blow and is a hell of a lot more powerful than one first 'cold' hearing might suggest. Try clapping with a full floor and you'll soon see!

HERBIE HANCOCK: 'Do In' (LP 'The Best Of Herbie Hancock' US Columbia JC 36309). Somewhat remixed oldies set, this 1976 'Secrets' cut (also evidently on 7in) being a jittery jangling and wheezing sparse 99 bpm instrumental that should go well with Herb's 'Rotation', while also included and actually a lot stronger are the 113 - 116 - 118 - 119 - 120 - 118 - 117 - 116 bpm 'Thought It Was You', gradually accelerating 95 (intro) - 100 - 106, 111 bpm 'Chameleon', 120 bpm 'Reach Or Not' and 122 bpm 'Tell Everybody'.

CHAIN REACTION: 'Dance Freak' (US Sound Of New York USA 707). Still seemingly in short supply, it's an unapologetic chanting 121 - 124 - 121 - 124 bpm 12in jumper with quiet

clapping intro, rattling Latin percussion and thumping break, hitting a groove that combines the flavour of Brass Construction and old Hi-Tension.

THE EMOTIONS: 'What's The Name Of Your Love?' (LP 'Come Into Our World' US ARC JG 36149). Discarded 126 bpm 'I Should Be Dancing' strutter is still virtually the 7in length, this typical staccato spiky leaper is a bit fast at 135-136 bpm, while 'Come Into My World' is a wailing cinnety mix of 126 - 125 - 127 bpm snacker, 'Where Is Your Love' a lovely lurching 35 bpm slowie, 'Cause I Love You' a cooing 46 bpm swayer, 'On And On' a dead slow starting Diana Ross-ish 31 - 34 - 35 - 37 bpm building pop torcher, 'The Movie' a squeaky 106 bpm jolter, and 'Yes I Am' a sweetly shrill little 118 bpm popper.

EUGENE RECORD: 'Fan The Fire' (LP 'Come To My Fantasy' US Warner Bros BSK 3284). Recently on 12in, 'Where Are You' is an EWF-ish 126 bpm stratter, while a thumping intro carries into this solidly clapping jittery but lazy 117 - 113 - 116 bpm swayer, which seems more popular. The sparsely jaunty 122 - 125 bpm swayer, which seems more popular. The sparsely

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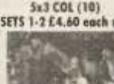
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CHARTS

UK SINGLES

1	5	WALKING ON THE MOON, Police	ALM
2	26	ANOTHER BRICK IN THE WALL, Pink Floyd	Harvest
3	3	NO MORE TEARS (ENOUGH IS ENOUGH), Donna Summer/Barbra Streisand	Casablanca/CBS
4	1	WHEN YOU'RE IN LOVE, Dr Hook	Capitol
5	12	QUE SERA MI VIDA, Gibson Brothers	Island
6	22	ONLY WANT TO BE WITH YOU, Tourists	Logo
7	2	CRAZY LITTLE THING CALLED LOVE, Queen	EMI
8	5	COMPLEX, Gary Numan	Beggars Banquet
9	8	CONFUSION/LAST TRAIN TO LONDON, Electric Light Orchestra	Jet
10	7	ONE STEP BEYOND, Madness	Stiff
11	4	STILL, Commodores	Motown
12	38	RAPPER'S DELIGHT, Sugar Hill Gang	Sugar Hill
13	9	ETON RIFLES, Jam	Polydor
14	23	NIGHTS IN WHITE SATIN, Moody Blues	Dream
15	13	DIAMOND SMILES, Boomtown Rats	Ensign
16	21	UNION CITY BLUE, Blondie	Chrysalis
17	14	IT'S A DISCO NIGHT (ROCK DON'T STOP), Isley Brothers	Epic
18	11	LADIES NIGHT, Kool & The Gang	Mercury
19	15	THE SPARROW, Ramblers	Decca
20	10	KNOCKED IT OFF, B.A. Robertson	Asylum
21	16	ROCKABILLY REBEL, Matchbox	Magnet
22	25	OFF THE WALL, Michael Jackson	Epic
23	20	RISE, Herb Alpert	AS&M
24	24	SARAH, Thin Lizzy	Vertigo
25	33	I DON'T WANT TO BE A FREAK, Dynasty	Salar
26	31	MY SIMPLE HEART, Three Degrees	Arista
27	16	ONE DAY AT A TIME, Lena Marcell	Eye
28	32	WORKING FOR THE YANKEE DOLLAR, Gids	Virgin
29	34	IS IT LOVE YOU'RE AFTER, Rose Royce	Whitfield
30	36	LIVING ON AN ISLAND, Status Quo	Vertigo
31	61	WONDERFUL CHRISTMAS TIME, Paul McCartney	Parlophone
32	17	MESSAGE TO YOU RUDY/NITE KLUB, Specials	Chrysalis
33	47	BRASS IN POCKET, Pretenders	Real
34	19	GIMME GIMME GIMME, Abba	Epic
35	43	SPACECA, Sheila & B. Devotion	Carrere
36	62	SHE'S NOT THERE/KICKS EP, UK Subs	FCA
37	41	MELLOW MELLOW RIGHT ON, Lowell	Avi
38	30	MONKEY CHOP, Uni-	Island
39	27	SHE'S IN LOVE WITH YOU, Suzi Quatro	S&S
40	44	IT'S MY HOUSE, Diana Ross	Motown
41	45	DON'T BRING HARRY, Stranglers	UA
42	67	BOMBER, Motorhead	Bronze
43	28	ON MY RADIO, Selector	2 Tone
44	46	FLY TOO HIGH, Janis Ian	CBS
45	53	SECOND TIME AROUND, Shalamar	RCA
46	69	I JUST CAN'T BE HAPPY TODAY, Damned	Chiswick
47	40	SAD EYES, Robert John	EMI
48	50	THE BALLAD OF LUCY JORDAN, Marianne Faithfull	Island
49	39	LET YOUR HEART DANCE, Secret Affair	15py
50	55	IT'S MY HOUSE, Storm	Scope
51	48	DANCING IN OUTER SPACE, Atmosfear	MCA
52	33	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills	Arista/Hansa
53	29	HE WAS BEAUTIFUL, Iris Williams	Columbia
54	73	REET PETITE, Owts	Magnet
55	49	FALLOUT, Police	AS&M
56	—	MY FEET KEEP DANCING, Chic	Atlantic
57	57	I WANNA HOLD YOUR HAND, Dollar	Carrere
58	58	TIRED OF TOEIN' THE LINE, Rocky Burnett	EMI
59	42	A NIGHT AT DADDY GEE'S, Showaddywaddy	Arista
60	39	CRAWLING FROM THE WRECKAGE, Dave Edmunds	Swan Song
61	37	EVERYDAY HURTS, Sad Cafe	RCA
62	52	SEND ONE YOUR LOVE, Stevie Wonder	Motown
63	54	GET UP AND BOOGIE, Freddie James	Warner Bros
64	—	MOONLIGHT AND MUSAK, M	MCA
65	74	I'M NOT A FOOL, Cockney Rejects	EMI
66	—	THE WALK, Tomcats	Radar
67	—	TEARS OF A CLOWN, Beat	2 Tone
68	—	FOOD FOR THOUGHT, Barron Knights	Spic
69	51	TUSK, Fleetwood Mac	Reprise
70	—	TOUCH, Lori And The Camelions	Sire
71	—	MUSIC, Al Hudson	Virgin
72	—	BLUE PETER, Mike Oldfield	MCA
73	—	PUT HIM OUT OF YOUR MIND, Dr. Feelgood	United Artists
74	—	PLEASE DON'T GO, K.C. And The Sunshine Band	TK
75	66	THE LONG RUN, Eagles	Elektra

OTHER CHART

1	EMPIRE STATE HUMAN, Human League	Virgin
2	GIVE IT TO ME NOW, Merton Parkins	Beggars Banquet
3	RANKING FULL STOP, The Beat	2 Tone
4	WE LOVE YOU, Psychedelic Furs (import)	Epic
5	MESSAGE IN A BOTTLE, The Police (import)	AS&M
6	THE VICE VERSA EP	Rough Trade
7	STAIRWAY TO HEAVEN, Led Zeppelin	Australian/EP
8	TRANSMISSION, The Joy Division	Factory
9	VARIOUS 19th EP, Squeeze (American import)	AS&M
10	MONOCHROME SET, Monochrome Set	Rough Trade
11	HUNTED, The Passions	Fiction
12	CRAWLING TO THE USA, Elvis Costello	CBS
13	WALKING ON THE MOON, The Police	AS&M
14	THIS IS LED ZEPPELIN, Led Zeppelin	Australian/EP
15	RIP HER TO SHREADS, Blondie	Japanese Import
16	DANCE STANCE, Dexy's Midnight Runners	De La
17	SOLDIER, Solder, Spizz Energy	Rough Trade
18	ONE STEP BEYOND, Madness	Stiff

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UK ALBUMS

1	2	GREATEST HITS, Rod Stewart	Riva
2	1	GREATEST HITS VOL. 2, Abba	Epic
3	—	THE WALL, Pink Floyd	Harvest
4	3	20 GOLDEN GREATS, Diana Ross	Mercury
5	4	REGATTA DE BLANC, Police	AS&M
6	5	LOVE SONGS, Elvis Presley	K Tel
7	14	ELD'S GREATEST HITS, ELD	Jet
8	19	CREPES AND DRAPES, Showaddywaddy	Arista
9	7	ROCK 'N' ROLLER DISCO, Various	Ronco
10	11	LENA'S MUSIC ALBUM, Lena Martell	Pye
11	8	SETTING SONS, Jam	Polydor
12	23	NIGHT MOVES, Various	K Tel
13	12	OFF THE WALL, Michael Jackson	Epic
14	20	EAT TO THE BEAT, Blondie	Chrysalis
15	9	TUSK, Fleetwood Mac	Warner Bros
16	8	GREATEST HITS 1972-1978, 10cc	Mercury
17	10	20 GOLDEN GREATS, Mantovani	Warwick
18	—	METAL BOX, Public Image Ltd	Virgin
19	35	ONE STEP BEYOND, Madness	Stiff
20	16	SPECIALS, Specials	Chrysalis
21	13	STRING OF HITS, Shadows	EMI
22	27	DISCOVERY, ELO	Jet
23	51	TRANQUILITY, Mary O'Hara	Warwick
24	18	SOMETIMES YOU WIN, Dr Hook	Capitol
25	24	OUTLANDOS D'AMOUR, Police	AS&M
26	17	OUT OF THIS WORLD, Moody Blues	Deram
27	28	THE FINE ART OF SURFACING, Boomtown Rats	Ensign
28	30	WET, Barbra Streisand	CBS
29	31	PARALLEL LINES, Blondie	Chrysalis
30	29	MIDNIGHT MAGIC, Commodores	Motown
31	21	ECHOES OF GOLD, Adrian Brett	Warwick
32	22	BEE GEES GREATEST HITS, Bee Gees	RSO
33	26	ON THE RADIO GREATEST HITS VOL. 1&2, Donna Summer	Casablanca
34	25	THE SECRET LIFE OF PLANTS, Stevie Wonder	Motown
35	35	TOGETHER, Various	K Tel
36	40	THE PLEASURE PRINCIPLE, Gary Numan	Beggars Banquet
37	39	RISE, Herb Alpert	AS&M
38	1	I AM Earth Wind And Fire	AS&M
39	37	WAR OF THE WORLDS, Jeff Wayne	CBS
40	33	THE UNRECORDED JASPER CARROTT, Jasper Carrott	DJM
41	43	NEW HORIZONS, Don Williams	K Tel
42	—	PEACE IN THE VALLEY, Various	Ronco
43	44	BREAKFAST IN AMERICA, Supertramp	AS&M
44	32	THE LONG RUN, Eagles	Asylum
45	41	GLORY BOYS, Secret Affair	15py
46	42	WHATEVER YOU WANT, Status Quo	Vertigo
47	42	LIVE KILLERS, Queen	EMI
48	—	PLATINUM, Mike Oldfield	Virgin
49	38	QUADROPHENIA, OST	Polydor
50	43	MACHINE GUN ETIQUETTE, Damned	Chiswick
51	64	TEACH THE WORLD TO LAUGH, Barron Knights	Warwick
52	34	NOT THAT I AM BIASED, Max Boyce	Epic
53	49	BAT OUT OF HELL, Meat Loaf	EMI
54	47	OCEANS OF FANTASY, Boney M	Epic
55	—	KENNY ROGERS SINGLES ALBUM, Kenny Rogers	Atlantic/Hansa
56	46	DOWN ON THE FARM, Little Feat	United Artists
57	52	SKY, Sky	Warner Bros
58	48	LAST THE WHOLE NIGHT LONG, James Last	Arista
59	45	MANILOW MAGIC, Barry Manilow	Polydor
60	56	BOMBER, Motorhead	Arista
61	5	BROKEN ENGLISH, Marianne Faithfull	Bronze
62	70	29 SMASH DISCO HITS (THE BITCH), Various	Island
63	66	OUT OF THE BLUE, ELO	Warwick
64	59	REALITY EFFECT, Tourists	Jet
65	—	ON PAROLE, Motorhead	Logo
66	55	LIVE RUSS, Neil Young	United Artists
67	63	RUMOURS, Fleetwood Mac	Reprise
68	65	DOWN TO EARTH, Rainbow	Warner Bros
69	71	REPLICAS, Tubeway Army	Polydor
70	69	VOULEZ VOUS, Abba	Beggars Banquet
71	—	ASTAIRE, Peter Skellern	Epic
72	72	LIFE OF BRIAN, Monty Python	Mercury
73	59	DAMN THE TORPEDES, Tom Petty An The Heartbreakers	Warner Bros
74	53	ROCK 'N' ROLL JUVENILE, Cliff Richard	MCA
75	74	IN THROUGH THE OUT DOOR, Led Zeppelin	EMI
			Swan Song

US SINGLES

1	2	BABE, Styx	AMM
2	1	NO MORE TEARS, Streisand & Summer	Columbia/Casablanca
3	3	STILL, Commodores	Motown
4	4	PLEASE DON'T GO, K.C. & The Sunshine Band	TK
5	6	ESCAPE, Rupert Holmes	Infinity
6	7	SEND ONE YOUR LOVE, Stevie Wonder	Tamla
7	5	HEARTACHE TONIGHT, Eagles	Asylum
8	11	YOU'RE ONLY LONELY, J.D. Souther	Columbia
9	9	SHIPS, Barry Manilow	Arista
10	14	DO THAT TO ME ONE MORE TIME, The Captain & Tennille	Casablanca
11	13	TAKE THE LONG WAY HOME, Supertramp	AS&M
12	12	BROKEN HEARTED ME, Anne Murray	Capitol
13	15	LADIES NIGHT, Kool & The Gang	De-Lite
14	10	POP MUZIK, M	Sire
15	18	COOL CHANGE, Little River Band	Capitol
16	21	HALF THE WAY, Crystal Gayle	Columbia
17	20	WE DON'T TALK ANYMORE, Cliff Richard	EMI America
18	23	HEAD GAMES, Foreigner	Atlantic
19	8	DIM ALL THE LIGHTS, Donna Summer	Casablanca
20	22	BETTER LOVE NEXT TIME, Dr Hook	Capitol
21	29	ROCK WITH YOU, Michael Jackson	Epic
22	16	TUSK, Fleetwood Mac	Warner Bros
23	25	I WANT YOU TONIGHT, Pablo Cruise	Tamla
24	28	CRUISIN', Smokey Robinson	AS&M
25	19	BROKEN HEARTED MY LIFE, Kenny Rogers	United Artists
26	30	JANE, Jefferson Starship	Grunt
27	35	THIS IS IT, Kenny Loggins	Columbia
28	17	IF YOU REMEMBER ME, Chris Thompson's Night	Planet
29	31	I NEEDED A LOVER, John Cougar	Riva
30	36	COWARD OF THE COUNTY, Kenny Rogers	United Artists
31	27	DREAMING, Blondie	Chrysalis
32	34	DAMNED IF I DO, The Alan Parsons Project	Arista
33	—	THE LONG RUN, Eagles	Asylum
34	38	LOVE PAINS, Yvonne Elliman	RSO
35	40	WAIT FOR ME, Daryl Hall & John Oates	RCA
36	41	DON'T LET GO, Isaac Hayes	Polydor
37	54	DON'T DO ME LIKE THAT, Tom Petty and The Heartbreakers	Backstreet
38	45	THIRD TIME LUCKY, Foghat	Bearsville
39	48	CHOUHITTA, Abba	Atlantic
40	—	I WANNA BE YOUR LOVER, Prince	Warner Bros
41	44	VIDEO KILLED THE RADIO STAR, The Buggles	Island
42	53	DEJA VU, Dionne Warwick	Arista
43	47	IT'S ALL HAVE DREAMS, Rickie Furry	Asylum
44	49	RAINBOW CONNECTION, Kermit The Frog	Atlantic
45	46	TRAIN TRAIN, Blackfoot	Alco
46	32	RISE, Herb Alpert	AS&M
47	48	HIGHWAY TO HELL, AC/DC	Atlantic
48	51	PETER PIPER, Frank Mills	Polydor
49	24	PLEASE DON'T LEAVE, Lauren Wood	Warner Bros
50	52	NO CHANGES, Alton Martin	Capitol
51	11	RAPPER'S DELIGHT, Sugar Hill Gang	Sugar Hill
52	59	NOTIFICATION, Herb Alpert	AS&M
53	55	READY FOR THE 80'S, Village People	Casablanca
54	62	I'D RATHER LEAVE WHILE I'M IN LOVE, Rita Coolidge	AS&M
55	63	SAVANNAH NIGHTS, Tom Johnston	Warner Bros
56	70	YES, I'M READY, Teri De Sario with K.C.	Casablanca
57	33	GOOD GIRLS DON'T, The Knack	Capitol
58	72	FOREVER MINE, O'Jays	P.F.R.
59	39	PRETTY GIRL, Melissa Manchester	Arista
60	66	MISTRUSTED LOVE, Mistress	RSO
61	68	SINCE YOU'VE BEEN GONE, Rainbow	Polydor
62	37	IF YOU WANT IT, Niketyte	Arista
63	42	THIS NIGHT WON'T LAST FOREVER, Michael Johnson	EMI
64	74	SHE'S IN LOVE WITH YOU, Suzi Quatro	RSO
65	65	I JUST CAN'T CONTROL MYSELF, Nature's Divine	Infinity
66	—	YOU KNOW THAT I LOVE YOU, Santana	Columbia
67	67	THE SHAPE OF THINGS TO COME, The Headboys	RSO
68	—	ROLLER-SKATIN' MATE, Peaches & Herb	Polydor/MVP
69	43	GET IT UP, Ronnie Mills	RCA
70	—	ROMEO'S TUNE, Steve Forbert	Nemperor
71	—	LOVELY EYES, Robert John	EMI-America
72	56	DREAM POLICE, Cheap Trick	Epic
73	—	VOICES, Cheap Trick	Epic
74	—	DO YOU LOVE WHAT YOU FEEL, Rufus & Chaka	MCA
75	60	SLIP AWAY, Ian Lloyd	Scotti Bros

CHARTFILE

32-YEAR old Barry Manilow first hit the charts in 1974 when his re-make of Scott English's 'Brandy' — never a hit in America — made a quiet debut on Billboard's hot hundred. Manilow had retitled the song 'Mandy' to avoid confusion with the Looking Glass hit 'Brandy (You're A Fine Girl)'. By January 1975, 'Mandy' was top of the chart and Manilow, previously better known as a TV jingle writer, was on his way to a unique achievement. His current Top Ten smash 'Ships' is his 15th consecutive Top 40 hit. No other artist has ever managed to start their hit-making career with so many Top 40 records. Presley managed 11 before 'That's When Your Heartaches Begin' let him down in the spring of '57, peaking at 58. The Beatles were unfortunate in having the hastily-released Hamburg sessions spoil their record and the Beach Boys never stood a chance; their first hit 'Surfin'' was only a minor success levelling-out at 75. Despite Manilow's permanent gold status in the States, he has found hits much harder to come by in Britain. 'Mandy' launched Arista Records in Britain and reached the Top 20, something Manilow has not managed since. 'Can't Smile Without You' (Number 43, 1976), 'Somewhere In The Night' (42, 1978) and, rather belatedly, 'Could It Be Magic' (25, 1979) achieved lesser success.

'Rapper's Delight', as expected, rocketed into the charts. Due to uneven distribution, its debut position was lower than the Supremes' Galt might have expected. A spot check of London record shops last week showed the disc to be selling phenomenally well. In fact, only Police's 'Walking On The Moon' managed to outsell it during the survey period. One of the delights of 1979 has been the music written and

produced by Nile Rodgers and Bernard Edwards. As members of Chic they have given the term 'disco' respectability with the superb 'Le Freak', 'I Want Your Love', 'Good Times', 'My Forbidden Lover' and 'My Feet Keep Dancing'. The 'Chic' sound is tense, melodic and light; Bernard Edwards' superb distinctive bass, Nile Rodgers' fluid guitarwork, the insistent drumming of Tony Thompson plus the smooth four girl Chic string section are complemented by the vocals of Alfa Anderson, Luci Martin and Bernard Edwards. Additionally, Rodgers and Edwards have masterminded the re-emergence of Sister Sledge through three hits, 'Wee Wee' (The Greatest Dancer), 'We Are Family' and 'Lost In Music'. Now they've turned their attention to a 33-year old French girl and her backing group. The girl, Anny Chancel, is better known as Sheila.

Her recording career started in 1962 at the age of 18. A year later, Lucio's Est-imo gave Sheila her first hit. It was the first of 10 successive chart-toppers for the Parisian and sold nearly two million copies. Since then she has notched hit after hit throughout the Continent, selling upwards of 50 million disco. Claude Carrere, writer and producer of her first hit, has remained in control of her career ever since and she still records for his Carma label. When disco became fashionable, Sheila's career took on a new direction. Two Americans and one Jamaican, known collectively as Black Devotion were signed to Carrere and with Sheila recorded a disco version of Gene Kelly's 1951 hit 'Singin' In The Rain'. She and Black Devotion became Sheila B Devotion and 'Singin' In The Rain' sold over a million copies throughout the world. The follow-up 'You Light My Fire' was also a big hit. Earlier this year Nile Rodgers and Bernard Edwards heard tapes of the group and approached Carrere with a view to recording with them. What the hottest producers make an offer like that you don't hang around! During August and September the group's new album (due in February) and the single 'Spacer' were recorded at New York's Power Station studios with Rodgers and Edwards in total control, writing and producing the entire album. The dynamic duo are also scheduled to produce Diana Ross's new album early in the New Year.

We're All Alone, Rita Coolidge and Kris Tofferson announced plans for divorce last week after six years of marriage. Both are currently enjoying success. Kristofferson as a writer 'One Day At A Time', whilst Rita a version of Carole Bayer Sager's 'I'd Rather Leave This 'In' Love' is climbing the American singles chart. ALAN JONES

US ALBUMS

1	THE LONG RUN	Eagles	Aylum
2	ON THE RADIO...GREATEST HITS VOLUMES ONE & TWO.	Donna Summer	Casablanca
3	CORNERSTONE	Blax	AS&M
4	JOURNEY THROUGH THE SECRET LIFE OF PLANTS	Stevie Wonder	Tamla
5	IN THROUGH THE OUT DOOR	Led Zeppelin	Swan Song
6	GREATEST...Bee Gees		RSO
7	WET	Barbra Streisand	Columbia
8	TUSK	Fleetwood Mac	Warner Bros
9	RISE	Herb Alpert	AS&M
10	DAMN THE TORPEDOES	Tom Petty & The Heartbreakers	Backstreet
11	OFF THE WALL	Michael Jackson	Epic
12	MIDNIGHT MAGIC	Commodores	Motown
13	ONE VOICE	Barry Manilow	Arista
14	BREAKFAST IN AMERICA	Supertramp	AS&M
15	LADIES' KNIGHT	Kool & The Gang	De-Lite
16	HEAD GAMES	Foreigner	Atlantic
17	EAT TO THE BEAT	Blondie	Chrysalis
18	KENNY	Kenny Rogers	United Artists
19	FLIRTIN' WITH DISASTER	Molly Hatchet	Epic
20	MASTERJAM	Rufus & Chaka	MCA
21	KEEP THE FIRE	Kenny Loggins	Columbia
22	DREAM POLICE	Cheap Trick	Epic
23	THE MAN	Joe Jackson	AS&M
24	FREEDOM AT POINT ZERO	Jefferson Starship	Grunt
25	MARATHON	Santana	Columbia
26	ONE ON ONE	Bob James & Earl Klugh	Tappan Zee/Columbia
27	SLOW TRAIN COMING	Bob Dylan	Columbia
28	REGGATA DE BLANC	Police	AS&M
29	GET THE KNACK	The Knack	Capitol
30	THE GLOW	Bonnie Raitt	Warner Bros
31	GREATEST HITS VOL 1	Rod Stewart	Warner Bros
32	LIVE AND SLEAZY	Village People	Casablanca
33	EVOLUTION	Journey	Columbia
34	3-STATIC	Daryl Hall & John Oates	RCA
35	FIRE IT UP	Rick James	Gordy
36	MISS THE MISSISSIPPI	Crystal Gayle	Columbia
37	TWICE THE FIRE	Peabo Byles & Herb	Polydor/MVP
38	EVE	The Alan Parsons Project	Arista
39	I'LL ALWAYS LOVE YOU	Anne Murray	Capitol
40	PART OF THE GAME	Pablo Cruise	AS&M
41	INJOY	Bar-Kays	Mercury
42	CANDY-O	Cas	Elektra
43	YOU'RE ONLY A LONELY	J.D. Souther	Columbia
44	HYDRA	Tate	Columbia
45	PRINCE	Prince	Warner Bros
46	NIGHT IN THE RUTS	Aerosmith	Columbia
47	IN THE NICK OF TIME	Nicolette Larson	Warner Bros
48	ANGEL OF THE NIGHT	Anzela Bordi	Arista/GRP
49	HIGHWAY TO HELL	A.G./DC	Atlantic
50	DON'T LET GO	Isaac Hayes	Polydor
51	WHAT GOES AROUND COMES AROUND	Waylon Jennings	RCA
52	VOLCANO	Jimmy Buffett	MCA
53	WILLIE NELSON SINGS KRISTOFFER	Willie Nelson	Columbia
54	A TASTE OF PASSION	Jean-Luc Ponty	Atlantic
55	VICTIM OF LOVE	Elton John	MCA
56	ARE YOU READY	Atlanta Rhythm Section	Polydor
57	PARTNERS IN CRIME	Rupert Holmes	Infinity
58	IN THE EYE OF THE STORM	Outlaws	Arista
59	GASIS	Jimmy Messina	Columbia
60	THE MURPETS	Soundtrack	Atlantic
61	PHOENIX	Dan Fogelberg	Full Moon/Epic
62	ELDO'S GREATEST HITS	Electric Light Orchestra	J&M
63	FEARLESS	Tim Curry	A&A
64	FEAR OF MUSIC	Talking Heads	Sire
65	RESTLESS NIGHTS	Karla Bonoff	Columbia
66	MELISSA MANCHESTER	Melissa Manchester	Arista
67	CLASSIC CRYSTAL	Crystal Gayle	United Artists
68	HARDER...FASTER	April Wine	Capitol
69	WHERE THERE'S SMOKE	Smokee Robinson	Tamla
70	IN THE HEAT OF THE NIGHT	Pat Benatar	Chrysalis
71	DEQUELLO ZZ TOP		Warner Bros
72	STREET LIFE	Crusaders	MCA
73	SURVIVAL	Bob Marley & The Wailers	Island
74	STORMWATCH	Jahiro Tull	Chrysalis
75	DOWN ON THE FARM	Little Feat	Warner Bros

UK SOUL

1	OFF THE WALL	Michael Jackson	Epic
2	LADIES' NIGHT	Kool and the Gang	Phonogram/Mercury
3	MELLOW MELLOW RIGHT ON	Lowell	Asi
4	STILL	Commodores	Motown
5	NO MORE TEARS	Summer/Streisand	Casablanca/CBS
6	RAPPERS DELIGHT	Sugar Hill Gang	Sugar Hill
7	DO YOU LOVE WHAT YOU FEEL	Rufus & Chaka	MCA
8	DANCIN' IN OUTER SPACE	Atmosphere	Elite
9	IS IT LOVE THAT YOU'RE AFTER	Rose Royce	Whitfield
10	MUSIC	Al Hudson	MCA
11	THE RIVER DRIVE	Jupiter Beyond	Pye
12	IT'S A DISCO NIGHT	Isley Brothers	Epic
13	CORDON BLEU	Six Hooper	MCA
14	EGO TRIPPING OUT	Marvin Gaye	Motown
15	WE GOT THE FUNK	Positive Force	US Turbo
16	SEND ONE YOUR LOVE	Stevie Wonder	Motown
17	SECOND TIME AROUND	Shalamar	Solar
18	CHRISTMAS TIME RAPPING	Kurtis Blow	Phonogram
19	STAR	Earth Wind & Fire	CBS
20	IT'S MY HOUSE	Diana Ross	Motown

Compiled by: BLUES & SOUL, 153 Prace Street, London W2 TEL 01-402 8897

US SOUL

1	I WANNA BE YOUR LOVER	Prince	Warner Bros
2	DO YOU LOVE WHAT YOU FEEL	Rufus & Chaka	MCA
3	MOVE YOUR BOOTIE BODY	Bar-Kays	Mercury
4	RAPPERS DELIGHT	Sugar Hill Gang	Sugar Hill
5	ROCK WITH YOU	Michael Jackson	Epic
6	LADIES' NIGHT	Kool & The Gang	De-Lite
7	STILL	Commodores	Motown
8	CRUISIN'	Sekeky Robinson	Tamla
9	I JUST CAN'T CONTROL MYSELF	Nature's Divine	Infinity
10	SEND ONE YOUR LOVE	Stevie Wonder	Tamla
11	GLIDE	Pressure	Fantasy
12	DON'T LET GO	Isaac Hayes	Polydor
13	LOVE GUN	Rick James	Gordy
14	KNEE DEEP	Funkadelic	Warner Bros
15	STRANGER	LTD	AS&M
16	YOU KNOW HOW TO LOVE ME	Phyllis Hyman	Arista
17	ICALL YOUR NAME	Switch	Gordy
18	RISE	Herb Alpert	AS&M
19	SPARKLE	Cameo	Chocolate City
20	EGO TRIPPING OUT	Marvin Gaye	Tamla

US DISCO

1	NO MORE TEARS	(Enough is Enough)	Casablanca/Columbia
2	DEPUTY OF LOVE	Don Armando's Second Avenue Rhumba Band	ZE
3	DON'T LET GO	Isaac Hayes	Polydor
4	E-MCI	Giorgio	Casablanca
5	THE SECOND TIME AROUND	SHALAMAR	Solar
6	WEAR IT OUT	Stargard	Warner
7	BEAT OF THE NIGHT	TRUMP IT UP Fever	Fantasy
8	LADIES' NIGHT	Kool & The Gang	De-Lite
9	LOVE RUSH	Ann Margret	Ocean
10	HOLLYWOOD	Freddie James	Warner
11	ON THE RADIO	Donna Summer	Casablanca
12	I'LL TELL YOU	Sergio Mendes-Brazil '88	Elektra
13	NIGHTDANCER	Jean Shy	RSD
14	HARMONY/DOH L A L A	Suzi Lane	Elektra
15	SADNESS IN MY EYES/BOYS WILL BE BOYS	Duncan Sisters	Earmark
16	RAPPERS DELIGHT	Sugar Hill Gang	Sugar Hill
17	LOVE MESSAGE	Musique	Prelude
18	PARTY DOWN/KEEP ON MAKING ME HOT	Uniqque	DJM
19	LET ME KNOW I HAVE THE RIGHT	Gloria Gaynor	Polydor
20	MOVE ON UP	UP, UP, Destination	Butterfly

STAR CHOICE



pic by Robert Legon.

ANNIE LENNOX OF THE TOURISTS

1	HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye
2	FAME	David Bowie
3	I AM THE WALRUS	The Beatles
4	WOOLY BULLY	Sam The Sham & The Pharoahs
5	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	Dusty Springfield
6	YOU REALLY GOT ME	The Kinks
7	DOCK OF THE BAY	Otis Redding
8	DANCING IN THE STREETS	Martha Reeves & The Vandellas
9	LIVING FOR THE CITY	Stevie Wonder
10	GOOD VIBRATIONS	The Beach Boys

YESTER YEAR

ONE YEAR AGO (DECEMBER 9, 1978)

1	MARY'S BOY CHILD	Boney M
2	DO YOU THINK I'M SEXY	Rod Stewart
3	TOO MUCH HEAVEN	Bee Gees
4	A TASTE OF AGORRO	Barron Knights
5	RAT TRAP	Boombaw Rate
6	I LOST MY HEART TO A STARSHIP TROOPER	Sarah Brightman
7	HANGING ON THE TELEPHONE	Chic
8	LE FREAK	Bonnie
9	ALWAYS AND FOREVER: MIND BLOWING DECISIONS	Heatwave
10	HOPELESSLY DEVOTED TO YOU	Olivia Newton-John

FIVE YEARS AGO (DECEMBER 7, 1974)

1	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	Barry White
2	GONNA MAKE YOU A STAR	Danny Eyes
3	JUKE BOX JIVE	The Rubettes
4	OH YES YOU'RE BEAUTIFUL	Gary Butler
5	YOU AN' I SEEN NOTHING YET	Bachman Turner Overdrive
6	TELL HIM	Halo
7	HEY THERE LONELY GIRL	Eddie Holman
8	MY BOY	Edvs Presley
9	KILLER QUEEN	Gwen
10	IRE FEELINGS	Rupie Edwards

TEN YEARS AGO (DECEMBER 6, 1969)

1	SUGAR SUGAR	The Archies
2	YESTER-ME, YESTER-YOU, YESTERDAY	Stevie Wonder
3	RUBY DON'T TAKE YOUR LOVE TO TOWN	Kenny Rogers and the First Edition
4	ICALL ME NUMBER ONE	The Tremeloes
5	TWO LITTLE BOYS	Rolf Harris
6	BEAT LOVE	Fleetwood Mac
7	MELTING POT	Blue Mink
8	SOMETHING COME TOGETHER	The Beatles
9	SWEET DREAM	Jedro Tull
10	SUSPICIOUS MINDS	Elvis Presley

FIFTEEN YEARS AGO (DECEMBER 5, 1964)

1	LITTLE RED ROOSTER	The Rolling Stones
2	I'M GONNA BE STRONG	Gene Pitney
3	BEAT LOVE	The Supremes
4	DOWNTOWN	Paula Clark
5	ALL DAY AND ALL OF THE NIGHT	The Kinks
6	UM UM UM UM UM UM	The Beatles
7	THERE'S A HEARTACHE FOLLOWING ME	Wayne Fontana
8	LOSING YOU	Jim Reeves
9	HE'S IN TOWN	Dusty Springfield
10		The Rocking Berries

UK DISCO

1	LADIES' NIGHT	Kool & The Gang	Mercury 12in
2	RAPPERS DELIGHT	Sugarhill Gang	Sugarhill 12in
3	OFF THE WALL	Michael Jackson	Epic
4	MELLOW MELLOW RIGHT ON	Lowell	AVI 12in
5	IT'S A DISCO NIGHT (ROCK DON'T STOP)	Isley Brothers	Epic 12in
6	DON'T STOP TIL YOU GET ENOUGH	Michael Jackson	Epic 12in
7	DANCING IN OUTER SPACE	Atmosphere	MCA 12in
8	I DON'T WANT TO BE A FREAK	Dynasty	Solar 12in
9	CORDON BLEU	Six Hooper	MCA 12in
10	YOU CAN DO IT	Al Hudson & The Partners	MCA 12in
11	QUE SERA MI VIDA	Gibson Brothers	Island 12in
12	RISE	Herb Alpert	AS&M 12in
13	THE SECOND TIME AROUND	Shalamar	Solar 12in
14	NO MORE TEARS (ENOUGH IS ENOUGH)	Summer	CBS 12in
15	MUSIC	One Way/Al Hudson	MCA 12in
16	WE GOT THE FUNK	Positive Force	Sugarhill 12in
17	THE RIVER DRIVE	Jupiter Beyond	Pye 12in
18	JAZZ CARNIVAL/YOUNG EMBRACE	Asymuth	US Milestone LP
19	BOOGIE ON DOWNTOWN (INSTRUMENTAL)	Hudson People	Virgin 12in
20	GONNA GET ALONG WITHOUT YOU NOW	Viola Wills	Ariola Hansa 12in
21	STILL	Commodores	Motown LP
22	STAR	Earth Wind & Fire	CBS
23	I WANNA BE YOUR LOVER/SEXY DANGER	Prince	US Warner Bros 12in
24	WEAR IT OUT	Stargard	Warner Bros/US 12in
25	MY FORBIDDEN LOVER	Chic	Atlantic 12in
26	IS IT LOVE YOU'RE AFTER	Rose Royce	Whitfield 12in
27	MONKEY CHOP	Dan J	Island 12in
28	HOW HIGH	Goggin	Electric 12in
29	GET UP AND BOOGIE	Freddie James	Warner Bros 12in
30	EXPANSIONS	Lornie Liston Smith	RCA 12in
31	STREET YOUR RUNKY STUFF	Frankie	Phi Int 12in
32	DO YOU LOVE WHAT YOU FEEL (MASTERJAM/HEAVEN BOUND)	Rufus & Chaka	MCA 12in/US LP
33	LIVE IN ME (WHAT AM I MISSING WALK THE ROCKWAY)	Robin Beck	Mercury 12in
34	DEJA VU/LOVE TILL THE END OF TIME	Paulinho da Costa	Pablo 12in
35	RIGHT IN THE SOCKET/THE RIGHT TIME FOR US	Shalamar	Solar LP
36	DANCIN' LOVE AFFAIR	Wayne Henderson	Polydor 12in
37	YOU KNOW HOW TO LOVE ME/HEAVENLY/HOLD ON	Phyllis Hyman	US Arista LP
38	ROCK WITH YOU/WORKING DAY AND NIGHT/GET ON THE FLOOR	Michael Jackson	Epic LP/US 7in
39	SEND ONE YOUR LOVE	Stevie Wonder	Motown
40	MY LOVE DON'T COME EASY/GIVE IT UP/WHAT'S ON YOUR MIND/WHEN I FIND YOU LOVE/LOVELY GIRL IN A COLD COLD WORLD/WAS THAT ALL IT WAS	Jean Carn	US Phi Int LP
41	EGO TRIPPING OUT/WHAT'S GOING ON	Marvin Gaye	Motown 12in
42	OK FRED	Enrol Dunsley	Scope 12in
43	I WANT YOU FOR MYSELF/GAMES	George Duke	Epic LP
44	THE BREAK	Kai Maru	US TK 12in
45	SHAKIT MUSIC MAKES YOU FEEL LIKE DANCING/RIGHT PLACE/IT'S ALRIGHT/GET UP TO GET DOWN/I WANT SOME ACTION/WATCHOUT	Briass Construction	US UA LP
46	DOIN' THE DOG/DOGGIN' IT/GIMME YOUR LOVE	Creme D'Cocca	US Venture 12in/LP
47	HAVEN'T YOU HEARD/LET THE MUSIC TAKE ME/CALL ON ME	Patrice Rushen	US Elektra LP
48	PUT A LITTLE LOVE ON ME/WELCOME TO MY WORLD	Delegation	Ariola 12in
49	STREET LIFE	Crusaders	MCA 12in
50	ROTATION	Herb Alpert	US AS&M 12in
51	(NOT JUST) KNEE DEEP	Funkadelic	Warner Bros LP
52	ROCK IT	Deborah Washington	Ariola 12in
53	DANCE TO THE MUSIC	Sly Stone	Epic 12in
54	STREET LIFE/1980/BEHIND THE RAIN	Herb Alpert	AS&M LP
55	JUST A TOUCH OF LOVE/ARE YOU READY FOR LOVE/FUNKY LADY SHINE	Slave	US Columbia LP/12in promo
56	WEST END DANCER	Jay Hoggard	US Arista GRP LP
57	GROOVE ME	Fern Kinney	WEA 12in
58	LET ME KNOW I HAVE A RIGHT	Gloria Gaynor	Polydor 12in
59	MOVIN'	Briass Construction	UA LP
60	I'LL TELL YOU A DREAM COME TRUE/LET IT GO/SUMMER DREAM	Sergio Mendes Brazil '88	US Elektra 12in/LP
61	TOO HOT TONIGHT'S THE NIGHT/HANGIN' OUT/IF YOU FEEL LIKE DANCIN'	Kool & The Gang	Mercury LP
62	BOOGIE ARMY (BOOGIE DOWN)	Chosen Few	Ariola Hansa 12in
63	DON'T LET GO	Isaac Hayes	Polydor 12in
64	ON MY RADIO/TOO MUCH PRESSURE	Selector	2-Tone
65	IT'S MY HOUSE	Diana Ross	Motown
66	GIMME GIMME GIMME	Abba	Epic
67	LOVE INJECTION	Trussell	US Elektra 12in
68	CHRISTMAS RAPPIN'	Kurtis Blow	Mercury 12in
69	DON'T STOP THE FEELING	Roy Ayers	Polydor LP/US 12in promo
70	SPACER/DON'T GO	Sheila B Devotion	Carrere 12in
71	HOLDIN' ON/TRAVELLIN'/FLIGHTS OF MY MIND	Tony Rick's The Midnight Band	US Casablanca LP
72	CISSELIN' HOT	Chuck Cissel	US Arista 12in
73	IN THE STONE/ROCK THAT LET YOUR FEELINGS SHOW	Earth Wind & Fire	US CBS LP
74	THE WORLD IS A GHETTO	War	US MCA LP
75	GIVE ME YOUR LOVE/YOU CAN'T FORCE THE FUNK	Real Thing	Pye 12in
76	I JUST CAN'T CONTROL MYSELF/NATURE DIVINE	Nature's Divine	Infinity 12in
77	MY FEET KEEP DANCING	Chic	Atlantic/US 12in promo
78	HIGH STEPPIN' HIP DRESSIN' FELLA	Love Unlimited	US Unlimited Gold 12in
79	IT'S MY HOUSE	Storm	Scope 12in
80	MY SIMPLE HEART	Three Degrees	Ariola
81	SPRING HIGH/ALL THE WAY LIVE/TEQUILA MOCKINGBIRD	Rainey Lewis	CBS 12in
82	ONE STEP BEYOND	Madness	Staff
83	INTRO DISCO	Discotheque	Mercury 12in
84	I NEED LOVE/LIVE LIFE/ENJOY YA/NO BETTER LOVE/SAY IT AGAIN	Shadow	US Elektra 12in/LP

ELO Greatest Hits

ELO'S GREATEST HITS



EVIL WOMAN

ELO'S GREATEST HITS



LIVIN' THING

ELO'S GREATEST HITS



CAN'T GET IT
OUT OF MY HEAD

ELO'S GREATEST HITS



SHOWDOWN

ELO'S GREATEST HITS



TURN TO STONE

ELO'S GREATEST HITS



ROCKARIA!

ELO'S GREATEST HITS



SWEET TALKIN'
WOMAN

ELO'S GREATEST HITS



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