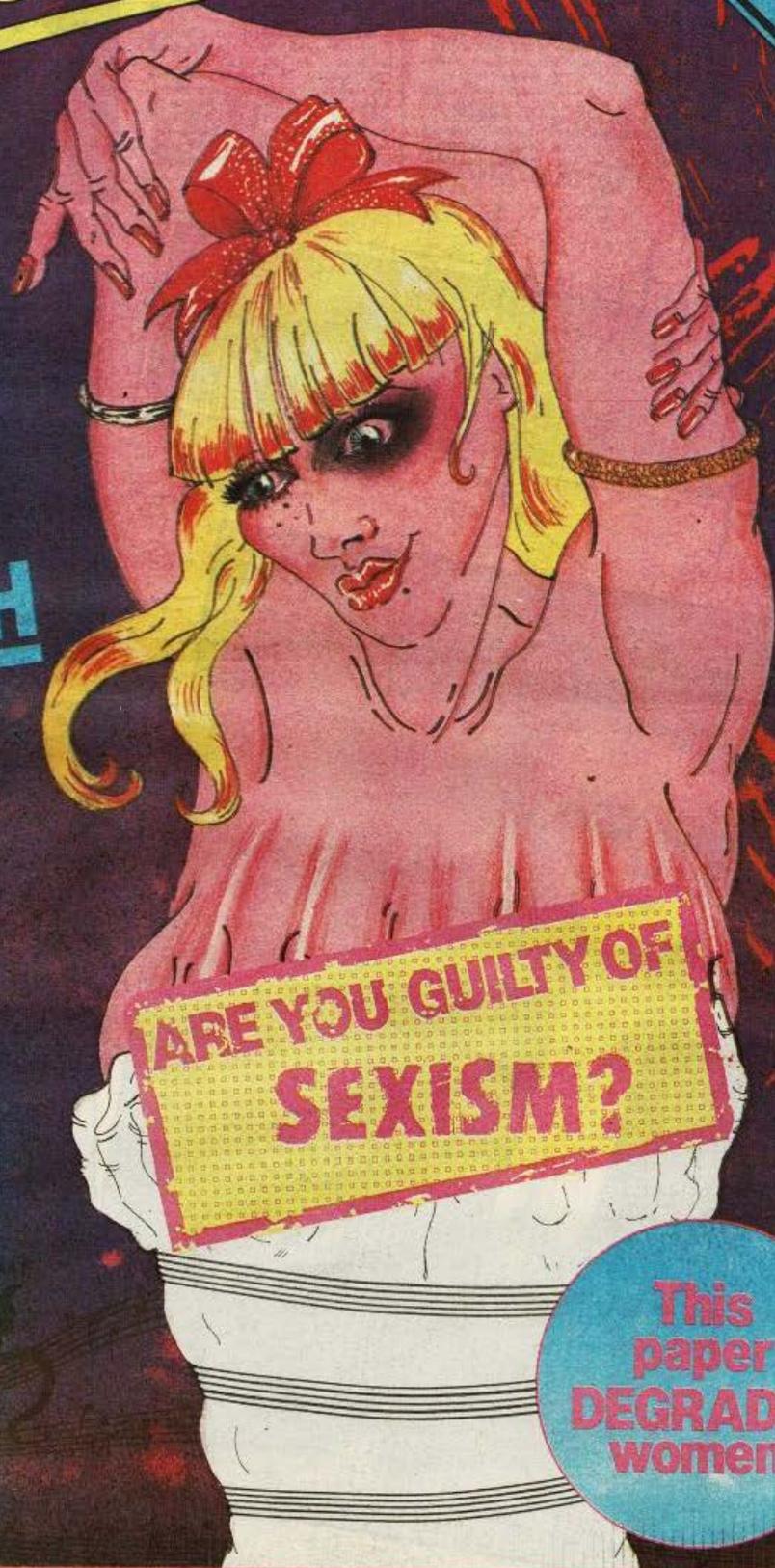


RECORD MIRROR

DEBBIE HARRY
COLOUR POSTER

THE CLASH STORY



This
paper
DEGRADES
women

AS USUAL, this time of the year most people are thinking of their Christmas presents, the family spirit, the lousy Oxford Street decorations and not gossip. Me included. . . to be honest who wants to spend the week before Christmas contemplating who's trying to get off with who (for example, Pete Briquette and Jane Aire (when they could be opening the final week's windows on their advent calendar?)

Who wants to ring (or should I say wring) up publicists for intriguing stories when they could be rehearsing saying joyous thank yous for boxes of hankies and gift packs of Marks and Spencers' knickers.

BLITZ certainly will be living up to its name for the next few weeks — until enough money has been raised

to pay for all the damages done to its hallowed halls last week when a terrible fight broke out between two rival groups (somebody was probably wearing the same dress).

The fight, which rapidly got right out of hand, had several people carted off to hospital for 13 or more stitches — and even worse a couple of people reported damage to their clothes. Several smarter persons beat a hasty retreat but most people were hit on the head with a chair by a young man (?) standing on a stool by the front door.

THE FIRST night of Los Trios Paranoias was well attended by many luminaries of the rock world, obviously curious to find out what the interior of the Mayfair looked like, or in possession of free tickets. But the show was devastatingly hilarious judging from Pretender Martin Chambers' retelling of 90 per cent of the jokes later on. Topper Headen and Mick Jones were there. Mick at pains to point out he did not

practice guitar on a rolled-up magazine, and the delightfully talkative Ian Dury.

THE QUEEN party, after their wildly successful gig at the Lyceum, was also extremely well attended. The party was a silly hats party and appropriately the band had the unusual looking Mrs Shilling (mother of the wonderful hat designer David Shilling) there to give them their gold discs. The delectable Mrs Shilling (famed for her appearances at Ascot) wore a glorious pink creation and even had pink teeth to match.

I also had on a wonderful Antony Price pink creation so we stayed at far ends of the room spitting occasionally. The people who were not wearing hats were given teeny weeny (very unflattering) hats at the door and I spotted highly intelligent DJ Paul Gambaccini in a polka dot one that did little for his complexion and also a Bay City Roller Ian



CLASH-ER Mick Jones slumps as Blockhead Norman Wattroy hides his prototype 'Mean Streets' Malfoso visage behind a pint pot. Stiffing a yawn is an incognito Ian Dury, seemingly under the influence of too much Coke. (See table and position of right hand).

The Natural Blonde.



Mitchell in a sort of red Robin Hood job.

The astonishingly attractive Phil Lynott was there, itching to get home for most of the time, and the petite Middlepool Ure was there but I couldn't make my way to him for other women.

Queen's drummer Roger Taylor was telling me that in order to get their light show into the Lyceum, a couple of holes had to be cut in the roof. "But we sold Wings a hole as a present." Wings will be playing next week and will be able to stare at the stars during poetic moments. All the band looked very healthy indeed and Brian May was positively blossoming despite what my mother told me about intelligent people getting wrinkles from thinking too much.

The Disappointer Sisters (seen recently on the 'My Way' programme) were on and then a stripper who did things with a snake I always thought were illegal. I

promptly locked myself in the loo till she'd finished. Once these anacondas have got a smutty idea who knows, it might want to practise its act on someone else I thought.

THE PARTY the same night for the launch of a gay disco called Heaven was less than thrilling — although in the end they did switch on their flashing lights and Billy Preston and Syreeta performed, but I'd gone home for a kip by that time. The best thing so far seems to have been Heaven's advanced publicity in which the owner ominously said that although for the opening night party couples were allowed in, after that "only gays would be allowed".

Asked how he was going to differentiate, he informed the hapless interviewer: "We can ALWAYS tell." All the waiters were either at school with me or rejects from a production number by Village People.



STAR'S PETS

Another celebrity with her pet. Here is the delectable Miss Barbara Cartland with her dog, whose name unfortunately I missed but it's probably something like Roberto or Clarissa.



WELL KNOWN wine tester from the Feelgoods, Lee Brilleaux. A man renowned for his style and diplomacy. This photo captures Lee in one of his festive moments, as usual wearing a suave looking anorak that does nothing to conceal the many wonders of his physique. Note the powerful way he is inflating the balloon, this comes from practising with a breathalizer.

SEXPOT journalist Barbara Charrone (whose 'adventures on a sunbed' will probably be her sequel to her new book about Keith Richards) showed me some early photos of Keith the other day in sort of 1939 Johnsons shirts — the spotty ones that make you look like a chipmunk unless you've got a face like Nosferatu. Does this mean he'll be joining the ranks of the wonderfully fragrant Miss Chrissie Hynde who has now been asked to be the face (or should it be the leather trousers) to launch another new perfume? Apparently for athletic types, does this mean it nifts of sweat?

SEVERAL people were destined to be sadly disappointed as they trailed up to deepest and darkest Camden Town to see the rumoured Public Image gig after PIL's sellout gig at the Hope and Anchor. Several Specials, Paul Cook and the anorexic Steve Jones (who will have to get a new hair do as he's beginning to look like a chrysanthemum) all waited in vain.

IN AMERICA all the bands seem to be on film soundtracks at the moment. Obviously it must mean they're hoping they're going to get Oscars. Apart from 'Americathon' and 'Rock and Roll High School' there is now also 'Over The Edge' with a soundtrack that includes The Cars, Cheap (dribble) Trick, Van Halen and the Ramones (who may get a special Oscar for being on the most soundtracks with a repertoire of three songs).

A USEFUL idea for Christmas presents: Barbara Cartland the romantic novelist who has inspired so many wonderful things like 'Cold Wind Over Clapham' is going to be sending her chums autographed copies of her books tied up in ribbon. The way I feel at the moment maybe she should send me one of

her books on vitamin health — all this pucey weather is having a miserable effect on my hairdo.

STRANGLER Hugh Cornwell has decided to spend his merry Christmas in the land of the setting sun. The other three will be returning to this country as they appear to have no interest in seeing a four foot yellow Santa Claus. Their athletic bass player is planning to spend his Christmas on Mount Everest.

ROCKABILLY group Rock Island Line are going to play for an Arab prince at his New Year's party. The prince is forking out £5,000 to fly the group and their equipment over (probably three tin cans and a pitch fork you know what these country types are like). The group's manager will not be travelling with the band. "I wouldn't mind the trip but there's no drinking out there and there's no way I could face that. To tell you the truth I don't know how the band will face it either." Dreadful how the demon drink takes over these peoples lives.

NOT ONLY does Wazmo Mariz have to labour under that unfortunate name as he tours with the Police, I would imagine he also has troubles finding a valet with his penchant for wearing reasonable suits with not one but two perfectly repulsive ties.

AHH ONCE again true love is travelling on its proper path when Kenny Andrews of Darts gets married to his childhood sweetheart in Ohio on Saturday. Yet another man realising his destination must be marriage. The happy couple will then be honeymooning in America but I shan't say where in case you all arrive there to pick up a few tips on catching your man.

And still talking of the Darts, George Curry got a new passport last week and as they were flying out to Munich to do a TV slot, he noticed that the wrong birthdate was on it and being wildly efficient quickly changed it. Upon arrival he wasn't allowed into the country as the officials had decided the passport might be a forgery so Darts had to perform without him.

THIS BEING the season of goodwill to all men and women, Secret Affair will be playing a charity gig at the Venue on December 21 in aid of multiple sclerosis. Tickets are £5 and all proceeds go to the worthy cause.

ON SUNDAY many of the writers on Record Mirror had one of the treats of their year as they went to the National Association of Youth Clubs' disco dancing competition put on by Polydor.

What amazed me most was the size of the contestants who I had been informed were all under 16. My God they were ginormous — I obviously isn't just Akron where they put things in the water.

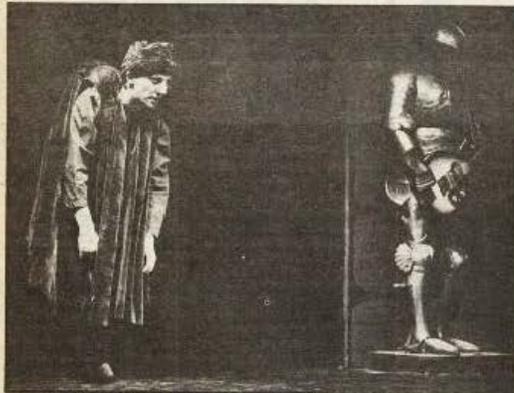
The judges of the competition were Patti Boulaye, a selection of gentlemen from the BBC and Chris Hill, who appeared to be only there for the Lycra leotards.

Several of the dance troupes stood out for various reasons — like the Weymouth Boys' Club which was three gals who did sort of Shangri La style go-go dances.

Then there was the Loftus Youth



WELL, THE Queen boys thought Mrs Shilling had a stupendous hat but my award goes to the lady on the right. Not because her hat/hair is ridiculous, it's just because she turned up as a blonde.



So why are Mick Jones and Ian Dury in that picture at the top? They turned up for the opening night of the Albertos Y Lost Trios' 'Never Mind The Bullocks', I'm told it's pretty good.

Club whose single gentleman dancer in a devastating pair of white sequined bell bottoms got so carried away with his solo, his two partners gave up, turned to one another in disgust and walked off leaving him like a lemon (they did get a second chance). According to Hill he wanted a few extra minutes to taper his trousers backstage.

The team from London were positively Amazonian, in fact several craned necks could be seen peering down from the judges' bench. They seemed to think they were giving points for bust sizes. At the end of the festival of pelvic thrusts,

feathers and Lycra, the stage whizzed around and Grant Santino (who apparently nearly won a big disco competition) came on to dance a roar of approval from the packed Palais. Unfortunately, poor Grant's obviously overcome by the sight of so many 15 year olds as he falls over and then drops his hanky during a particularly strenuous bit of his routine.

I sighed with relief once he'd whipped off his T-shirt — I lost interest I think. The prizes went to the same people from Liverpool who apparently won last year, the judges came off stage clutching their

Christmas presents (can't get away from it you see) and Patti Boulaye informed me she felt like someone's granny.

AFTER the Talking Heads' gig last week at the Hamersmith Palais last week my boyfriend and I stood in the icy blast for about half an hour waiting for a cab — no such problems for the Police who used a tank to get from A to B. By the way, to drive on ordinary roads you have to hire one with special tracks or else you mess up the Tarmac.

So until next week au revoir
PAULA xxxxx

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Morgan Gramplan Ltd.
1979, Calderwood St.
London SE18 6QH.

Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd., 40, Lons Acre, London, WC2E 8JY, and printed by South Eastern Newspapers Ltd., Larkfield, Maidstone, Kent, ME20 6SC.

NEWS

News Editor: JOHN SHEARLAW

ROCK AGAINST RUIN

SPONSORED ROCK concerts — with major companies working in conjunction with top groups — could become a standard part of the rock scene in 1980.

That's the prediction of several top managers and promoters who have given the new development "serious attention" as they start to organise tours for next year.

At the moment individual groups and their managers have made deals with companies, but so far no major tour has been completely underwritten by a sponsor. Recently Manhattan Transfer became involved with Akai, appearing in TV ads for Akai's products and some of the cost of staging their London concert was borne by Akai.

Earlier this year Brook Street Bureau contributed advertising expenses towards The Who's 'Day Out' at Wembley Stadium. And Judas Priest, currently on tour in America, are co-operating with Harley Davidson in a sponsorship deal that could eventually



BLACK AND DECKER will NOT be sponsoring Rob Halford and Judas Priest.

net the group £400,000.

In the past groups have appeared on adverts that "sell their image", almost literally in some cases with Status Quo featuring in a 1976 campaign for — naturally — Levis.

But the major breakthrough could be next year — with a whole tour sponsored by the company in much the same way as theatre, opera and ballet organisations benefit from "cash for the arts".

There are two reasons for the new development,

surprisingly not given much attention in rock circles up until now.

First, the ever-escalating costs of putting a major act on the road. Queen, for instance, expected to lose money on nearly every gig on their British tour, except for the huge concert at the National Exhibition Centre.

And the group are reported to have lost £3,000 on one concert alone, at the London Lyceum.

The rising costs of transport, equipment and

the putting up of large numbers of crew — all considered necessary now — mean that ticket prices will continue to soar, in some cases putting them beyond the range of the group's fans. Intelligent sponsorship could peg prices, without affecting the way tours are organised.

But with the idea of sponsorship taking a foothold there are fears that the money, as one source puts it, "could just be used to increase the group's profit margin — not to decrease ticket prices."

Genesis manager Tony Smith, who had discussions with Allied Breweries last year, was determined to avoid this allegation.

He told RECORD MIRROR: "Although the deal has now fallen through — the brewery had their budget cut, simple as that — I'd like to emphasise that the deal would have enabled us to keep ticket prices very low. That, I feel, is the way that sponsorship should be working."



Rockpile

PATRICK D. MARTIN

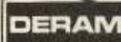


'LECTRIC MOTORS

A sensational single

"... New wave is here to stay
Can you here the record play?..."

DNR 432



DAI TO TOUR

ROCKPILE are off again — with a 20-date tour in January only six months after their extensive UK tour in June.

The tour follows the group's appearance in London later this month, as part of the series of concerts in aid of the people of Kampuchea, and begins at Newcastle Polytechnic on January 25.

The full date sheet then reads: Nottingham University January 26, Exeter University 28, Reading University 29, Canterbury Kent University 31, Leicester Polytechnic February 1, West Runton Pavilion 2, Birmingham Top Rank 3, Keele University 5, Liverpool University 6, Bradford University 7, Lancaster University 8, St Andrews University 9, Aberdeen Fusion 10, Edinburgh Tiffanys 11, Hemel Hempstead Pavilion 13, Bournemouth Stateside 14, Brighton Top Rank 15, London Uxbridge Brunel University 16, Bristol Locarno 17.

Support for all dates will be Texas blues band The Fabulous Thunderbirds, whose debut album 'Girls Go Wild' has just been released.

BLONDIE EXTRA

WITH ALL concerts on the Blondie tour selling out within a week, several extra dates have been added.

Blondie now play a second night at Deeside Leisure Centre on January 19, with tickets available now. And they'll also be playing a fourth night at London Hammersmith Odeon on January 20.

But for the new London date 1000 tickets are to be "held back" for Blondie fan club members. They should write to the fan club, enclosing an SAE and quoting their number. Fan club tickets will be limited to two per person and cost £4.75 each.

LOW-PRICE GENESIS

GENESIS will be playing a major 35 date tour in the Spring.

Full dates and details of the tour should be known by the second week of January and RECORD MIRROR understands that the group, who are promoting the tour themselves, are hoping to peg prices at a lower level than in the past.

A spokesman for the band said: "We're doing something different by putting on the show ourselves and we hope this will benefit the fans."

The tour will mark their first appearances since their sole British Performance at Knebworth in 1978. Plans for Allied Breweries to sponsor the tour have fallen through (see separate story).

RELEASES

MADNESS release their second single on Stiff Records this week, with 'My Girl' taken from their 'One Step Beyond' album. The group wind up their short headlining tour of the UK with a gig at the London Lyceum on December 30.

JOHN FOXX, formerly of Ultravox, has formed his own Metal Beat label. Foxx's own single and album, 'Underpass' and 'Metamatic', respectively — will be the first releases in early January.

IAN MATHEWS is the latest artist to be honoured with a 'Best Of...' album, released on Rockburgh Records in February next year. 'Discreet Repeat' is a 27-track double album, with tracks leased from the five companies that Mathews has worked with during his career.

FORMER Doctors Of Madness singer Kid Strange has signed a deal with Cherry Red Records and will be bringing out a single in January, 'International Language'.

GLASGOW BAND Sneaky Pete release a cassette 'Live And Kicking' this week. It's a compilation of their stage work and will be limited to 1,000 copies.

TRAINSPOTTERS release their new single, 'Unfaithful' this week. It's the follow-up to their first single 'High Rise'.

WEIRD NOISE Records release an album cassette 'Organised Chaos' this week. It consists of tracks by a variety of bands including Repetition and the Repetitions, the Missing Persons and Chris Scott.

IN BRIEF

MIKE OLDFIELD who recently released his new album 'Platinum' is featured in a 52 minute film of his epic tour on BBC 2 on December 20. The tour which took place earlier this year featured a full orchestra and choir at reportedly vast expense. **999** HAVE signed a record deal with Polydor and their album 'The Biggest Prize In Sport' will be released on January 1.

RADIO ONE launches a new music quiz in January. 'Musicology' will be broadcast live as the last half hour of the 'Kid Jensen Show' every Tuesday. Two teams will compete in each programme chosen from universities and colleges.

BRIDGEHOUSE RECORDS, launched by East End publican Terry Murphy, are planning a big expansion in the eighties. They'll be releasing a variety of singles and albums including 'Streetalk' by Rory Gallagher's bassist Gerry McAvoy.

MARVIN GAYE has added another date to his tour at Birmingham Odeon January 19. Support will be Edwin Starr, whose last UK hit was 'Happy Radio'.

LAMBETH FIGHTBACK and Wandsworth Campaign for Independent Free Law Centre are organising a benefit gig at the Little Bit Ritzy cinema in Brixton on December 27. Bands appearing will be This Heat, Holly and the Italians, Callnotes, and Kevin Armstrong's Local Heroes. Tickets are £2 in advance from the box office or the same price on the night.



Pretenders

DEBUT CHRISSIE

THE DEBUT album from the Pretenders will be in the shops in the first week of the New Year.

And the band will be celebrating by playing two pre-Christmas shows at the London Marquee. The album is simply entitled 'Pretenders', and contains 12 tracks. Apart from 'Stop Your Sobbing' all the tracks are Pretenders' originals, including the other two singles, 'Kid' and 'Brass In Pocket', as well as a new version of 'The Wait', 'Tattooed Love Boys' and seven others.

The Marquee shows are on December 22 and 23, and tickets will be available on the door, priced at £1.50.

A full UK tour by the Pretenders is likely next year, before the group visit the USA for a tour in the spring.

RAINBOW REMEMBERS

LONDON's Rainbow theatre will be 50 years old next year... and the venue's management are planning to run an exhibition as well as staging a week of commemorative concerts.

"We're hoping to celebrate throughout the year, even though the actual anniversary of the opening isn't until September 29," said a spokesman for the theatre. "We've done quite a lot of research to uncover some of the odder things that have happened here, and hopefully this will make up part of the exhibition."

The initial plan is to have a changing display in the foyer - open to all concert goers. Then in April the Rainbow hope to put on a week of shows reflecting the sort of artists that have appeared there over the years.

Then, on the anniversary, the Rainbow will be the scene of an all-star charity gala.

Several artists, old and new, have been approached for the April concerts, and details of some of these should be announced early in the New Year.

The Rainbow, in Finsbury Park, was originally built as a music hall, and was later converted into a cinema. In the early sixties acts like Connie Francis appeared there, and in the early seventies it was re-opened as a full-scale rock venue. The current management are the third company to put on rock acts at the Rainbow... the other two went into liquidation forcing the venue's temporary closure.

TOY OFFICE

POLICE AND Squeeze have teamed up with London's Capital Radio to stage a Christmas benefit concert in aid of Doctor Barnados.

The two groups will be appearing at London Lewisham Odeon this Saturday (December 22), and tickets will only be available in exchange for a toy in the Capital foyer. All the toys collected will be distributed in Doctor Barnados homes on Christmas Day.

The "toy office" opens at Capital Radio, in Euston Road, at 9.30 am on Thursday morning (December 20). 2,500 tickets will be available — on the basis of one ticket per toy, to a maximum of two tickets per person.

OH REGGIE

NEWSCASTER REGINALD BOSANQUET and Anna Ford are to be reunited... on a commemorative record released by Virgin Records.

The cast of 'Not The Nine O'Clock News' have recorded a tribute to Britain's favourite news reader, entitled 'Oh Bosanquet'. The single will be out on December 21, featuring Reggie's own voice, as well as contributions from doe-eyed, perfectly-formed newscasterette Anna Ford!

TOURS

OMD

ORCHESTRAL MANOEUVRES IN THE DARK: Following their support slot with Talking Heads the group play a tour in their own right at: Liverpool Erics February 15, Manchester Polytechnic 16, Huddersfield Polytechnic 19, Shrewsbury Cascade 20, Leeds Fan Club 21, Om-skirk Edge Hill College 22, Dudley JB's 23, Plymouth Clones 25, Exeter Roots 26, Portsmouth Polytechnic 28, London South Bank Polytechnic 29, West Runton Pavilion March 1, East Retford Porterhouse 7, Middlesbrough Rock Garden 8, Edinburgh Valentinos 9, Dundee Myratt Hall 10, Aberdeen Ruffies 11, Glasgow College of Technology 12, Sheffield Limit 13, London Camden Electric Ballroom 14, Liverpool University 15.



OMD

DMR

DEXEY'S MIDNIGHT RUNNERS: Dudley JB's December 21, Camden Electric Ballroom 27.

JIMMY LINDSAY

JIMMY LINDSAY: London Camden Dingwalls January 9.

SLAUGHTER AND THE DOGS

SLAUGHTER AND THE DOGS: will be the UK Suba special guests when they play London Lyceum December 27.

SHORTY 1

LONG TALL SHORTY: following London dates: Shepherds Bush Trafalgar December 20, Marquee 30, Covent Garden Rock Garden January 1, Fulham Palace Road Greyhound 4, Canning Town Bridgehouse 7, Roehampton Lane Digby Stewart College.

ROY SUNDHOLM

ROY SUNDHOLM: who'll be working on a new single shortly, plays the following dates: East Retford Porterhouse December 22, London West Hampstead Moonlight Club 29, London Camden Dingwalls January 2, London Marquee 7, Newcastle Polytechnic 11, Blackpool Norbreck Castle 12, Sheffield Limit 17, Middlesbrough Rock Garden 18, London Marquee 21. More dates will be added later.

X DREAMYSTS

X DREAMYSTS: Port Rush Chesters December 24, Port Stewart Spids December 28, Port Strand Hotel January 1.



X Dreamysts

FISCHER Z

FISCHER Z: will be special guests when Dire Straits play London Rainbow on December 20, 21.

LIVE WIRE

LIVE WIRE: Following London dates: Dingwalls December 21, Marquee 29.

TENNIS SHOES

TENNIS SHOES: London Brecknock December 22.

HI TENSION

HI TENSION: play a rearranged date on the London Venue on December 22, replacing their London gig on December 29.

CHI-LITES

CHI-LITES: Birmingham Nite Out January 21-26, Manchester Golden Garter 28-February 2, Lewisham Town Hall February 3, Windsor Blazers 4-9, Leicester Baileys 11-16, Lakenheath USAF Base 17, Watford Baileys 18-23.

PROTEX

PROTEX: who will shortly release their debut album 'Strange Obsessions' play the following dates: Dublin McGonnigals December 28, Cork Arcadia 29, Belfast Pound January 2, Birmingham Underworld January 4.

MOTOWN CLASSICS

MOTOWN WILL be back in the TV-advertised albums market in January... with what looks like one of their most "classic" compilations.

'The Last Dance' is a 20-track collection of Motown love songs, featuring artists like Stevie Wonder, Diana Ross, Junior Walker and Michael Jackson.

Stand out tracks include 'The Tracks Of My Tears', by Smokey Robinson and the Miracles, Jimmy Ruffin's 'What Becomes Of The Broken Hearted', and 'It's All In The Game' from the Four Tops.

• ALSO worth watching out for is a set of six compilation albums from reggae label Trojan. Entitled 'Generation Rockers' (Volumes 1 to 6), the series is described as a follow-up to the famous 'Tighten Up' reggae/ska series of the late sixties, and there's plenty of good early ska, vintage toasting from the likes of I-Roy as well as some classic lover's rock. All six volumes should be in the shops by Christmas.

ASH ON THE ROAD

WISHBONE ASH, who begin their fastest-selling tour ever in January, will have a new studio album out at the same time.

'Just Testing', released on January 18, is Ash's tenth studio album, and a single taken from it, entitled 'Living Proof', is out on January 4.

Meanwhile several dates have already been added to the tour. There's now a second night at Sheffield City Hall on January 20, and additional dates at: Cardiff University February 19, Dublin Stadium February 21, Belfast Usher Hall February 22.

PETTY BACK

AFTER A two year absence Tom Petty will be playing Britain in February.

Petty who recently released his new album 'Dam The Torpedoes' will be playing a full scale tour and the schedule runs: Leeds University February 22, Glasgow Apollo 23, Edinburgh Usher Hall 24, Newcastle City Hall 25, Liverpool Empire 26, Brighton Dome 28, Southampton Gaumont 29, Manchester Apollo March 1, Bristol Colston Hall 2, Birmingham Odeon 5, Hammersmith Odeon 6.

Tickets priced from £2.50 upwards will be on sale at box offices from January 2.

• THE LATEST list of Christmas and New Year "specials" now includes a New Year's Eve appearance by the SELECTER at London Dingwalls — with tickets available now. Also rockabilly band Matchbox will be doing their celebrating on stage... they're at the London Music Machine on Christmas Eve and at the London Fulham Greyhound on New Year's Eve.

SKINHEAD MOONSTOMP SYMARIP

Twelve inch single available Jan.11 TROT 9061



DIST-CBS

ARE YOU A WHORE

TO ROCK 'N' ROLL?

ROSALIND RUSSELL

thinks most of you are

THE ARROGANCE of rock stars is hard to beat. Their total absorption in themselves is constantly boosted by the adulation of the males who envy them, and buttressed by their own lyrics, proclaiming themselves the world's greatest lovers.

Their contempt for women is surpassed only by that of the Tory party. While the Tories want women to give up work to become unpaid housekeepers and child minders (they call it traditional values, I call it retrogressive codswallop), rock stars would like their women to be unpaid whores.

It's remarkable that — 70 years on from female suffrage — men should still be clinging to their vision of the woman as a virgin or a whore.

Preferably both at the same time. No, I don't know how they manage it either, but the male imagination is strong — unlike his fragile ego.

Not all musicians and artists fly the MCP flag, but it's been my experience that the ones who think of themselves as "rock stars" generally do. The tight trousers, the built up shoes to disguise lack of height, the flowing hair, the bared chest; they're all the props of men trying to attract women (a few may be purely narcissistic). So why are they going to all this trouble? Just so they can say they've laid a thousand women? Just to give women a lyrical kick in the teeth? Or just to support their own tottering self esteem?

The bulk of the culprits huddle together in two groups: heavy metal bands and disco outfits. The HM mob tend to lean towards sadism, leathers and chains, while the disco lot seem to go for the perfect figure, the sex on a pedestal (not easy) image. In fact, with disco, the sexes practically merge (with a predominance of gays) to produce a glittering hermaphrodite.

If the heavy metal victim is vamping round the imaginary bedroom in her false fingernails and stiletto heels and the disco queen is pulsating her moving parts in a few sequins and feathers, where does that leave the woman in the popular mythology of other kinds of music?

In country music, the woman is

typified by the kind of song that tells you the evils of running round with married men — she falls into the wrong/wronged category; a good woman gone to the bad and regretting it (morals rear their ecclesiastical heads) or a good woman left holding the baby while her no-good man runs off with some floozy. Witness Tammy Wynette whining 'Stand By Your Man' — why should you, if he's so spineless he can't stand by himself?

With punk, it was practically an all male horizon. The women who did venture into the scene were barely recognisable as women. I haven't really worked out yet whether they dressed that way to merge in with the men, to be asexual, or whether they actually wished they were men. They didn't seem to go to gigs to admire the bands, but to actually be like them; was that a positive move, a step in the right direction? For once women weren't hanging onto the coat tails, they weren't camp followers, but they didn't have a strong, separate identity either.

So where does that leave the women who have actually made it onto the stage? Where on the virgin/whore scale are Kate Bush, Debbie Harry, Judie Tzuke, Chrissie Hynde, the Slits, and Suzi Quatro? They all might be featured in your night-time fantasies, but they don't put you down for it. They don't write songs about getting inside some guy's Y fronts.

THERE are two reasons that I can see for this; a reluctance to be as tasteless as their male counterparts — and two thousand years of conditioning, preparing the women to be the passive partner in any relationship. Women (in general) see romance where men see sex. By the time most of the women get round to wiping the stars out their eyes, they'll be too old to appreciate it.

I have no objection to sex being the topic of a song; I don't give a damn about groupies' morals. I do

The best twelve inches she's ever had.



object to women buying an image of a rock star, then standing by while he sells her down the river with offensive lyrics, or perpetuates his own mythical image with phallic record sleeves.

I know why women go to see rock stars perform, why they hang round the hotels hoping for a glimpse of the tight trousered thighs and shag pile chest. It's because the men in their own lives are so pathetically DULL, so unimaginative that the highlight of their Saturday night is 'Match Of The Day', a few pints and a grapple on the sofa. That's why, at 16, I fell passionately in love with Mick Jagger (and remained so, in

varying degrees of passion, until I met him at a party several years ago). And as yet, few women have realised that they are quite capable of getting off their backsides and doing something other than living the easy life of basking in someone else's achievements. I'm as angry (almost) with the women as I am with the inflated egos of the rock stars.

But before women can get any further, they have to lose the conditioning and avoid the pernicious, tender trap of pre-teen consumerism. At an impressionable age, they're buying magazines and being encouraged to oggle over Child

(think about the psychological implications of THAT name), Girl (!) and Lelf Garrett. Right from the start of their sexuality, they're being told that a pretty child/man is their ultimate goal, their passage to success in life. Meanwhile, all the boys are wishing they could be Kevin Keegan, or James Hunt.

Having worked for Jackie magazine for three years (starting when I was 17), I stand as guilty as the next of perpetuating the pop star pinup lover. Even now, my own loyalties are strained. On Record Mirror, we are aware that a picture of Debbie Harry on the front cover will sell every issue on the news stands, and I go along with that because I work for the paper and want to see it do well. So that puts me on the side of the manipulators, using sex to sell, and leaving me in an untenable position.

I consider myself fortunate to work in an industry that led the way in equal opportunity and equal pay, but I still have to accede complicity in Alf Martin's story on The Knack. The only excuse I can offer is that I know that Alf isn't personally sexist (or I wouldn't have this job) — unlike Mike Nicholls who admits his.

It wouldn't be the first time I've been accused of being sexist. Debbie Harry came after me once, after I'd reviewed her single 'Rip Her To Shreds', saying it was 'all sex and sadism'. I was pleased that the single bombed, but have enjoyed her other songs. At the time, she denied she was using her sex to sell records. I don't specially care how she sells them, I just want her to be honest about it. Later, Chris Stein admitted it, saying: "Every performer uses his or her sexuality to some extent. Rock 'n' roll is a sensual art level, it's synonymous with sex." (RM, June 1979)

But even Debbie, doyenne of the pubescent male, is still left "hanging on the telephone".

And Kate Bush, the girl with the child in her eyes, executes her graceful dance steps, pulls her mystery around her like a transparent nightdress and says coyly: "I don't look like a sex symbol." (RM March 1979). Come off it, Kate.

EVEN Suzi Quatro, who fondly imagines she's "the first lady of rock and roll" (Janis Joplin beat her by a few years, not to mention Maggie Bell), is wide of the mark too. She seems to think she's a pioneer of women in rock bands, but when you see her show, you see Suzi fronting a band, it's not an equal partnership — at least as far as the performance goes. Women have been fronting dance bands for years, she's just swopped a frock for leather trousers, that's all.

And in her efforts at self promotion, she puts down other women, by saying: "I don't think any of today's girls will last. Maybe Debbie Harry will, she's dedicated. But no-one else seems to be."

Dedication? Sure! But it's going to take more than that to get promoters and managers to change their attitude towards women artists and so negate the need for compromise in their appearance and songs. If anyone's a pioneer, it's Patti Smith, who doesn't seem to give a damn what she looks like.

It's women like Patti, Chrissie Hynde and Annie Lennox that are going to redress the balance, pull rock music over another inch, away from the clenched fist of the male rock fraternity.

It's not only the straightforward sexism in lyrics that annoys and worries me. There's also a growing attitude among some rock bands that it's OK to portray violence against women. You may remember a Status Quo record sleeve that showed a woman getting a punch in the jaw, or an album sleeve by a band called Boxer — that showed a fist in a boxing glove punching up between a woman's legs. And following complaints by women's groups in Los Angeles, Warner Brothers have agreed to discourage publicity material which could be construed as promoting violence against women. They were forced to

remove a billboard advertising the Stones' LP 'Black And Blue' after complaints about its appearance in 1976.

But the Stones haven't learned a lesson — they still brought out 'Some Girls' which to my mind has offensive lyrics.

"Black girls like to get f — all night. But I don't have that much time."

How the hell would they know? And what about Thin Lizzy's contribution to violence against women? "This customer was shady/he kept a rubber hose/he liked to beat the ladies/there's nothing wrong with that, I suppose" (from the LP 'Black Rose').

They might think those lyrics are funny. I don't.

The Stranglers make no attempt to cover their lyrics with any kind of humour. Their naked dislike of women is so apparent, I'm surprised they don't get lynched when they perform them. You only need to listen to a track called 'Bring On The Nubiles' to find out the sort of propaganda they're peddling. I can't print some of the lines, but a lyric like "I've got to lick your little puss and nail you to the floor" isn't great prose of our time. If they really think that any woman's greatest ambition is to get laid by one of them, they're even more puerile than I'd thought.

The same goes for the other men who seem to keep their brains under their zippers. Ted Nugent, being interviewed with six women in his hotel room, said of his divorce: "Who am I to complain, specially with all that pussy out there." And David Lee Roth, the self styled sex symbol of Van Halen, who sings: "All these crazy women I got one more crazy night... so honey leave me alone, or baby you can stay the night." Big deal. Roth obviously harbours the image of the woman as the slave: "she's gonna keep her daddy happy and accompany him to the ends of the earth." I'd be surprised if he could find his own way across the street.

I CAN only hope that these bands eventually realise how obnoxious their songs are, and how offensive they are to women. The National Union of Students are already operating a system whereby sexist bands are not booked for college gigs. They don't have a blacklist of these bands, they are just careful which acts they book.

It is possible that some of these songwriters do not really know how much they are doing to promote the woman "in her place" image. The musicians I've spoken to about it all deny they are sexist. So I can only assume they're not bothering to think about the implications of the songs they write. It's about time they woke up to the damage they are causing.

One album sleeve published recently really annoyed me — it's the cover of Whitesnake's new LP. It shows a naked woman sitting astride a huge snake, as subtle as a flying mallet, as Freud might have said, but he was a misogynist too. I expressed my disgust to David Coverdale.

"I think it's an excellent sleeve," he told me. "I didn't expect it to be, but it's been controversial. The ideal was the artist's — he'd been doing stuff for Men Only and Penthouse. He listened to the music and that's what he came up with."

"The music is sex. It's cock rock. It's sexy, not sexist. I'm not interested in beating up women, or degrading them. If you read the words of my song you'd see that."

I had read the words, I read them back to him.

"A high heeled, double trouble backstage queen/who gets what she wants and knows where she's been." Or "I'm looking for a woman who got no shame/Cos in the morning there'll be no-one to blame."

Coverdale banged his fist on the sofa and said I'd missed out the qualifying middle passage — which I had, but I was illustrating a point. He's a very charming person, but I can't possibly agree with some of his lyrics, or with that appalling sleeve.

"You can't denigrate a woman who wants to sleep with a rock

singer," he said. "I would agree with you if I was a member of Foreigner. I'm going to get a lot of comeback about this."

"The woman I'm married to has my respect. And I've never ill treated a woman. I take women on equal terms."

This, from the gentleman who, when we walked down the road, carefully put me to the inside of the pavement, furthest away from the traffic. I applaud his chivalry (though I don't expect it, and very rarely get it anyway). Being a nice person doesn't disqualify him from being a male chauvinist.

The macho image is carried even further by Judas Priest, who use leather, motor bikes, whips and studs to illustrate their music.

"There's no disputing that rock in general has a sexist attraction," said Bob Halliday, who turned out to be a surprisingly quiet person of stage.

"It's not feminine for a woman to be in the front of a sweating mass at gigs, though that same situation exists everywhere."

HAVING listened closely to Priest's lyrics, I noted that not all of them carry the sting of the visual image. Though I strongly object to the song called 'Ripper', written by the guitarist Glenn Tipton. Any song that glorifies a murdering rapist is violence against women.

"There is no intention on our part to have anti-women lyrics. I think we appeal to male and female fans. I think there is a sexual turn on for the leather we wear, but exploitation has always been around. You get women advertising cigarettes, baked beans, castor oil. I'm not being flippant, but on that level it's always existed. I don't find that comforting."

I asked why they used women to advertise the Priest T-shirts, on an inset of their album sleeve.

"It's a naive, bigoted way of buying a Judas Priest T-shirt. Fans would buy it off a gorilla. That was a naivety on behalf of the merchandising people. I wouldn't deny that I was a sexist, but the appeal of our music is dependent on the individual."

"As regards groupies, my personal opinion is that I wouldn't decry them. I feel sorry for them if that's how they want to get their kicks. We don't encourage them, we don't want them there. I don't feel responsible for them, it's as much the promoter's fault for letting them in."

As a fan of Ian Gillan's, it pains me to point out that he too is a guilty party in the sex war.

But he, like David Coverdale, claims that his songs are sexual, rather than sexist.

"Most of my lyrics are written from personal experience. Why do people get so screwed up about sex? I'm not putting women down. I'm describing something which people find very pleasant to do to each other. My music does not rely alone on sexual lyrics. Close examination will reveal that I'm writing about personal experience."

Some of the experiences that appear to have inspired anti-women songs would suggest that these rock artists have been meeting very unfortunate women. (Or maybe it's the men who have been unfortunate?)

And now to the song which inspired me to write this feature in the first place. I spent a recent Sunday catching up with new albums and among the pile was a new release from Marseille — they've been touring with Whitesnake. On the album is a song called 'You're A Woman' and in it there's a line "You're a woman/you must learn to love a man/if you can't I know you can."

The arrogance of this statement stopped me (I nearly said in my tracks...). As a woman, I have no obligation whatsoever to love a man. I can if I wish, but no-one has the right to tell me what I must do. When I spoke to the two main songwriters in Marseille about the song, they said the line was a throwaway. It wasn't intentionally sexist. I'd like to point out that I've heard this argument so many times now that I can only assume these writers are only half awake when



they write some of their songs. So far, none of them have pleaded diminished responsibility.

"Our songs are not meant to be sexist," they claimed. "Two years ago we used to slag women to bits. It was fun... for everyone. We used to play in this club in Liverpool and take the piss out of everyone. The women loved it. We were just pointing out than in any relationship there are hangups but they're not supposed to be taken seriously."

"We've got nothing against women, we believe in equal opportunity. If fans take it seriously, they've got the wrong idea of the band."

MARSEILLE deny too that they're a heavy metal band, though touring with Whitesnake and Judas Priest, they must appeal to that kind of audience. And it's usual that the majority of their audiences are made up of boys. Are the boys there because of the macho image and the girls absent because of it? Or do the bands play that kind of music because

they know their audiences are mostly boys? It's a chicken and egg situation.

"We treat girls the same way as we treat boys who come backstage," say Marseille. "We think women have a lot of qualities that men don't have. They're braver for a start. And men have qualities that women don't."

Name one, I said. They couldn't think of any.

Marseille think they have been treated badly by the Press. Misrepresented even. Perhaps they have. So have women.

"We are innocent" cried Marseille. No-one is innocent. Not even me. Not even Squeeze.

In song, they've portrayed a young man getting caught in the "trap" of marriage, completely ignoring the fact that it's a trap for women too. Talking about women in an interview (RM, April 1979) with Barry Cain, Chris Difford said: "We call them trouts round here. You find men often refer to women in such terms." A part of this interview was cut out before it reached publication, when Difford realised his remarks would offend. Perhaps marriage has changed him, because when he talked to Alf Martin the other week, he'd changed his tune.

"Really, all my songs that may be taken as sexist were written simply as observations of characters that we knew that lived in South London. They don't portray anyone's feelings within the group. I probably rate women higher than they do themselves."

With the sound of their retreat drumming loudly in my ears, I have this pass-the-buck quote from Glen Tilbrook: "What I think is much more effective is the sexism that runs through the roots of heavy metal music. People like Gillan, AC/DC and Judas Priest. All that 'walk all over you', all that 'struttin' their stuff'. Come steamin' into town, pulling all the birds."

But Chris Difford has grown magnanimous.

"I saw a programme the other night that made me think that this country really is lopsided. But I don't think it's gonna change for at least 50 years. It gets to a point for me where I think we should show some respect for women."

I'm not exactly falling about with gratitude. Maybe I'd feel better if he and his band helped hasten the end of 50 year sentence.

"... I've never gone through a period of trying to put women down at all. I've never had a lot of girlfriends, so whenever I've got one I've always cherished her."

MAYBE that's the whole crux of the matter; in personal relationships, these men have only the basic, ingrained chauvinism to deal with (thanks for nothing, mums all over the world), but in the fantasy world of rock and roll they can project themselves as Superman. But while it's socially OK for them to sing about their sexual experiences, a woman doing the same will still be branded Slut.

I'm not trying to make men into submissive, castrated human beings. I'm trying to make them aware of the damage they're doing by promoting the macho myth. And I'm trying to make women more aware of the power they have to make more of their own lives. You can start by complaining to record companies when they promote records by depicting violence against women on sleeves, or in the songs.

I know that I can be (and have been) accused of being over sensitive, but I won't be condescended to. To the people who "accuse" me of being a feminist — you're right, I am. To the people who think I'm frigid, or gay — you've got the problem, not me. And to those among you who think I've got no sense of humour, I don't think there's anything to laugh about... and frankly my dear, I don't give a damn.

*Own up, all you people who bought this issue because it said SEX on the front cover. Congratulations, you have just been manipulated. How do you like it?

Rock
Shots



THE PHOTO-GRAPHERS' names, when they're printed at all, are usually in such tiny type, you might not have noticed them. Well, due to public demand (from the photographers) we bring you, in bigger type, the Gang Of Six: George Bodnar, Jill Furmanovsky, Simon Fowler, Paul Cox, Bob Ellis and Denis O'Regan. And to avoid any fighting, we'd like to add that that list was not in order of merit. We think they're all great ... most of the time!

We've asked them to submit what they thought was their best black and white shots of the past year, plux pix of themselves, so that you can recognise them at gigs. Sorry about that, but they want to be as famous as the writers. Specially now that they don't have to cart round all that tripod and blanket nonsense like the chap on the left. Mind you, there's no telling what he was doing under there ...

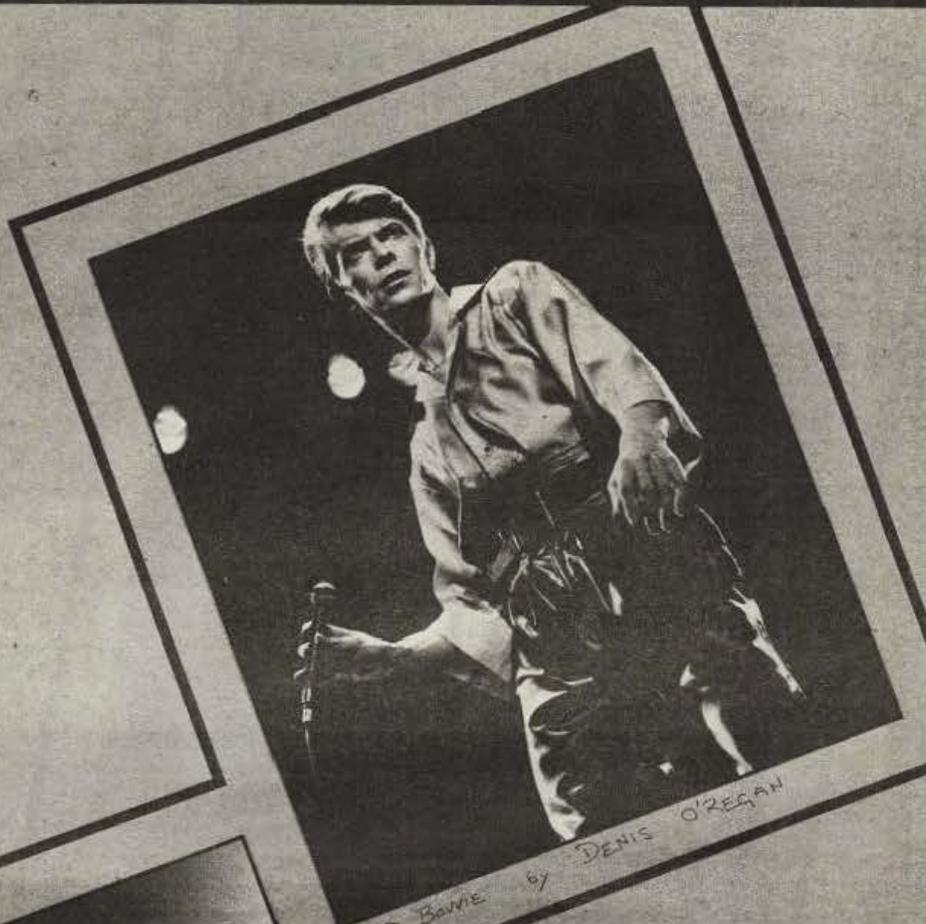
Allow us to present ... Kodak Cox and the Nikonettes.

Denis O'Regan

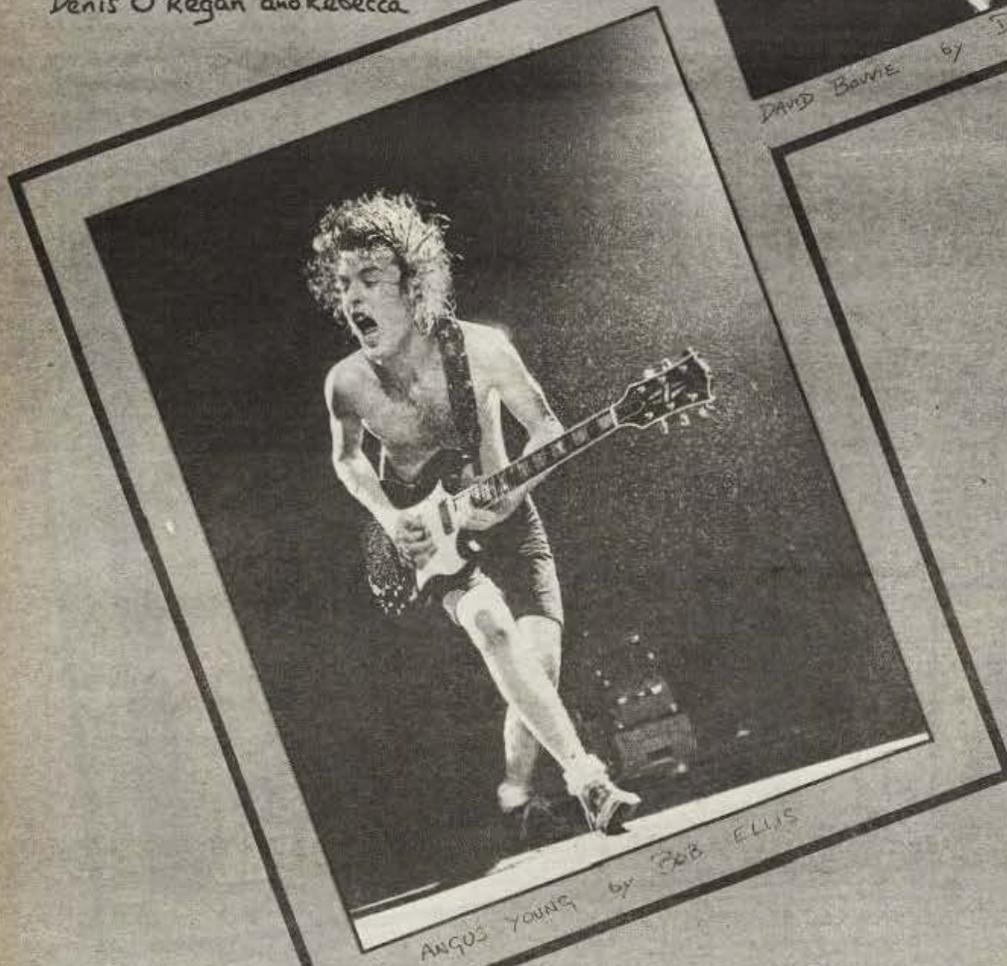
THE REASON for my choice: David Bowie has a new single out, and I'd like to give him a plug, for which I'd like a session! Along with McCartney and Lennon, he's my hero.
DIFFICULTIES: usual non-co-operation; no photographer's pit, and a half hour limit imposed for taking pictures. **TECHNICAL:** Shot at the Newcastle City Hall. Ilford HP5 film uprated to 800 ASA. 55mm lens, Minolta XG2 — (now use Nikon FE). Approx. f5.6 at 250th second. Print by Prism London.



Denis O'Regan and Rebecca



DAVID BOWIE by DENIS O'REGAN



ANGUS YOUNG by BOB ELLIS

Bob Ellis

ORDINARY LIVE show pictures are easy to take. Good ones just look easy. A good live picture is one that — given the right view of the stage — communicates image with action, reflects the drama of a stage show and has good composition and technical quality.

Nikon FE on manual 1/250 F4 TriX rated normal, processed in HC 110.



Bob Ellis with Angus Young



DEBBIE HARRY by PAUL COX

Paul Cox

DEBBIE HARRY of Blondie was taken on their last date at Hammersmith. Nikon FE - 180mm lens. 125 speed at 2.8. Film rated at 800. I came up above all other photographers she looked across and hey presto, snap.



Paul Cox

Simon Fowler

SHOT IN studio three months ago on a Hasselblad. 80mm lens. 125 speed. F16. Basically an idea I thought up previously and wanted to try it on someone. Perhaps I managed it by drinking most of the drink beforehand.



Simon Fowler



CHELSEA by SIMON FOWLER



SIUXSIE SIUX by JILL FURMANOVSKY

Jill Furmanovsky

THE PIC of Siouxsie was taken in February of this year in Berlin. She was standing in front of the train that takes workers from West to East Berlin. It was taken with a Pentax MX camera and 105mm lens on uprated HP5 film.

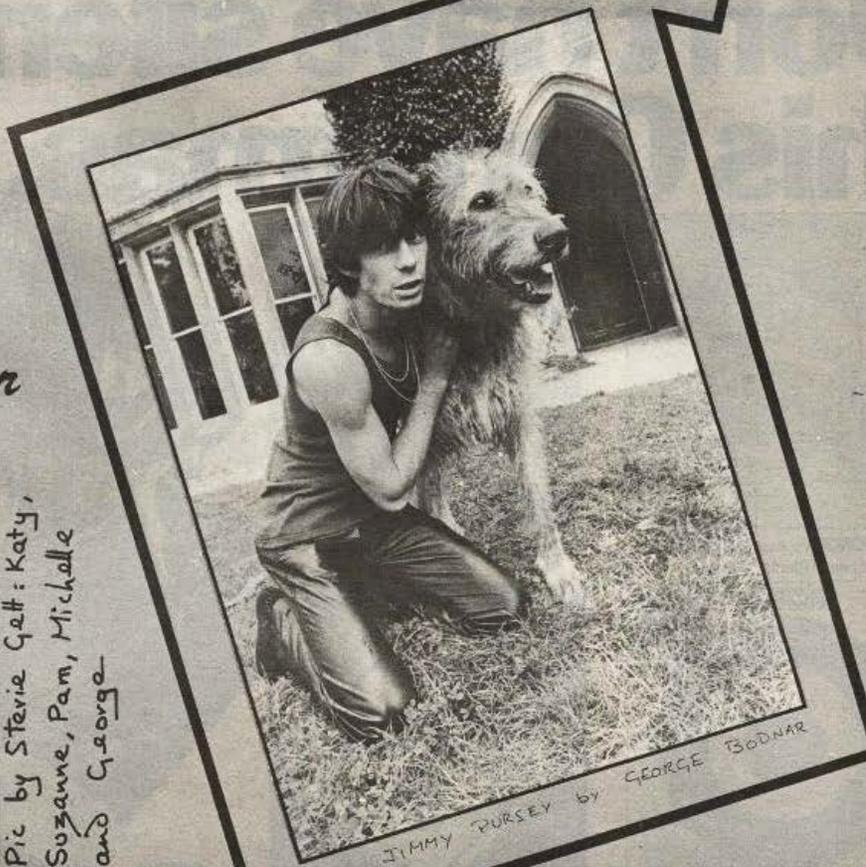


George Bodnar

SEE YOUR idols, get in free, place the pictures and rake in the money, sounds simple. Frustration comes when trying out the formula, although it can be worth it. The picture of Jimmy Pursey was easier because of his character. My choice of cameras and lenses are based around Nikon FE's and I use Ilford HP5 film at various ratings.



Pic by Sterie Gelf: Katy, Suzanne, Pam, Michelle and George



JIMMY PURSEY by GEORGE BODNAR

THE HELP

FEEDBACK

Edited by SUSANNE GARRETT

RIP-OFF

So who gets to pull Santas' tinsel-wrapped, info-packed cracker? The jingle bells toll for Feedback Xmas guests GARY GOURLAY of LANARK and MARTIN MULLIGAN of MERSEYSIDE plus an anonymous cast of thousands, all searching for festive fun on the life and vinyl times of SQUEEZE. Discography: First-ever recording on the Deptford Fun City label, (DFC01), was 'Facket Of Three', (EP), with 'Cat On A Wall/Night Ride/Backtrack, produced by John Cale, in July '77, 7 inch and 12 inch version, to be rereleased in November '79. Pianist Jools Holland also made an EP in his own right, same label, 'Boogie Woogie 78, (DFC03), January '78, including four tracks, featuring other Squeeze members Glenn Tilbrook (guitar) and Gilsen Lavis (drums). And, with A&M, the singles so far, are: 'Take Me I'm Yours', (AMS 7335), February '78; 'Goodbye Girl', (AMS 7398), November '78; 'Cool For Cats', (AMS 7426), March '79; 'Up The Junction', (AMS 7444), May '79; 'Bang Bang', (AMS 7360), May '79; 'Slap 'N Tickle', (AMS 7466), August '79; 'Christmas Day', (AMS 7495), November '79. Albums: 'Squeeze', (AMHL 68465), February '78; 'Cool For Cats', (AMHL 68503), March '79. Tracks have also been included on two compilation albums, 'No Wave', (AMHL 68505), — 'Take Me I'm Yours' and 'Wrong Way', previously unreleased, and 'Propaganda/No Wave 2', (AMLE), with a live recording of 'Goodbye Girl'. The third album, possible title 'Argy Bargy', currently being finished at Olympic Studios, London, will be out in about 9000.

Tour-wise, the band will hit Oz-land for a New Year series of dates, followed by a major British trek in February/March, including a date at Hammersmith Odeon, moving off to the States for a six-week session in mid-March.

●FEEDBACK answers your consumer problems too. If you feel you've been ripped-off, please send fullest possible details and enclose a stamped addressed envelope to ensure a personal reply.

SOME TIME ago, I joined a local band, and, although I'm not much of a musician, I believe the songs I wrote (lyrics only), greatly stepped-up the group's identity and support. I recently left the group because the leader of the band no longer accepted my lyrics — preferring his own.

Since I left, they've gone into the studio, and recorded three tracks and plan to have a record on sale in the near future. The lyrics of two of the tracks used were written by me, although I specifically said I wanted to keep them for my band and didn't want them to be used otherwise. Their response? In one song, the words were juggled around to disguise them. But their combined intelligence didn't extend to altering the second song at all. Is there anything I can do to stop the song going out?

They've offered me a derogatory percentage as compensation, but it's an insult against my pride.

Not even a larger percentage could heal that. I can't see they can argue about the fact that I wrote the songs, as everyone in town knows I did.

Name And Address Withheld

•From the moment you wrote them down, copyright in the lyrics you create belongs to you and no one else. Every songwriter dreads the possibility of having material ripped-off without permission. Now it's happened to you, you'll need to prove that this is your original work.

How can you do it?

Starting from scratch, perhaps the least expensive way of establishing when lyrics were written, and also indicating that you're the author, is to send a copy of the words, (with music if you write tunes too), to yourself, in a recorded delivery envelope which will be postmarked. Don't open it — keep it safe somewhere, in your bot-

tom drawer, at your bank, with a solicitor. Alternatively, you can ask your bank or a solicitor to note the contents of an envelope, date stamp it, and keep it safe for you.

Even if you don't have this kind of basic proof, then you should take legal advice — quickly. Technically, the band cannot release a record without the permission of all copyright holders involved. As your lyrics, even taking the rewritten one into consideration, (how close to the original is it?) form an important part of the three tracks to be released, you can first try for an injunction to stop the record coming out. If it's already released, your solicitor can ask for it to be withdrawn, or sue for costs and damages.

You will have to decide how much money you're able or willing to invest in legal action. But you can always discuss the possibility of legal aid. In the first instance, an initial solicitors letter, stating your position as copyright owner clearly, and in no uncertain terms would cost you no more than a few pounds.

In spite of your injured pride, you may decide that it would be financially easier to settle for taking a far higher percentage than the one you've been offered by the band.

You do have several points in your favour. The band isn't contesting that you wrote the songs, even though they've tried to disguise one of them. Did they make their derisive offer of compensation in writing? If it was made verbally, do you have witnesses?

To find the services of a specialist music business solicitor, well-versed in the law of contracts and copyright, contact The Secretary, Music Business Lawyers Association, 16 St Marlin Le Grand, London EC1. They have 75 experienced people on their books, mostly based in London, but with contacts in Manchester and York too. Most of their team tend to be London-based, and if you're unable to make contact because of your location, The Law Society, 113, Chancery Lane, London WC2 (01-242 1222), keeps a general register of solicitors in your area.

I'm shy

I CAN'T stop thinking about a girl who works in a record shop in our town centre. I'm 18 and she's 18. But I just don't know how to approach her. Every Saturday, I go into the shop and buy four or five records, yet just don't know how to begin.

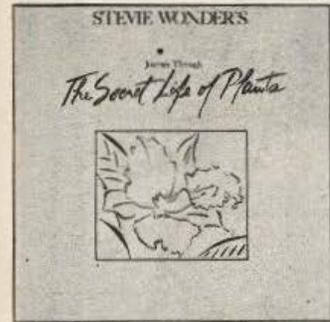
She's always busy, and once she's served someone, she always goes on to the next customer. How can I start talking to her?

G. Sheffield

•All you can do when you buy your next batch of records is to try to catch her eye and give her a big smile. Then you zoom in quickly with a touch of conversation.

And what better subject to start with than the ones you're buying? Does she like the bands? If not, why not? Who does she want to see playing locally? If she seems too busy to engage in an extensive chat, at least you'll have broken the ice and can say a few words next time. At some point, if she seems vaguely interested, jump in a the deep end and suggest you go to see a gig together.

Don't have silent nights this Christmas.



STEVIE WONDER'S Journey Through The Secret Life Of Plants TMSF 6009



COMMODORES Midnight Magic STMA 8032



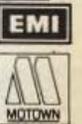
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TIME!



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45's and 33's OF '79

Where we admit to our powerplays of the year and reveal our closely-guarded secret identities into the bargain

MEGA — SINGLES OF '79

- 1 DON'T LIKE MONDAYS, Boomtown Rats Ensign
- 2 MAKING PLANS FOR NIGEL. XTC Virgin
- 3 ETON RIFLES, Jam Polydor
- 4 POP MUSIK, M MCA
- 5 STRANGE TOWN, Jam Polydor
- 6 INTO THE VALLEY, Skids Virgin
- 7 YANKEE DOLLAR, Skids Virgin
- 8 STOP YOUR SOBBING, Pretenders Real
- 9 DANCE AWAY, Roxy Music Polydor
- OLIVER'S ARMY, Elvis Costello Radar

MEGA — ALBUMS OF '79

- 1 SETTING SONS, Jam Polydor
- 2 GYPSY BLOOD, Doll By Doll Automatic
- NIGHT OUT, Ellen Foley Epic
- 4 THE WALL, Pink Floyd Harvest
- 5 UNDERTONES, Undertones Sire
- DAYS IN EUROPA, Skids Virgin
- SCARED TO DANCE, Skids Virgin
- 8 REPEAT WHEN NECESSARY, Dave Edmunds Swansong
- 9 SQUEEZING OUT SPARKS, Graham Parker and the Rumour Vertigo
- 10 RUST NEVER SLEEPS, Neil Young Reprise
- HIGHWAY TO HELL, AC/DC Atlantic

ALF MARTIN, illustrious Editor at large, is the big lad on the left with the glasses. The two on the right are his kid brothers.



SINGLES
 1 DON'T LIKE MONDAYS, Boomtown Rats Ensign
 OLIVER'S ARMY, Elvis Costello Radar
 PALACE OF LOVE, Doll By Doll Automatic
 ETON RIFLES, Jam Polydor
 BEAT THE CLOCK, Sparks Virgin
 MAKING PLANS FOR NIGEL, XTC Virgin
 REMEMBER RUSSIA, Fischer-Z UA
 JIMMY JIMMY, Undertones Sire
 CRUEL TO BE KIND, Nick Lowe Radar
 SUNDAY GIRL, Blondie Chrysalis

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 LODGER, David Bowie RCA
 DAYS IN EUROPA, Skids Virgin
 HACIENDA VIEW, Linda Lewis Ariola
 UNDERTONES, Undertones Sire
 FINE ART OF SURFACING, Boomtown Rats Ensign

BEST GIG: Boomtown Rats, Hammersmith Odeon / Jam, Rainbow / Knack, Florida
BEST LIG: Who in South of France / Knack in Florida / Rats party at Putney swimming baths
WORST ALBUM: DUFFO, Duffo, Beggars Banquet
WORST SINGLE: ONE DAY AT A TIME, Lena Martell, Pye
PAIN IN THE NECK: Yes, I'm so short I have to strain my neck at every gig to see the bands
HOPE FOR 1980: U2s

TIM LOTT, star of radio and pantos, is one of our freerange chappies. He has a very witty Anafone.



SINGLES
 1 ROCK LOBSTER, The B52s Island
 2 MOSKOW DISKO 12in, Telex Sire
 3 POP MUSIK, M MCA
 4 OLIVER'S ARMY, Elvis Costello Radar
 5 VIDEO KILLED THE RADIO STAR, Buggles Island
 6 BACK TO NATURE / THE BOX, Fad Gadget Mute
 7 ROXANNE, The Police A&M
 8 SINCE YOU'VE BEEN GONE, Rainbow Polydor
 9 GIRLS TALK, Dave Edmunds WEA
 10 STOP YOUR SOBBING, Pretenders WEA

ALBUMS
 1 NEW VALUES, Iggy Pop Ariola
 2 FORCES OF VICTORY, Linton Kwesi Johnson Island
 3 BROKEN ENGLISH, Marianne Faithfull Island
 4 STATELESS, Lena Lovich Still
 5 SETTING SONS, The Jam Polydor
 6 REPRODUCTION, The Human League Virgin
 7 DRUMS AND WIRES, XTC Virgin
 8 LODGER, David Bowie RCA
 9 REPEAT WHEN NECESSARY, Dave Edmunds Swansong
 10 THE WALL, Pink Floyd EMI

DISAPPOINTING ALBUMS: Nick Lowe, Yachts, Patti Smith, Joni Mitchell, Blondie and many more
WORST SINGLE: Sorry to be predictable but ONE DAY AT A TIME takes some beating, for sheer abdominal discomfort
BEST GIG: The Jam, wherever
BEST LIG: Too drunk too remember
PAIN IN THE NECK: Janet Street Porter
HOPE FOR 1980: Paul McCartney



ROSALIND RUSSELL, famous Assistant Editor, asked us to stress that this was taken years and years ago. (1967 to be precise.)

SINGLES
 1 MONEY, Flying Lizards Virgin
 2 INTO THE VALLEY, The Skids Virgin
 3 CRAWLING FROM THE WRECKAGE, The Skids Virgin
 4 MY SHARONA, Dave Edmunds Swansong
 5 THE KNACK, The Knack Capitol
 6 YANKEE DOLLAR, Skids Virgin
 7 I ONLY WANT TO BE WITH YOU, Tourists Logo
 8 IF I HAD YOU, The Korgis Rialto

ALBUMS
 1 REPEAT WHEN NECESSARY, Dave Edmunds Swansong
 2 YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC, Ian Hunter Chrysalis
 3 NIGHT OUT, Ellen Foley Epic
 4 SCARED TO DANCE, The Skids Virgin
 5 BLUE KENTUCKY GIRL, Emmylou Harris Warner Bros
 6 SQUEEZING OUT SPARKS, Graham Parker & The Rumour Vertigo
 7 BOP TIL YOU DROP, Ry Cooder Warner Bros
 8 LIVE RUST, Neil Young Reprise

WORST ALBUM OF THE YEAR: It's a tie between Marianne Faithfull's BROKEN ENGLISH and the Advents GAST OF THOUSANDS
WORST SINGLE OF THE YEAR: REGGAE FOR IT NOW by Bill Love, day
BEST LIG: The Boomtown Rats party at Putney Swimming baths
BEST GIGS: Hunter/Rosson at Hammersmith Odeon, November
 Skids at the Lyceum, June
 Boomtown Rats at Edinburgh Odeon, October
BIGGEST PAIN IN THE NECK: Peter Powell is a clear winner, his creepy synchophonic voice makes me want to hoave
HOPE FOR 1980: That everybody gets what they deserve; that I can give up smoking; that I get to interview Dave Edmunds before I die.

BARRY CAIN specialises in witty introductions to features. He shares Tim's witty Anafone.



SINGLES
 1 SARA, Fleetwood Mac EMI
 2 STRANGE TOWN, The Jam Polydor
 3 HEART OF GLASS, Blondie Chrysalis
 4 WHAT A FOOL BELIEVES, Doobie Brothers WEA
 5 BOOGIE WONDERLAND, Earth Wind & Fire Polydor
 6 DANCE AWAY, Roxy Music Polydor
 7 ETON RIFLES, The Jam Radar
 8 OLIVER'S ARMY, Elvis Costello Virgin
 9 AFTERMATH, Cowboys International Virgin
 10 SILLY THING, Sex Pistols Virgin

ALBUMS
 1 SETTING SONS, The Jam Polydor
 2 GREAT ROCK 'N' ROLL SWINDLE, Sex Pistols Virgin
 3 I AM, Earth Wind & Fire CBS
 4 THE WALL, Pink Floyd Harvest
 5 BREAKFAST IN AMERICA, Supertramp A&M
 6 OFF THE WALL, Michael Jackson Epic
 7 TUSK, Fleetwood Mac EMI
 8 THE ORIGINAL SIN, Cowboys International Virgin
 9 DISCOVERY, ELO Jet
 10 THE RAVEN, The Stranglers UA

BEST GIG: The Jam in Bridlington, The Tubes in Hammersmith
BEST LIG: Apres-dig meal with The Stranglers in Tokyo
WORST SINGLE: BORN TO BE ALIVE, Patrick Hernandez
WORST ALBUM: 90 of all those not included in the 10 best albums are the worst albums
BIGGEST PAIN IN THE NECK: Dracula Movies
HOPE FOR 1980: Bubbling Under

PAUL YATES. This is her before meeting B'd G****. Amazing what an Anthony Price dress can do for a girl.



SINGLES
 1 DON'T LIKE MONDAYS, Boomtown Rats Ensign
 2 DIAMOND SMILES, Boomtown Rats Ensign
 3 DJ, Bowie RCA
 4 BOYS, Bowie RCA
 5 TRASH, Roxy Polydor
 6 DANCE AWAY, Roxy Polydor
 7 LOVE DURING WARTIME, Talking Heads Sire
 8 GIRLS TALK, Dave Edmunds Swansong
 9 STOP YOUR SOBBING, Pretenders Real Records
 10 BRASS IN POCKET, Pretenders Real Records

ALBUMS
 1 FINE ART OF SURFACING, Boomtown Rats Ensign
 2 INTERIOR MUSIC, Van Morrison Phonogram
 3 LODGER, David Bowie RCA
 4 DREAM POLICE, Cheap Trick Epic
 5 FEAR OF MUSIC, Talking Heads Sire
 6 MANIFESTO, Roxy Music Polydor
 7 DUSTY SPRINGFIELD'S GREATEST HITS, Mercury
 8 LABOUR OF LOVE, Nick Lowe Radar
 9 THE BRIDE STRIPPED BARE, Roxy Music Polydor

BEST LIGS: The Rats party, New York, New Barbarians party, New York, Rat's swimming party, Putney (we glamour girls really travel)
WORST ALBUM AND SINGLE: Being a blonde, I like everyone's record
BIGGEST PAIN IN THE NECK: I'm naturally good tempered and nothing annoys me

JOHN SHEARLAW, before the strain of *News Editor* made his hair fall out by the handful.



SINGLES

- 1 INTO THE VALLEY/TV STARS, The Skids Virgin
- 2 STOP YOUR SOBBING, The Pretenders Real
- 3 PART TIME PUNKS /WHERE'S BILL GRUNDY NOW TV Personalities Rough Trade
- 4 QUE SERA (MI VIDA), Gibson Brothers Island
- 5 IT DON'T MEAN NOTHING AT ALL, Valves Albion
- 6 SHEET SHEET (Live EP) UFO Chrysalis
- 7 I WILL SURVIVE, Gloria Gaynor Polydor
- 8 GO WEST, Village People Mercury
- 9 SOLDIER SOLDIER, Spizz Energi Rough Trade
- 10 SOME GIRLS, Racey Rak

ALBUMS

- 1 GO WEST, Village People Mercury
- 2 CUBA, Gibson Brothers Island
- 3 DAYS IN EUROPA, The Skids Virgin
- 4 THE UNDERTONES, The Undertones Sire
- 5 CLASH, Clash CBS-USA
- 6 VOULEZ-VOUZ, Abba Epic
- 7 E-M-C-P, Giorgio Moroder DJM
- 8 DON'T GIVE A MONKEY'S, Chas & Dave EMI
- 9 INTENSIFIED-ORIGINAL, SKA 1962-85, Various Artists Compilation Island
- 10 REBEL MUSIC, Various Artists Compilation Trojan

WORST ALBUM: REPLICAS, Tubeway Army
WORST SINGLE: MESSAGE IN A BOTTLE, Police
BEST LIGS: Chas and Dave's 'Piss up in a Brewery'
BEST GIGS: Abba (The Magnificent), RDS, Dublin
BIGGEST PAIN IN THE NECK: (Well, the crush actually), Lycra trousers (reg'd trade mark)
HOPE FOR THE EIGHTIES: World domination by Doll By Doll

DANIELA SOAVE on one of many visits to hospital kitchens. The dead mackerel is NOT Gary Numan.



SINGLES

- 1 POP MUSIK, M MCA
- 2 MAKING PLANS FOR NIGEL, XTC Virgin
- 3 I ONLY WANT TO BE WITH YOU, Tourists Logo
- 4 ANGEL EYES, Roxy Music Polydor
- 5 IN THE BROWNIES, Billy Connolly Virgin
- 6 INTO THE VALLEY, Skids Polydor
- 7 STRANGE TOWN, Jam Real Records
- 8 KID, Pretenders Epic
- 9 GIMME GIMME GIMME, Abba Warner Bros
- 10 CHUCK E'S IN LOVE, Rikki Lee Jones

ALBUMS

- 1 SCREEZING OUT SPARKS, Graham Parker Vertigo
- 2 SCARED TO DANCE, Skids Virgin
- 3 REPEAT WHEN NECESSARY, Dave Edmunds Swansong
- 4 LIVE RUST, Neil Young Warner Brothers
- 5 INTO THE MUSIC, Van Morrison Mercury
- 6 BOP TILL YOU DROP, Ry Cooder Warner Brothers
- 7 SETTING SONS, Jam Polydor
- 8 REGATTA DE BLANC, Police A&M
- 9 GYPSY BLOOD, Doll By Doll Automatic
- 10 A GLINT AT THE KINDLING, Robin Williamson Criminal

BEST LIGS: None
BEST GIGS: Skids — Loch Lomond Festival, Boomtown Rats — New York Palladium
WORST SINGLE: ONE DAY AT A TIME, Lena Martell
WORST ALBUM: DO IT YOURSELF, Ian Dury
PAIN IN THE NECK: More mass-manufactured music, ie mod hopes FOR THE EIGHTIES: When I think about the past year there's very little about it which excites me, all my faves are mostly continuations from 1978.

CHRIS WESTWOOD, A "dog" amongst "men" if "ever" I "saw" "one". (What do I "mean" by that?)



SINGLES

- 1 UGLY MAN, Transmitters Step Forward
- 2 THE FOUNTAIN IS RED, Doll By Doll Automatic B-Side
- 3 SYMPHONIE DE THING, Monochrome Set Rough Trade
- 4 THE FORCE IS BLIND, ATV Deptford Fun City
- 5 FORWARD RUMBLE, The Fall Step Forward
- 6 BEYOND GOOD AND EVIL, The Pop Group Radar
- 7 A QUESTION OF DEGREE, Wire Harvest
- 8 THREE U-2 CBS Ireland Import
- 9 FAIRYTALE IN THE SUPERMARKET, The Raincoats Rough Trade

ALBUMS

- 1 REMEMBER, Doll By Doll Automatic
- 2 GYPSY BLOOD, Doll By Doll Automatic
- 3 DRAGNET, The Fall Step Forward
- 4 ENTERTAINMENT, Gang Of Four EMI
- 5 VIBING UP THE SENILE MAN, ATV Deptford Fun City
- 6 UNKNOWN PLEASURES, Joy Division Factory
- 7 LIVE AT THE WITCH TRIALS, The Fall Step Forward
- 8 METAL BOX, Pili Virgin
- 9 Y, The Pop Group Radar
- 10 BOP TILL YOU DROP, Ry Cooder Warner Bros

BEST GIGS: Doll By Doll, York Pop Club
BEST LIGS: None
WORST ALBUM: What does "worst" mean anyway?
WORST SINGLE: The choice is really difficult, since absolutely everything released this year was just sooo good. Again: what does "worst" mean anyway?? (Shut up, Chris — Redundant Mailman.)
PAIN IN THE NECK: Ian Page
HOPES FOR EIGHTIES: Excitement, Realism, Conflict, U-2

GRAHAM STEVENS, apart from being Art Ed, is a part-time student of the black arts. He also likes cooking, sewing and meeting people.



SINGLES

- 1 MAKING PLANS FOR NIGEL, XTC Virgin
- 2 ETON RIFLES, Jam Polydor
- 3 HIGHWAY TO HELL, AC/DC WEA
- 4 I DON'T LIKE MONDAYS, Boomtown Rats Ensign
- 5 ARE FRIENDS ELECTRIC, Gary Numan Beggar's Banquet
- 6 WORKING FOR THE YANKEE DOLLAR, Skids Virgin
- 7 OUT OF CONTROL, U2 CBS
- 8 ONE STEP BEYOND, Madness Sire
- 9 MONEY, Flying Lizards Virgin
- 10 ROXANNE, Police A&M

ALBUMS

- 1 HIGHWAY TO HELL, AC/DC WEA
- 2 SHEIK YERBOUTI, Frank Zappa CBS
- 3 IN STYLE, David Johansen Blue Sky
- 4 GYPSY BLOOD, Doll By Doll Automatic
- 5 ONE STEP BEYOND, Madness Sire
- 6 NIGHT OUT, Ellen Foley Epic
- 7 DAYS IN EUROPA, Skids Virgin
- 8 SECRETS, Robert Palmer Island
- 9 INTO THE MUSIC, Van Morrison Phonogram
- 10 LASER LOVE, After The Fire CBS

BEST GIGS: AC/DC — Hammersmith Odeon
BEST LIG: What's that?
WORST SINGLE: CHRISTMAS DITIE, Paul McCartney
WORST ALBUM: SLOW TRAIN COMING, Bob Dylan
PAIN IN THE NECK: Anne Nightingale
HOPE FOR THE EIGHTIES: that Shearlaw is pensioned off finally

RONNIE GURR, He said, "It was taken at Edinburgh zoo, if that's any help." Before or after he escaped?



SINGLES

- 1 BOYS DON'T CRY, The Cure Fiction
- 2 MAKING PLANS FOR NIGEL, XTC Virgin
- 3 WORKING FOR THE YANKEE DOLLAR, The Skids Virgin
- 4 DANCE AWAY, Roxy Music Polydor
- 5 HOLD THE LINE, Toto CBS
- 6 TURN ON THE RADIO, The Rollers Arista
- 7 STRANGE TOWN, Jam Polydor
- 8 REVOLT INTO STYLE, Bill Nelson's Red Noise Harvest
- 9 WADNESS/THE PRINCE, Madness Sire
- 10 I WILL SURVIVE, Gloria Gaynor Polydor

ALBUMS

- 1 DRUMS AND WIRES, XTC Virgin
- 2 NIGHT OUT, Ellen Foley Epic
- 3 SETTING SONS, The Jam Polydor
- 4 EVEN SERPENTS SHINE, The Undertones Sire
- 5 SCARED TO DANCE IN EUROPA, The Skids Virgin
- 6 THE UNDERTONES, The Undertones Sire
- 7 UNDER INFLUENCE, The Zones Arista
- 8 YOU'RE NEVER ALONE WITH SCHIZOPHRENIC, Ian Curtis Chrysalis
- 9 BAD GIRLS, Donna Summer Casablanca
- 10 FEAR OF MUSIC, Talking Heads Sire

BEST GIGS: Bruce Springsteen at the Musicians United for Safe Energy gig in Madison Square Garden, New York.
BEST LIGS: Stuart-Adamson's 21st birthday.
WORST ALBUM: VAN HELEN II, Van 'Please Don't Hit Me' Helen. A gem
WORST SINGLES: HERE COMES SUMMER, Child, NEVER GONNA FALL IN LOVE, Tom Robinson, GERTCHA, Chas & Dave
PAIN IN THE NECK: Rock journalists, the Ayatollah, Margaret Thatcher, Ernest Posthelwaite, Gary Numan, Roberto Rossellini
HOPE FOR THE EIGHTIES: That Village People will become victims of genocidal atrocities

SIMON LUGGATE, main star and most intelligent person on the paper. (I also write the captions.)



SINGLES

- 1 POP MUSIK, M RCA
- 2 LIFE IN A DAY, Simple Minds Virgin
- 3 I HEARD IT THROUGH THE GRAPEVINE (B-SIDE OF TYPICAL GIRLS), Slits Island
- 4 KNOCK ON WOOD, Amii Stewart WEA
- 5 THE SHAPE OF THINGS TO COME, Headboys RSO
- 6 ON MY RADIO, Selecter 2-Tone
- 7 TOURIST, Gang Of Four EMI
- 8 WHAT'S A MATTER BABY, Ellen Foley Epic
- 9 GANGSTERS, Specials 2-Tone
- 10 BREAKING DOWN THE WALLS OF HEARTACHE, Jane Aire And The Belvederes Virgin

ALBUMS

- 1 SPECIALS, Specials 2-Tone
- 2 ENTERTAINMENT, Gang Of Four EMI
- 3 NIGHTOUT, Ellen Foley Epic
- 4 HIGHWAY TO HELL, AC/DC WEA
- 5 THE WALL, Pink Floyd Harvest
- 6 THE SHAPE OF THINGS TO COME, Headboys RSO
- 7 ZOOM, Root Boy Slim And The Sex Change Band Illegal
- 8 GYPSY BLOOD, Doll By Doll Automatic
- 9 INTO THE MUSIC, VAN MORRISON Phonogram
- 10 I AM, Earth, Wind And Fire CBS

BEST LIG: Chrysalis party at The Plaza for Hunter and Ronson, when Ronson almost destroyed the restaurant single-handed
BEST GIG: Gang of Four at the Electric Ballroom
WORST ALBUMS: DRAGNET, The Fall, BOMBER, Motorhead, PLEASURE PRINCIPLE, Gary Numan
WORST SINGLES: WANTED, The Doobies, I WILL SURVIVE, Gloria Gaynor, BOMBER, Motorhead
BIGGEST PAIN IN THE NECK: Duffo, with Ayatollah Khomeini —unhning a close second
HOPE FOR THE EIGHTIES: Bill Haley

ROBIN SMITH hasn't changed much. Bit uglier, I suppose.



SINGLES

- 1 I NEED A LOVER, Johnny Cougar Riva
- 2 I WAS MADE FOR LOVING YOU, Kiss Casablanca
- 3 I BELIEVE IN FATHER CHRISTMAS, Greg Lake Manticore
- 4 BANG BANG, BA Robertson Asylum
- 5 I DON'T LIKE MONDAYS, Boomtown Rats Ensign
- 6 COME ON, Wishbone Ash MCA
- 7 WASTED, Del Leppard Ensign
- 8 GIRLS GOT RHYTHM, AC/DC Atlantic
- 9 IT'S DIFFERENT FOR GIRLS, Joe Jackson A&M
- 10 ETON RIFLES, Jam Polydor

ALBUMS

- 1 IN THROUGH THE OUT DOOR, Led Zeppelin Swansong
- 2 52ND STREET, Billy Joel CBS
- 3 GYPSY BLOOD, Doll By Doll Automatic
- 4 STREET MACHINE, Sammy Hagar Capitol
- 5 THE STEVE HEWLETT ALBUM, Steve Howe Atlantic
- 6 NEW ENGLAND, New England Infinity
- 7 LIVE RUST, Neil Young Reprise
- 8 DYNASTY, Kiss Casablanca
- 9 TUSK, Fleetwood Mac Reprise
- 10 GREATEST HITS, Chic Atlantic

BEST GIG: Led Zeppelin — Knebworth
BEST LIG: Being shy and retiring I didn't go to many and can't remember anything particularly outstanding
WORST SINGLE: WONDERFUL CHRISTMAS TIME, Paul McCartney
WORST ALBUM: HIGH WIND, High Wind
PAIN IN THE NECK: Paul McCartney
HOPE FOR THE EIGHTIES: Doll By Doll

PAUL SEXTON If you want a disco record reviewed this is your man. Even if you don't he still is.



SINGLES

- 1 WE DON'T TALK ANY MORE, Cliff Richard EMI
- 2 WHAT YOU WON'T DO FOR LOVE, Bobby Caldwell TK
- 3 MINUTE BY MINUTE, The Doobie Brothers Warner Bros
- 4 WHAT A FOOL BELIEVES, The Doobie Brothers Warner
- 5 AQUA BOOGIE, Parliament Casablanca
- 6 STILL, Commodores Motown
- 7 SAIL ON, The Commodores Motown
- 8 WEED YOUR HELP BARRY MANILOW, Ray Stevens Warner Bros
- 9 HERE COMES THE NIGHT, The Beach Boys Caribou
- 10 (NOT JUST) KNEE DEEP, Funkadelic Warner Bros

ALBUMS

- 1 LA (LIGHT ALBUM), The Beach Boys Caribou
- 2 BOBBY CALDWELL, Bobby Caldwell TK
- 3 FLAG, James Taylor CBS
- 4 THE SECRET LIFE OF PLANTS, Stevie Wonder Motown
- 5 UNCLE JAM WANTS YOU, Funkadelic Warner Bros
- 6 PATRICE, Patrice Rushen Elektra
- 7 WE DON'T FAIL ME NOW, Herbie Hancock CBS
- 8 IN THE HEAT OF THE NIGHT, Pat Benatar Chrysalis
- 9 NO MORE FEAR OF FLYING, Gary Brooker Chrysalis
- 10 WELCOME TO THE CRUISE, Judie Tzuke Rocket

BEST GIGS: Joe Jackson (Marquee, February)
BEST LIGS: The trip to Paris for the DISCOM exhibition in October was better than pleasant, but for sheer alcoholic haziness it has to be the "wake" for Popstar at Crawford's Wine Bar in June. (If anyone out there still remembers the much-missed mag — Simon and Danny, you don't count — I was Geoff Calvert), by the way.)
WORST SINGLE: HOO HAY It's A HOLL HOLIDAY, Boney M
WORST ALBUM: BOOGIE WOOGIE DANCIN' SHOES, Claudia Barry
BIGGEST PAIN IN THE NECK: People who slag off Record Mirror when they haven't read a copy properly for five years.

RECORD
MIRROR

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**DEBBIE
HARRY**

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MAILMAN

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London WC2.



ER, WERE these the sexy legs you were talking about?

Pete's pins

WHY DO you never interview Pete Briquette of the Rats? Just 'cos Geldof has the big mouth doesn't mean the others don't think. Please print a picture of "sexy legs" Pete and I will forgive you all. Maybe even Paulapos and her stupid cat. Sue Crawford, Rotherham. •Oops sorry, you didn't want your real name printed. Ignore that everybody. Sue Crawford isn't her real name at all. It's er, well...

Klutz kleek

WHY DO I hero worship people such as Bob Geldof, Bowie etc? Is there something wrong with me? Should I have written to Help? I mean, what is going on? With all the dignity I can muster, Clive Klutz, Bromley, Kent. PS Don't print my address, I might get any loony writing to me. •Why should you get away with it? Loonies write here every day.

Who's smarter?

DEAR MAILMAN, is that all you can do? Write stupid smart ass one liners? I

mean, is it your living? Don't you realise it's a silly, silly thing for a grown man (or woman) to be doing?

Love, Doodle Dan. •So what do you do for a living, clever clogs?

Eh?

I DON'T know if any of Bernard Redway's fans have been asking for souvenirs just lately but this biorhythmic calendar (enclosed) gives his critical days for 1980 and could go down very well. I have also enclosed a packet of seeds of great relevance, Rock Purslane being a particular favourite of the runner / poet, who obtained his best results by sowing in the spring in the open ground. It occurred to me that Suzi Quatro would like the seeds.

Happy New Year when it comes, P. Kangan.

PS Bernard may be running at Silverstone on December 29 but I don't think that Fiona Fullerton will be joining him.

•Seems to me that you've been celebrating the New Year a little early, squire.

Ferry funny

RECORD MIRROR'S not a bad paper, but unfortunately the last two pages let it down. I mean, is anyone really interested in the US chart (Yanks are morons anyway) or the soul and disco charts? I very much doubt it. Couldn't this amazing waste of space be put to better use by letting Bryan Ferry make a rare appearance, just for a change?

A Bryan Ferry fan. •I couldn't think of a better way to waste space than printing a picture of Bryan Ferry. Next.

Rock relics

WHY HAS the mod revival given all the early seventies stars the idea that people want to hear from them again? With the comeback of Gary Glitter and Smokie, the Rubettes releasing a new single and Suzi Quatro in the charts it seems the music scene is about to take a step backwards. Today's national Dis should be ashamed of themselves. It's only John Peel, Mike Reid and Anne Nightingale who are not afraid to play tracks by unknown artists. The other DJs take the easy way out and play records only by artists who have already established their names along with hits of 10 years ago. Who cares? It's time we started looking to the future instead of digging back into the past. Someone should start a Rock Against Relics campaign. Dawn Coates, Liverpool. •You have just been nominated. Good luck.

You've been stung

DEAR CREEPS, you stupid sods. Why can't you get your dates right? According to your crap paper, tickets for the extra Police date were going on sale on December 5th. But when we got there at 9am, they were sold out, having gone on sale the Friday

Putting the Squeeze on



THANKS TO Squeeze

MAY I say thank you to Squeeze, Dr Feelgood, Patrick Fitzgerald, the Specials, Gallager & Lyle and Judie Tzuke. All these brave (?) people have ventured over the Irish sea to "trouble torn" Belfast. They brought happiness to thousands of people and a bit of sanity to the rather bizarre lives we are forced to lead. The prodigal sons, "money will never change us". Undertones are to return, bringing with them the police, UFO, Starjets and Billy Connolly. This is definitely a step in the right direction

and I hope to see other big names follow the example and bring happiness to people whose lives aren't otherwise worth a screw. Ask All Martin. You don't really need a bullet proof vest. So come on the rest of you. Give it a try and find out what fun you can have over here. You won't be sorry.

Hobo, Comber, Co. Down, N Ireland. PS Can I have Paula's left thigh? •No, she needs it to support her left hip. But you can have a record token.

before. Do you realise you've deprived three females of seeing that gorgeous hunk Sting? We didn't give our names because our mummy might smack us for bunking school to go for the tickets.

Three Depressed Police Fans, London NW2. •Dear creepettes, awfully sorry about your tickets, but sometimes we're given one date and the promoter changes it either

without letting us know or telling us too late to catch the deadline. I'll whip the News Editor for you anyway.

Who's thick?

HAVING JUST had a two hour trek round my city's record shops trying to get John Miles' single 'Don't Give Your Sympathy' I think he must be on the most boring record label

in the country. While other record labels give you coloured vinyl, picture discs and picture bags, Decca seem content with producing thicker records. Come on Decca, you could give the lad some sympathy and make him into the star he deserves to be. Releasing the thickest records on the market isn't going to get anybody anywhere. H. Groves, Sheffield. •Decca thick? Can this be true?

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THE CLASH STORY

As told by Joe Strummer and Mick Jones



JOE STRUMMER vocals, Mick Jones guitar, Paul Simonon bass, Topper Headon drums.

If you want some information then this is where you'll get it. In May 1979 a drummerless group began rehearsing in a small squat near Shepherds Bush Green in London. Paul Simonon was the bass player and he'd been playing for only six weeks. He was from the wilds of Brixton, his parents had split up and he'd lived mostly with his father before landing a free scholarship to a posh art school. Then a friend had said "Why don't you join my group?" The guy who said this was Mick Jones, the lead guitarist, also from Brixton. Mick's dad was a cab driver, and Mick lived with his parents until they divorced when he was eight. His mum went to America and his dad left home so Mick went to live with his gran. When the Clash formed he was occasionally showing up at Hammersmith Art School. These two guys asked Joe Strummer to be the singer. At the time Joe was singing with a London pub band which he had formed in order to pass the time and pay the rent. Upon being asked, he quit the group immediately and joined the prototype Clash. Keith Levine, guitarist was also a founder member but he left the group early on saying he had some urgent business to take care of in North London. In August '76 this group was refurbishing an abandoned warehouse in Camden Town. When it was finished the rock began. Terry Chimes, drummer, was enlisted and every day the warehouse shook with the sound of hard practice. At this time there was nowhere to play. For example, the famous Marquee Club, supposed to be the home of rock & roll told the Clash: "Sorry, mate. No punk rock in here." So gigs were created by Bernie Rhodes, then manager. One day during a particularly nasty gig when the bottles and cans were coming down like rain Terry Chimes

quit after watching a wine bottle come flying over and smash into a million pieces on his high hat. Oh well. A drummerless group is a no good group. So auditions were held every afternoon in Camden Town. 206 tried, and 205 failed. Nicky "Topper" Headon outdrummed all comers and won the hot seat. By this time, although the group had not noticed, they had caused a sizeable reaction in the outside world. For example, CBS coughed up a load of money and signed them. They got to use CBS number 3 Studios in London, and they made an LP. 'The Clash', in three weekend sessions using their soundman as producer. They went out as bottom of the bill opening act on the ill fated 'Anarchy' tour of December '76. They put together and headlined



JOE STRUMMER

their own 'White Riot' tour in early '77 taking along the Buzzcocks, the Slits, and Subway Sect. No one had seen anything like it as the tour bus rolled further away from London. Journalists from The Sunday Times wrote detailed accounts as Rodent, the road manager, carved his arm up with Coke cans and cigarette ends. The LP shocked the group by entering the chart at No. 12. But luckily their singles, with a guaranteed lack of airplay, could not get past No. 28. So thus they were saved from Bay City Rollerdom on any scale, and just to make sure, they refused to appear on Top Of The Pops, which they considered an old pop TV show left over from the 1960's, which requires performers to mime along as their record is played at a low volume somewhere in the distance. For a long time now the new "dub" and "reggae" from Kingston Jamaica had been making itself felt to those prepared to listen in London. 'Police & Thieves' was a summer reggae hit in the clubs but not on the radio. The Clash recorded a six minute punk rock translation of this song and stuck it on their LP, although at the time most white musicians believed that attempting to play such music showed a lack of respect and an attitude of condescension. But luckily when they heard this they KNEW it was a good idea. Lee Perry, or 'Scratch the Upsetter', was the co-author and producer of the original Junior Marvin tune, and when he heard their version he added a picture of the Clash to his Wall of Fame at the Black Ark Studios in Jamaica. There are the only white faces on this wall. Scratch visited London in mid '77 and found himself producing a new Clash song, 'Complete Control'. Midway through the session the Upsetter was moved to tell Mick Jones that he played guitar "with an iron fist". The song also dinged the number 28 spot, but even this was not enough to stop the tour which played in every major town and city where the group were not banned (with Richard Hell from America and

the Lous from France completing the bill).

After the smoke cleared there was nothing but a big pile of bills, all addressed to the Clash. Since this time the group have found it a financial necessity to play un-seated venues, the replacement rate pegging around £20 a seat. This was also the heyday of spitting or "gobbing" and I would like to thank Richard Hell and Voidoids on behalf of the Clash for drawing more than his share of the fire.

The Clash rode aeroplanes all round Europe. Ceaselessly for more than a month they struggled with police and hoteliers in Munich, irate TV producers in Bremen, bomb threats and attack from the Rageri in Sweden, beer and short change from the Rhineland bar keepers, threats on the Reparatur. And when



MICK JONES

they got back home they found that everything was different. Many of their contemporary groups had splintered, their daily movements had become a subject of interest, some of the clubs were shut and generally a great depression had settled on the town.

Withstanding scathing and sneering attacks in the press the Clash learned that you got to take the rough with the smooth and decided not to break up.

During this time various members of the group were continually being arrested and fined for petty theft and vandalism, culminating in an incident that took place on the top of the group's warehouse in Camden Town. A helicopter and armed police arrested two members of the group and they were charged with various gun offences and the shooting of some valuable racing pigeons. While the case was on remand the Clash released 'White Man in Hammersmith Palais' b/w 'I Don't Wanna Be The Prisoner' and took out on a 'Clash Out On Parole Tour' with Suicide from New York and the Specials from Coventry.

To get back to music, it was time to make a second LP. In order to prevent arguments producer Sandy Pearlman was hired for the job. He seemed keen to do it. The schedule was interrupted by the usual disasters. However, no one quits easily around here and the recording proceeded.

The new LP was recorded in London before going out on tour. The tour was the best ever with Suicide taking and handling a violent assault from the rougher British Clash audience. After the tour the guitar solos were added at the Automat in San Francisco and final mixing was done at the Record Plant NYC.

'Give 'Em Enough Rope' was completed and released in November 1978 and shot straight to number 2 in the British charts the week of release. It also gave the Clash their first bona fide hit with 'Tommy Gun'. The Clash embarked on another

British tour, the 'Sort It Out Tour' during which time they parted company with their former manager, Bernie Rhodes.

They did their first US tour in February, the 'Pearl Harbour Tour' taking along the legendary Bo Diddley as support. The Clash played in Vancouver, Toronto, San Francisco, Los Angeles, Boston, Cleveland and New York, sold out everywhere and devastated both critics and fans alike.

Alone with my own cold thoughts... The update is long overdue. It is something that should be done!

My memory does not serve me well — brief flashing images pass before me — things that had to be done, past achievements, places visited. They are all there in my memory, fragmented, timeless within me. I must extricate the facts from the mist around me. I must file them chronologically (up here and on paper) so that some sense is made of the story. How this is done or the actual circumstance of the task is far less important than who is chosen to do it. Certainly I was there and I have witnessed almost every breath The Clash have taken.

Joe Strummer started this (although I doubt if he wrote the last three paragraphs attributed to him) and now only a year later it has been handed to me to contribute (albeit a small piece of the whole) in the tradition of stories passed by hand or word of mouth with continual revisions and additions made ad-infinitum. Lots of great books were conceived and formed this way — many modern day scholars believe the Bible to be among them.

This of course is not the Bible and believe me I'm not trying to make any comparisons. It is simply just another story... "Ere! what's all this stuff about the Bible then" sneers a flake white apparition of Topper Headon — the Clash's solid stickman. "He's having delusions of Grand liquors" a second like: spirit intersects — The lean angled frame of bassman Paul Simonon — a playful presence hard to ignore (not that any would want to ignore him!)

"Oh we've got religion now have we" screamed the mass en masse. "Not really — all it is a fanciful thought, nothing more! there is,



PAUL SIMENON

after all, no telling what or whose writing will survive the next thousand years or so." Here was Strummer walking into my waking dream — always in my estimation a fair man. I've said it before a real "salt of the earth" type. From a crud to King Solomon through to D. H. Lawrence. He's a noble Turk that Joe the lion. Stop! wrong 'em boyo — back to the story, back to the facts —

On their return to England from their first US tour The Clash rehearsed, wrote new material, worked on an yet untitled film and recorded an extended - play record entitled 'The Cost Of Living EP' which was released on election day. We all know what happened on that day and it was no surprise when one critic exclaimed that the record sounded like "left-wing paranoia" and that "The Clash should relax and enjoy the ride like the rest of us." The Clash, who claim no allegiance to either the left or the

right, did not blindly dismiss that criticism but instead observed the so called "ride" itself more carefully than ever.

'The Cost Of Living EP' did well and charted in Britain at number 22. One song on the EP — The Clash's rendition of the classic Bobb Fuller Four / Sonny Curtis tune 'I Fought The Law' was also released as The Clash's first single in the US. It received a fair amount of radio airplay (very unusual for The Clash, very — very important in the US) and this helped create more interest for the band's next tour there.

But at home "the ride" was getting rougher and with the constant threat of authoritarian violence and crippling inflation many people were righteously fighting the law in reality. Following the Southall anti - fascist demos a Southall defence fund was set up by Rock Against Racism and two benefit concerts at a seatless Rainbow theatre were presented. The first night Pete Townshend, Misty (brutally attacked by the SPG at Southall) and The Pop Group appeared. Sharing the bill that night were Aswads and The Members. Both shows were attended by capacity crowds and a good time was had by all with no trouble. All proceeds went to the before - mentioned defence fund.

After this event came more of what's commonly known by The Clash as the three "R's" — Rehears, 'Rite and Record. All the time closely observing what was going on around them they could not help but notice that despite the short-lived Tory tax cuts (specifically designed to help the already rich — not the poor) The Bee Gees did not return to these shores.

The Clash went to Finland for the day and when they returned set about recording their third LP. For their sins they recalled their first ever producer, one Guy Stevens of Forest Hill (formerly of Swiss Cottage). A somewhat legendary figure of the swinging sixties, Guy's trademarks were energy, excitement, a true passion for rock & roll and an ability to work fast. The group and the producer were made for each other. They were in fact so productive that it became clear after only a few days that the new Clash



TOPPER HEADON

LP was going to be a double album. This in itself caused problems, with an eye to the current economic climate. The solution was found — the record would retail two for the price of one!

After a month's recording in Highbury the band embarked once more for the new world on 'The Clash Take The Fight' tour. Ignoring the energy crisis the band, along with busloads of family, friends and roadies scoured the land from Monterey to Minneapolis, from Texas to New York, from Toronto to Hollywood and back round again. Incidentally, the group really did take the "Fifth" and the "Fifth" was the inclusion of Micky Gallagher of Ian Dury and the Blockheads on organ. He played on all the dates from Boston onwards.

Along the way the band had the good fortune to have such luminaries as Sam & Dave, Screaming Jay Hawkins and Bo Diddley play with them as well as

newer acts such as Joe Ely, David Johansen, Cramps and The Rebels. Determined to make an impression The Clash found their sell - out shows generally well received with New York, Chicago, LA and the Texan performances standing out as the highlights of the excursion. After six weeks, which felt like six days, the tour ended almost abruptly in Vancouver. Then it was every man for himself back to Blighty.

The group drifted homeward to put the finishing touches to their new record which was to be titled "the new Testament" until someone said it had been done before and everybody else thought it too pretentious anyway. So instead the record was called 'London Calling', which is the first out on the LP.

These are disappointing times even for the most optimistic. The Clash however are as optimistic as ever.

You may think this naivety! You may think it stupidity! But as the fourth man of the "El Clash Combo" I can positively say we are not living for the future we're living day to day.

Now, in the present — we shall have to see what happens! — Reprinted with kind permission from The Clash biography.

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 CBS 5834 CLASH CITY ROCKERS / JAIL GUITAR DOORS 17/3/78
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 CBS 6788 TOMMY GUN / ONE TWO CRUSH ON YOU 24/11/79
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 CBS 7324 I FOUGHT THE LAW / GROOVY TIMES / GATES OF THE WEST / CAPITAL RADIO 11/5/79
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ROAD SHOWS

HOLLY AND THE ITALIANS/BOBBY HENRY

100 Club, London

A LOW-KEY Christmas party from the low-key label — Oval Records. The spirit of goodwill was supplied by two of Oval's refreshingly straightforward bands.

Bobby Henry is a no-fuss performer who has a solid collection of rocker reggae numbers. 'Rocker', 'She's Always Washing Her Hair' and 'Hungry', where the band turn out forceful vocals and crashing melodies. The reggae portion of the set is highlighted on 'Ginger', with its sparse, bassy rhythms. Backed by an enthusiastic band — The Risk — Henry looks set to finally gain some well-deserved recognition.

Henry's harsh, Scottish vocals were followed by the nasal tones of Holly. Holly is a young, skinny, guitar-playing American who leads a raw three-piece band.

Though rather nervous, Holly and the Italians turned in a full-blooded set full of fast three-minute numbers. The music is driven on by the thumping drums and Holly's simple guitar lines. 'Tell That Girl To Shut Up', the band's new single, stood out in the no-holds-barred set. Though some of the songs are rather one-dimensional, Holly and the Italians create a rough rock and roll atmosphere which demands immediate attention.

Holly has the charisma and songs, the Italians have the beat and the ice cream, and Oval look set to have stars in the making. PHILIP HALL

AC/DC

Hammersmith Odeon, London

AC/DC take up where the Third Reich left off. The fanatical chanting in the



AC/DC's Angus Young

bar beforehand by the denim- and -studded hordes and the stiff-armed salutes waved around throughout the evening proved that.

If the Hitler Youth were around today, they would be at this gig. Not that these Aussie boys give a toss about politics, but mega-fanatics seem to look the same anywhere you go.

The evening was a thank you to the fans by the band for their support on the main tour earlier in this year, and it was designed to give those who missed their first time around another chance to see them. Jolly sporting, chaps.

After an overlong wait, where I filled in time by playfully taunting the 400-foot-tall bouncers, Australia's finest appeared from the shadows and went into 'Shot Down In Flames'. It proved to be the last time tonight that vocalist Bon Scott would be audible. The volume became so massive that he was sucked into the overall sound, never to re-emerge. In fact it was so loud, I could feel my clothes moving around on my body. That may sound peculiar, but if it has happened to you, you'll know what I mean.

Angus Young was in fine form on the radio-miked guitar (but when isn't he?). Don't tell Bon, but Angus is the star of the band. He's the one you watch all the time as he careers around the stage, spraying fountains of sweat. He's the one you hear above the barrage. He's the one who flies (on a string). Talking of flies, the Young zipper gave up the ghost in no time at all, leaving an inverted eye to wink obscenely at the audience.

AC/DC don't change much as the years pass by. The new album, 'Highway To Hell', was disappointingly only featured on 'Flames' and the title track. Shame. I s'pose it's the oldies but



THE POLICE have it all

POLICE

Odeon, Birmingham

HOW THE tides turn. New bands and new fans came along faster than Concorde. Certain bands bring in an all-male audience and others bring the girls. Police have got the lot. Young kids that have come in on the hits, blonde hair and idol appeal. Older, more hardened rock fans after well-played rock music. Boys and girls alike.

At six o'clock they're already queuing to get in. Police T-shirts, badges and quite a few blonde haired lookalikes. How can anyone go wrong with that kind of following?

Inside, as soon as the lights dim, there's a great rush to the front, only to be followed by paranoid bouncers herding them back to their seats. One lunatic bouncer was knocking people off the back of their seats.

Police were having none of that, as

soon as they told the bouncers to let them come, the rush to the front was on again. When the band have got the right ingredients it's not just them that's important to watch, it's the audience as well.

As soon as Sting, Andy Summers and Stewart Copeland appear and start to play, every word and syllable is repeated in sync by the mass that are with them. Perhaps they should have just stood there and let the audience do the work.

I can't say much more, they played all their hits — 'Walking On The Moon', 'Can't Stand Losing You', 'Message In A Bottle', 'Roxanne' — and more and they all sounded like the records. Well played, well sung and very, very catchy.

What else can you say? You can't argue with the reaction they got.

Outside the sign on the front has changed from — 'Tonight, The Police' to 'Love At First Bite'. The person that changed the signs had obviously been in to see them.

ALF MARTIN

THE PIRANHAS

The Hope & Anchor, London

"ANYONE not seen us before 'ere," challenges the Piranhas' Bob Grover. Only about three hands wave amidst jeers. "This one's for you — 'Virginity'." And he promptly starts playing in the wrong key.

The band are a five piece. Johnny Helmer writes most of the songs and shares lead vocals and guitar with Bob Grover. Dick Lexia is on drums. Zoot Aiores on Sax. Reginald Fredrick Hornsby is on bass.

On stage, they are slightly disorganised. The great thing about the Piranhas is their dry sense of humour, not parody like the Albertos. More often than not songs are about life's minor problems that are always so important to you — but never to anyone else. Just look at the title 'Boyfriend, I Don't Want My Body Getting Beaten Up (part of growing up)' and of course, 'Space Invaders'.

The guitar is choppy, the rhythm solid, the vocals dry, anti-romantic, the sax prompting the occasional short sharp solo. They even played a ver-

godies that the kids want, and that's what they got: 'Sin City', 'Dog Eat Dog', 'All Night Long and so on.

I had the impression as I left that this was a 'Let's get it over and get home to open the presents' type effort, largely due to the poor sound quality, and by usual standards, a tired performance. The Stormtroopers would probably mug fewer pensioners that night though.

By the way, my hair started falling out this morning and I've gone totally bald. SIMON LUGGATE

ALBERTO Y LOST TRIOS PARANOIAS,

May Fair Theatre, London

THE ALBERTOS used to be music's maddest satirists, a sort of rock 'n' roll version of the Barron Knights whose comedy could be better understood following a close reading of the music Press.

Now satire is slightly old hat, so they've modified their stance while retaining their unmistakable identity. The rather-too-obviously entitled 'Never Mind The Bullocks', their second West End "drama" shows the outfit as prime practitioners of

pastiche. They now occupy the role of the Nick Loves of the acting profession, so derivative is their act.

CP Lee who co-wrote this pantomime-style 'Robin Hood' not only plays three parts, but also steals the personas of two popular comics: Eric Morcombe and John Cleese.

Mark Shepherd as the perverted hunch-back, Mad Murdoch, is more original while little Jimmy Hibbert is hilarious as the camp Arnold Hood, whose role as the substitute Robin symbolises the surrogate nature of the Albertos as a whole.

Amidst the olde worlde dialogue spoken in broad Mancunian accents and endless supply of weak jokes, there is precious little playing, though the production requires a rock audience to appreciate references to Stigwood Forest, a song called 'Heart Of Pewter' and cracks which liken the bad Baron's dungeon to Dingwells.

All in all, a fun Xmas show, not up to the standard of 'Sleak' but good enough to keep the Albertos solvent in the absence of their infrequent record releases registering any considerable sales. MIKE NICHOLLS

sion of 'Hippy Hippy Shake'. Remember the Swinging Blue Jeans? They're nothing like them. GRAHAM ANDERSON

GIRL

Marquee, London

THERE'S A rumour going around that Girl were secretly recorded at the Marquee last week by agents of British Intelligence. Apparently, the powers - that - be in Whitehall realised this gig would provide a much cheaper, yet equally devastating alternative to the neutron bomb!

Well, be that as it may, of one thing I am certain; it incinerated the parts most others cannot even ignite.

For the uninitiated, I should point out that Girl are a five-piece ALL MALE band, fronted by the potent combination of Philip Lewis on vocals and the twin axe spearhead of Gerry Lally and Phil Colen, who play guitar like the consequence of a cross-breeding experiment involving Mick Ronson and Ron Wood.

Visually, Girl come on like latter-day Faces, complete with the aforementioned Mr Lewis taking off Rod Stewart down to every last strut and pose. It would be fact that he once dated a certain Britt Ekland (have anything to do with this?). Yet, musically the band crossed chords with the very best of the new Heavy Metal divisions, and came out sounding as fresh as any of them.

Numbers such as 'Doctor, Doctor' (a variation to the UFO track of the same name), a cover version of The Kinks' classic 'You Really Got Me' (a la Van Halen), 'My Number' (which was the band's excellent debut single), and 'Do Ya Love Me' (destined to be their next seven-inch cut, and if there's any justice in the music business at all, a massive chart - buster that will break Girl commercially) served to underline their raucous class.

This band aren't exactly original, but then so what? They produce some of the best good-time music around at the moment, and isn't that what rock is basically supposed to be about?

MALCOLM DOME

SLADE

Music Machine, London

OK YOU tot down there on the dance floor. Put your left foot in, take your left foot out, in out in out shake it all about, do the hokey cokey... Hey, this ain't rock 'n' roll, this is genocide! Folks are gonna get played!

At any usual gig, perhaps, but this was different. After years in the wilderness, Slade are back. And you know something? They're as red hot 'n' lively as ever.

Sure, high-fringed Dave Hill has succumbed to the extra pound or seven, but is that gonna stop him leaping atop the PA to fire out glitter-best guitar licks? No sir, and at the

other end Jim Lea is equally vicious, hammering out horrific violin licks as Don Powell crashes out torrents of mean rhythms.

But it's Noddy that the fans love and our own Mr Holder looks as young and fit as ever as he goads them on with his hooligan wide boy charm. Crashing out chords and orchestrating the head-banging, Slade give the impression that they were the prototype Quo. A hard-thumping dance band for those rockers freshly spilt from the football terraces.

A far cry from the contemporary tribalism of today's gigs. Instead, a sociable we're-all-having-fun-together attitude, with the revellers united in the common cause of coming to feel the noise.

And noise was what we got, not to mention a great display of party hats, balloons and flashing lights. There were the old hits, 'Mama Weer Or Crazee Now', 'Gudbuy T'-Jaine' (all mis-spellings approximate) 'Get Down And Get With It', 'Everyday' and of course, a rousing, almost ear-jerking 'Merry Xmas Everybody'.

Will Slade be restored to their former glory or are they just half-forgotten heroes? It's anybody's guess but judging by this performance, a good chunk of their fans have already received one Christmas gift they won't forget in a hurry.

MIKE NICHOLLS

CLIFF RICHARD

Hammersmith Odeon, London

'COURSE, WE all know there's no point giving Cliff Richard much space in Record Mirror. He's a mum's and dad's artist, after all.

Cliff finishes 'We Don't Talk Anymore' at Hammersmith on Saturday and thousands of screaming teenage girls refuse to let him go. If this is an old audience then there's some very young mothers around.

He was winning from the start, whether it was old songs like the opening 'Move It' or anything from the latest album, whence came six songs, including 'Rock 'n' Roll Juvenile', the evocative 'Carrie' and the superbly-lit 'Sci-Fi' which began the second half.

Richard's energy apparently comes from some limitless source — he still rocks like a teenager on songs like 'I'm Nearly Famous', 'Hot Shot' and 'Why Should The Devil Have All The Good Music?' but there's no awkwardness when he wants to slow it down for the poignant ballads.

There were imaginative acoustic arrangements of 'Theme From A Dream' and 'Spanish Harlem' and a slow electric one for 'Do You Wanna Dance'. The list goes on and so did the adulation; 'We Don't Talk' was triumphant but the kids managed to squeeze 'Summer Holiday' and 'Livin' Doll' from him after that.

Cliff Richard is 39 years old and a Rock 'n' Roll Juvenile. PAUL SEXTON

ODDS 'N' BODS

COOL YULE y'all, and many thanks for all your pretty cards... Players Association's new 'We Got The Groove' LP has been circulating to some lucky jobs on white label promo a month ahead of US release, the little track being an 130bpm blazer that vari-mixes nicely out of Isley Bros, while the 126bpm 'Dance' and 117bpm 'We're Almost There are OK too... David Bowie 'John I'm Only Dancing (Again) (1975) (RCA 12in) is 120-126bpm... Millie Jackson's 'Live & Uncensored' US LP is causing a stir with lovers of dirty language, one chanted bit actually being called 'Phuck U Symphony'!... France Joli's chart position is being defended as accurate by several contributing jocks, well aware of the justified suspicion of hype - however, it's being promoted by three different companies and not just the one naughty pluggler... Froggy didn't turn up in Erith last week after all the nice things I'd said about his mixing, he'd forgotten a prior booking... Tom Myles of the Wirral's mobile City Discos (051-677 7500) would like to know about any local DJ association, or from other jobs interested in forming one... Phil Hemel Hempstead sees a new Wednesday jazz-funk club opening at Hutter's in the Heath Park Hotel, Cotterells Road, on Wednesday 2nd January 1980, with Chris Brown, Sean French & Brothie Louie joining resident Mike Allen... Sammy De Havilland, back from globe-trotting for Bacchus, has landed at luxurious new Liberty's in Dudley Road, Halesowen... Phil Black spins funk-soul imports at Pontypridd's Georgian Club in Taff Street on Thurs / Fri / Saturdays now... Tommy Gunn, Recovered from a leg injury - caused year's layoff, is at Tipton Galaxy on Mondays and Stourbridge Hagley Road WYCA on Fridays... Paul Anthony's RGS Records shop in Walwall serves up free wine all day on Xmas Eve... Graeme Bilton leaves the Thames riverboats on January 28th to move into the Royston/Cambridge area and wonders if there's any vacancy for a funk lover who's versatile (call 01-586 2303)... Andy Davison meanwhile has been developing that area's funk scene with his Cambridge jazz-funk & soul club, whose monthly meetings at Sawston Catholic go fortnightly next month... Ian 'Appalling' Moore, the Revolla dancer, resurfaced at Erith 2001 last week and threatens to be back this Thursday - his agent for bookings is Ms Carol Smith on Gravesend 8814... Haverling DJ Asan announces their continued rapid growth and good reputation, inviting enquiries via PRO Mark Francis on Brentwood 215385... Steve Wiggins (Barry Rugby Club) amuses his crowd by getting three would-be Wonder Mike's to try their rapping to Kurtis Blow's 8-side instrumental, blasting 'em with a rasp berry-blowing horn if they're rotten, while three people miming to 'The Laughing Policeman' can also be a hoot... Andy & Geoff of the Utopia mobile, doing lots of gigs for the Ipswich area Scouts and Venture/Ranger Units, find this page very helpful - especially the BPMs... Alan Donald (Rotherham) hears Margaret Trudeau phoned Pierre from Studio 54 to say that Teddy Kennedy was making a pass at her - 'That's OK, I can't see the reply, I just make sure he drives you home'!... POP FIFTEEN (it being Xmas an' all): 1 Pink Floyd, 2 Police, 3 Queen, 4 Tourists, 5 KC, 6 ELO, 7 The Beat, 8 M, 9 Jam, 10 Barry Biggs, 11 Dooleys, 12 Moody Blues, 13 Mat-chbox, 14 Billy Preston & Syreeta, 15 Blondie... HAPPY NEW YEAR!

DJ TOP TEN

DISCO DAVE SINGLETON (Ecceles Rainbow / Wagon / Duke Of York), resident at two clubs and a disco pub or bookable on 061-775 8273, has been recording Record Mirror since the mid-60's and participated in the original Mod and Skinhead era, his current fave revival being Prince Buster's 'Al Capone'. However, in honour of this festive season, this is his Christmas choice.

1. WHITE CHRISTMAS, Bing Crosby MCA
2. HAVE A MERRY CHRISTMAS, Judy Garland MCA LP
3. UP ON THE HOUSE TOPS, Jackson 5 Motown LP
4. I BELIEVE IN FATHER CHRISTMAS, Grey's Lamontoric
5. SANTA CLAUS IS COMING TO TOWN, 4 Seasons
6. RUDOLPH THE RED NOSED REINDEER, Temptations Motown LP
7. LONELY THIS CHRISTMAS, Mud Rak
8. ROCKING AROUND THE CHRISTMAS TREE, Brenda Lee Brunswick
9. JINGLE BELL ROCK, Chubby Checker & Bobby Rydell Columbia
10. JINGLE BELLS, Judge Dread EMI

JOX YOX

DAVE ELSE (Godalming 23522) celebrated a great 3rd Anniversary Party at his Wednesday and Friday funk venue, the Bridge in Guildford's Wooden Bridge, with a fancy dressed capacity crowd demanding an instant replay on Christmas Eve. 'The only drag was that when I woke up Saturday morning, the bloody radiator had sprung a leak in the bathroom, flooded the floor and come through the kitchen ceiling. There it was dripping onto the kitchen floor at 12bpm! I said 'A-drip-drop, the drip, the drippy-drop, drip drip drops, it won't stop dripping'... talk about 'Dripper's Delight!' Sounds like a case for the Water Board Gang.

DJ DEALER

RUS PHILLIPS runs the disco department on Saturdays at East London's 'Ere For Music' where Diana & Pat took over the shop for the whole week. Situated at 628 Romford Road, Manor Park Broadway, London E12 0J1 (478 2317), 'Ere For Music is currently selling: 1 Sugarhill Gang 12in, 2 David Bowie 12in, 3 Azymuth LP, 4 Roy Ayers LP, 5 Prince LP, 6 Fiddlers Drum 7in, 7 Michael Jackson LP, 8 Chuck Disset 12in, 9 Wax 'n' 10 Trustel 12in... which shows the diverse tastes of East End jocks!

UK NEWIES

By JAMES HAMILTON

AZYMUTH: 'Jazz Carnival' (Milestone MRC 101, via RCA). Amazingly huge, considering it's frantically fast and seemingly specialist appeal, this excitingly synthesized 135-134-135-140-136-0bpm Brazilian instrumental jazz-funk filler is now on UK-only 12in, fractionally faster than the much imported LP version. Without necessarily crossing-over to pop tastes it'll probably be a big seller.

PRINCE: 'I Wanna Be Your Lover' (Just As Long As We're Together) (Warner Bros K 17537T). Reviewed on 7in last week, the 12in version clocks in at 119-117bpm; the whole second half being a great electro-funk boogie, buzzing burbling and bumping instrumental, while the older full-length flip is a jerkily lurching 124bpm falsetto chugger with a rattling and bubbling instrumental last part that I always used on its own as a mixer.

EDGAR WINTER: 'Above And Beyond' (US Blue Sky 428-2755). Terrific thudding 112bpm 12in instrumental (rather than the vocal side) starts out at the Sugarhill Gang/Positive Force/Trussell tempo for mixers and intensifies without speeding up through great freaky synth-theater effects, burbling bass, searing guitar and a bit of final chorus before the slow end then mixes beautifully into Roy Ayers/Rico's Connection etc. Play it loud!

GAP BAND: 'Party Lights' (LP 'The Gap Band II' US Mercury SRM 1-3804). Undisputedly punched yet powerful little 120-118bpm Al Hudson rip - off works well right now, while the 106-104bpm 'I Don't Believe You Want To Get Up And Dance' (Oomp!) starts with an acappella 'say oops up side your head' chant that continues at times through the gradually building long 8:31 half-spoken funky 'rock' filler, which becomes quite mesmerising thanks to multi-layered vocals like a mellow Funkadelic. 'No Hiding Place' is a pleasant 35bpm soul slowie.

XANADU & SWEET LADY: 'Rockers Choice' (US Joe Gibbs JGMD 8078). Dynamic lazy 92-84bpm reggae answer to 'Rapper's Delight' (a straightforward less inspired female version of which is the 110-112bpm official A-side), the chix rapping on about cocaine cocaine to go straight to your brain - or would you all like to take a little whiff of ire collie split! before the 12in goes dud. Get it!

FUNKY FOUR PLUS ONE MORE: 'Rappin' And Rocking The House' (US Enjoy 8006). Bobby Robinson's famous Harlem based R&B label revises with a good four guys and one gal-rapped 111-112-

FAT LARRY'S BAND: 'Center City' (LP 'Bright City Lights The Best Of Fat Larry's Band Plus' Fantasy FT 564). With a short 114bpm intro to the Band added, this is the notoriously hard to find full 126-124-123bpm promo US 12in version of the now surprisingly slow seeming funk smash from Larry's W/MOT days in '76. Although 'Lookin' For Love Tonight' and 'Boogie Town' are included, it'll be the big attraction.

DR HOOK: 'Better Love Next Time' (Capitol CL 16112). Pleasant easily shuffling 104bpm blue-eyed Tin jagger should be good MoR like their last if it hits.

SONNY ROLLINS: 'Harlem Boys' (Milestone MRC 101). Veteran jazz tenor tooter's jogging Crusader-ish 108-106-107-110-109bpm instrumental is now on UK-only 12in, though evidently the US 7in edit is nifty too.

IMPORTS

113-114-115-116bpm 12in which has an urgency early on that sets it above the flood of rappers currently unleashed.

THE SEQUENCE: 'Funk You Up' (US Sugarhill SH-543). Staccato deadpan chix on a Sugarhill Gang Band - backed monotonous choppy changed 105bpm 12in that sure enough turns into a female rapper's answer to you know what. At least it's from the originals.

THE YOUNGER GENERATION: 'We Rap More Mellow' (US Brass BRDS 2504). Sugarhill - style 110bpm 12in, too similar to be really interesting but evidently selling well.

NEIL "B": 'Body Rock' (US BC BC 400A). Brooklyn Expts - backed bumpty 120bpm 12in rapper.

VAUGHAN MASON & CREW: 'Bounce, Rock, Skate, Roll' (US Brunswick DISCO 211). He scandles a rocked label returns with another Sugarhill 'Good Times' - type 112bpm 12in rapper.

SUPER JAY: 'Santa's Rap Party' (US Sound Of New York USA 712). Not another Kurtis Blow, this 110bpm 12in rapper lacks bite. And that's just been some of them!

WEBSTER LEWIS: 'Give Me Some Emotion' (LP '8 For The 80's' US Epic NJE 36197). Herbie Hancock co-produced set from which the frantic busy 128-130bpm chix-led 'You Deserve To Dance' backbeat whapper was reviewed on 7in, this Lowell Alpert-tempo 90bpm DJ Rogers-sung rolling soul swayer now finally proving to be useful, while 'Go For It' is a clapping 102-103bpm instrumental jogger and 'Fire' a stolid 115-116 bpm thuddie.

THE FORCE: 'Join Us' (LP 'The Force' US Phil Int NJZ 30697). Along with their 12in titles, this happy Village Peo-

DONALD BYRD: 'Morning' (LP 'And 125th Street, NYC' Elektra EK 52199). As suspected, this Clare Fischer-tinkled insidious 96bpm keyboards instrumental jolter has proved to be the stayer, outlasting the lively but messy 124bpm 'Giving It Up' funk burbler and 129bpm 'I Love You' chanter.

FRIENDSHIP: 'Bullet Train' (LP 'Friendship' Elektra K 52185). Lee Ritenour - led instrumental jazzers' convoluted comes-and-goes mid-120bpm blower has been equally as popular as the bumpty 107-109bpm jiggling 'Tighten Up' jolter with specialist fans.

THE SYLVERS: 'Theme From Mahogany' (Casablanca CANL 167). Squeakily juvenile (so still Diana Ross-ish) 137bpm 12in actually cuts off the dead slow Ross-like 7in intro and leaves just the frantically hustling fast part, thus killing the contrast that made it mildly interesting.

CHUCK ARMSTRONG: 'Something Got A Hold On Me' (US Konkudo X 10). King S p o r t y - produced monotonous 117bpm 12in chugger is a bit like Sam & Dave doing 'I Heard It Through The Grapevine' - so could have Northern appeal!

GOSMO WAVE AND THE SPACE CADETS: 'Star Trekking' (US Epic 48-50812). New 120bpm 12in disco treatment of the 'Star Trek' telly theme to be in with the disappointing motion picture, a preview of which made me too late to type these import reviews for last week - sorry.

NORTH END: 'Kind Of Life' (US World '80' W 22125). Pleasant creamy cantering bloke - sung 125bpm 12in loper with Chantal Curtis-type harmonica early on and freakily rattling breaker label WE 22125. Pleasant creamy cantering bloke - sung 125bpm 12in loper with Chantal Curtis-type harmonica early on and freakily rattling breaker label WE 22125.

THE INVISIBLE MAN'S BAND: 'All Night Thing' (US Mango MSLP 7782). Naggingly familiar stop-start intro to the fiery 120bpm 12in chugger - pleasant but not outstanding.

ANN MARGRET: 'Love Rush (E-Minor)' (US Ocean Ariola OR 8911). Shapely movie star does a sometimes singer goes 'disco' with a sadly shapeless 128bpm 12in chugger that nevertheless is big in US disco charts... though not the sales charts. And thereby hangs a story.

FREE LIFE: 'Dance Fantasy' (US Epic 48-50817). Philip (EWF) Bailey co-produced but disappointingly boring sub-Sylvester 123bpm 12in jumper with long electronically pulsating intro.



SHOESTRING COUNTRY - or the West Country and Bristol in particular - seems to be producing a crop of dancers, including the chick who won the British heat of the televised Disco Dancing competition. Local jazz-funk jocks have got behind two teams of dancers based in Bristol. Mahogany (pictured above) being promoted by DJ Superfly of BBC Radio Bristol and Switch by Martin Starr and Dennis Richards. Mahogany danced recently at Canvey Goldmine having previously supported Light Of The World, Third World and Steel Pulse on their home ground, while Switch (who evidently verge on jazz ballet) have appeared at London's Lyceum.

HOT VINYL

CHRIS DINNIS: (06475-271295) lunks various South Devon venues but is now starting to travel further afield, and imports these Harold Melvin 'Prayin' (US Source 12in), Sly Johnson 'Can't Nobody Stop Me Now' (US Shams LP), Tower Of Power 'In Due Time' (US Columbia LP), Mighty Clouds Of Joy 'Rainy Day Dream' (US Epic LP), Joneses 'Love Contest' (US Spring 12in), Solomon Burke 'Yes I Love You' (US Infinity LP), ZZ Hill 'Want To Be Your Every Need' (US Columbia LP), Natalie Cole & Peabo Bryson 'What You Wouldn't Do' (US Capitol LP), Harvey Scales 'I Got Off On You' (US Casablanca LP).

DISCO DATES

THURSDAY (20) Froggy & James Hamilton mix at Erith 2001. Stevie Glover & Keith 'Mr Magic' Clarke funk Bournemouth Maison Royale for the first of two special soul nights. Darryl Hayden & Nicky Price review: 60s skinhead reggae & soul at Cobham Silvermere Golf Club's Mods night. Stuart Robinson lunks Wakefield Swallow Hotel; **FRIDAY (21)** Chris Brown & Ronnie-L Jackson - funk London Oxford Street's 100 Club allnight. Dennis Richards & Martin Starr: funk Bristol Princess Court Club. Roger Scott & John De-Sade do Slough Community Centre. Steve Dee gives out bananas at Beaconsfield Burnham Hall. Stuart Hughes horrifies Bournemouth Harewood Centre; **SATURDAY (22)** Chris Brown & Froggy funk Southgate Royalty. Colin Hudd hosts a 1st Anniversary fancy dress party at Dartford Flocks. Andy Davison with Chris & Max funks Cambridge Jazz - Funk & Soul Club at Sawston Catholic. Light Of The World & Darryl Hayden funk Hounslow Red Lion. Steve Dee bananas Tylers Green Village Hall. Stuart Hughes shocks Colin Hudd & Ian Dewhurst funk Oldham Romeo & Juliet. Martin Starr & Dennis Richards funk a River Avon boat trip, Barry Deane hits Bury St Edmunds Queens Head; **CHRISTMAS EVE MONDAY (24)** Greg Edwards, Sean French & Froggy funk Southgate Royalty. Steve Allen & Mike Barrie funk Bourne Corn Exchange with an all-comers' Morris dancing contest. Dave Peters funks Peterborough Fleet Centre. Larry Foster reviews Christmas oddsies at Upton Park Albion. Stuart Hughes scares Yeovil Milford Inn; **CHRISTMAS DAY (25)** Camberley Frenchies celebrates with the traditional fancy dress Beach Party; **BOXING DAY (26)** Steve Walsh, Bob Jones, Froggy & Chris Tyler funk Bishops Stortford Titch Leisure Centre. Martin Starr & the Just 41 gang with Switch funk Bristol Follies in College Green; **THURSDAY (27)** Stevie Glover & Mr Magic funk Bournemouth Maison Royale promoting WEA records. Steve Dee promotes Polydor and reviews '75 at Wheeler End Box; **FRIDAY (28)** John DeSade promotes Ladies Night at Leydown Stage 3. Steve Allen & Honey Bee Benson funk Peterborough Cresset; **SATURDAY (29)** Fatman Graham Carter & Froggy funk Southgate Royalty. Brother Louie & Mike Barrie funk Peterborough Fleet Centre; **SUNDAY (30)** Steve Allen (squash), Dave Peters (rugger) & Barry Jay (cricket) funk a fancy dress Sportsmans Nite at Peterborough Cresset Slickers. Chris Brown & Robin Nash review the '70s at Camberley Frenchies; **NEW YEAR'S EVE MONDAY (31)** Robbie Vincent, Froggy, Chris Brown & Sean French funk Southgate Royalty's fancy dress. Mardi Gras party; **NEW YEAR'S DAY (1)** Funk Mafia family members sink off to a secret seaside venue for their own celebrations!

BREAKERS

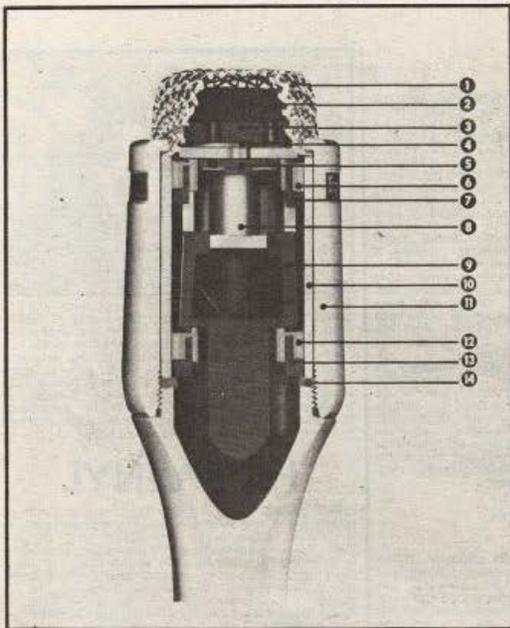
BUBBLING UNDER THE UK Disco 80's with increasing support are Rick James 'Love Gun' / When Love Is Gone / Fire It Up (Motown LP), Ritz 'Dance Until You Drop' (Epic 12in), Hiroshima 'Love Dance' (US Arista LP), Edgar Winter 'Above And Beyond' (US Blue Sky 12in), One Way / Al Hudson 'I Am U' (US Epic LP), The Yox 'Spell' / Tonight / Come Dance With Me' (US MCA LP), Gloria Gaynor 'Tonight' (Polydor 12in), O-Jays 'Identify' (Phil Int LP), Giorgio Moroder 'What A Night' / E-MC2' (Casio 12in LP), Billy Ocean 'Are You Ready' (GTO 12in), Players Association 'We Got The Groove' (US Vanguard LP promo), Modern Sound Corporation 'Safari' (US Sunshine Sound 12in), Busta Jones 'You Keep Making Me Hot' (US Spring 12in), Xanadu & Sweet Lady 'Rockers Choice' (US Joe Gibbs 12in), Destination 'Moves On Up' (US Butterfield 12in), Harold Melvin & The Blue Notes 'Prayin' (US Source 12in), Isley Bros 'Shout' (RCA 12in), Teddy Pendergrass 'Come Go With Me' (US Atlantic LP), The Lights / Life Is A Circle' (Phil Int LP), Mods '79' Green Onions (Casian Classics), Ben E King 'Music Trance' (Atlantic), Peaches & Herb 'I Remember My Love' / Roller Skatin' Mate' (Polydor 12in), Village People 'Ready For The 80's' (Mercury 12in), Wilson Pickett 'I Want You' (EMI America LP), Gap Band 'Party Lights' / I Don't Believe You Want To Get Up And Dance (Mercury LP), Dennis Coffey 'Wings Of Fire' / Free Spirit' (US Atlantic LP), Sylvers 'Theme From Mahogany' (Casablanca 12in), Kooky 'Just Keep On Dancin' (US Atlantic LP), 'Gangsta Dance' / 'Remone' / 'That's How It's' (US Windson LP), FLB 'Center City' (Fantasy LP).

NEXT WEEK

CHRISTMAS WEEK'S Record Mirror will as usual include a solo page, but because of party schedules will not include the normal info. Instead, stand by for this year's Hammy awards, the disco hits of '79, and suchlike! Chart contributors can take a week's holiday, but do please get 'em into the mail by New Year's Eve so we can begin 1980 with an up-to-date selection.

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DISCOS



ABOVE: A cutaway of the D056 from Electro-Voice.

WONDER MIKE (2)

LAST TIME we gave you some details of the D056, a new omnidirectional dynamic microphone from Electro-Voice. If you saw the article you'll know what the mike looks like from the outside. So this week, on the left, we've got the inside story, a cutaway photo of the D056. Here's the key to the numbers:

1 Memraflex grille screen; 2 High density Acoustifoam windscreen; 3 Response-extending Helmholtz resonator; 4 Barometric equalisation port in Acoustalloid diaphragm; 5 Pre-adjusted main damping; 6 Front butyl rubber mount; 7 Non-metallic shock

mount support rings; 8 High-flux magnetic structure; 9 Isolated rear cavity, non-metallic; 10 Steel transducer housing; 11 Aluminium front housing; 12 Rear butyl rubber mount; 13 Non-metallic shock mount support rings; 14 Rubber compression pad.

Being something of a specialist mike, the D056 probably won't be available on every street corner, but you can order it from: Electro-Voice Division of Gulton Europe Ltd, Maple Works, Old Shoreham Road, Hove BN3 7EY. Telephone: Brighton 23329.

CHRISTMAS MESSAGES

SOME LOOSE ends to tie up as a run-up to Christmas — various messages to impart while you're still sober.

First of all, we had a letter recently from a guy called Trevor M Stitt, all the way from Rhodesia (the name of the country changes so often, I've just used the simplest form). He's a professional DJ who's worked in several of the big discos in Salisbury, jocking American-style without the words. He says he's been offered jobs in South African clubs but would prefer to come back to England, or at least Europe, to work in a disco, preferably one with a diner's club.

Trevor says that the Rhodesian "scene" is far from up to date. "A DJ needs to mix 70 per cent of the present and old sounds with 30 per cent new, otherwise you empty your dance-floor and eventually your club." He's 21 years old with a driver's licence, a British passport and a Rhodesian DJ's licence. In other words all his papers seem to be in order. His address when he wrote was 3 Durland Close, Mount Pleasant, Salisbury, Rhodesia.

A NEWLY formed company, Norse-Ecosse Electronics Ltd, announce that they have taken over a 10,000 sq ft factory on the

Southfield Industrial Estate. The firm intends to produce amplifiers, beginning with a staff of 12, most of whom will be women on assembly work. The firm has capitalised on new theories on sound reproduction put forward by a Finnish university professor of electronics five years ago. Now Norse-Ecosse equipment is used by the Norwegian Broadcasting Company and some professional recording companies. Already the equipment has been introduced in America, Japan, Hong Kong and other parts of Europe and now they're setting up over here.

KENSINGTON'S

"THURSDAYS" club has become the first discotheque in London to be fitted with a "Studiotheque" sound system by Court Acoustics. The system consists of Technics quartz lock turntables with Stanton cartridges, a five-channel professional mixer, three-way electronic cross-overs and BGW power amps, driving four JM4 loudspeaker systems with JBL components and pumping out 1200 watts of power. The whole sound and lighting system for the club was designed and installed by Club and Discotheque Consultants, the firm based in Caterham in Surrey.

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8	8	QUE SERA MI VIDA, Gibson Brothers	Ariola
9	10	MY SIMPLE HEART, Three Degrees	Real
10	30	BRASS IN POCKET, Pretenders	Real
11	5	NO MORE TEARS, Donna Summer	Cagabla/CBS
12	7	OFF THE WALL, Michael Jackson	Epic
13	23	JOHN I'M ONLY DANCING (AGAIN), David Bowie	RCA
14	13	UNION CITY BLUE, Blondie	Chrysalis
15	11	CONFUSION (LAST TRAIN TO LONDON), Electric Light Orchestra	Jet
16	18	LIVING ON AN ISLAND, Status Quo	Vertigo
17	24	IS IT LOVE YOU'RE AFTER, Rose Royce	Whitfield
18	14	NIGHTS IN WHITE SATIN, Moody Blues	Deram
19	9	ONE STEP BEYOND, Madness	Stiff
20	31	TEARS OF A CLOWN/RANKING HILL STOP, Beat	Capitol
21	8	WHEN YOU'RE IN LOVE, Dr Hook	Maneet
22	19	ROCKABILLY REBEL, Matchbox	Maneet
23	15	COMPLEX, Gary Numan	Beggars Banquet
24	27	WORKING FOR THE YANKEE DOLLAR, Skids	Virgin
25	47	IT WON'T SEEM LIKE CHRISTMAS WITHOUT YOU, Elvis Presley	RCA
26	12	CRAZY LITTLE THING CALLED LOVE, Queen	Ensign
27	16	DIAMOND SMILES, Boomtown Rats	Ensign
28	35	PLEASE DON'T GO, KC & The Sunshine Band	TK
29	42	LONDON CALLING, Clash	CBS
30	40	BLUE PETER, Mike Oldfield	Virgin
31	29	THE SPARROW, Ramblers	Decca
32	39	MY FEET KEEP DANCING, Chic	Atlantic
33	37	SPACER, Sneaks B Devotion	Carrere
34	39	IT'S MY HOUSE, Diana Ross	MCA
35	44	MOONLIGHT & MUZAK, M	MCA
36	62	CHRISTMAS RAPPIN', Kurtis Blow	Mercury
37	38	IT'S MY HOUSE, Storm	Scope
38	50	I'M BORN AGAIN, Boney M	Atlantic
39	49	I WANNA HOLD YOUR HAND, Dollar	Carex
40	32	ONE DAY AT A TIME, Lena Martell	Pye
41	34	BOMBER, Motorhead	Bronze
42	17	STILL, Commodores	Motown
43	75	WITH YOU I'M BORN AGAIN, Billy Preston/Syroeta	Motown
44	22	IT'S A DISCO NIGHT (ROCK DON'T STOP), Isley Brothers	Epic
45	74	GREEN ONIONS, Booker T & the MG's	Anacost
46	49	CAN'T LET GO, Earth Wind & Fire	CBS
47	71	A MERRY JINGLE, Greedies	Vertigo
48	63	FOOD FOR THOUGHT, Barron Knights	Epic
49	33	LADIES NIGHT, Kool & The Gang	Mercury
50	80	THE WALK, Innates	Reds
51	38	SHE'S NOT THERE/KICKS EP, UK Subs	RCA
52	58	PLANET'S ON FIRE/SPACE STATION NO 5, Sammy Hagar	Capitol
53	45	MELLOW MELLOW RIGHT ON, Lowell	Avi
54	43	ETON RIFLES, Jam	Polydora
55	57	WHAT'S YOUR SIGN GIRL, Barry Bigga	Dynamic
56	56	MUSIC, Al Hudson	MCA
57	84	I DON'T WANT TO BE A FREAK, Dynasty	Solar
58	41	KNOCKED OFF, B A Robertson	Aylum
59	25	SARAH, Thin Lizzy	Vertigo
60	51	REET PETITE, Darts	Magnet
61	—	FREEBIRD EP, Lynrd Skynrd	MCA
62	59	SECOND TIME AROUND, Shalamar	RCA
63	53	MONKEY CHOP, Dan-i	Island
64	48	I JUST CAN'T BE HAPPY TODAY, Damned	Chiswick
65	30	THE BALLAD OF LUCY JORDAN, Marianne Faithfull	Island
66	46	RISE, Herb Alpert	A&M
67	—	SARAH, Fleetwood Mac	Warner Bros
68	52	GIMME GIMME GIMME, Abba	Epic
69	85	FLY TOO HIGH, Janis Ian	CBS
70	72	DANCING IN OUTER SPACE, Atmosfear	MCA
71	—	WE GOT THE FUNK, Positive Force	Sugarhill
72	—	I TEEN, Regents	Raitto
73	—	I'M IN THE MOOD FOR DANCING, Nolan Sisters	Epic
74	54	MESSAGE TO YOU RUDDY NITE CLUB	Specials/RICO
75	68	TIRED OF TEEN/ THE LINE, Rocky Burnette	2 Tone
			EMI

OTHER CHART

1	BACKS TO THE WALL, Saeon	Carrere
2	ROCK YOU TONIGHT, Marseille	Mountain
3	WASTED, Del Leppard	Vertigo
4	SECRET OF THE DANCE, Gilian	Acrobat
5	BOMBER, Motorhead	Bronze
6	LADIES MAN, April Wine	Capitol
7	BIG BROTHER, Samson	Laser
8	VICTIM OF CHANGES, Judas Priest	CBS
9	CAPTURED CITY, Preying Mantis	
10	OVER THE TOP, Motorhead	Bronze
11	SPACE STATION NO 5, Sammy Hagar	Capitol
12	PARADISE, McKnry	
13	THIS PLANET'S ON FIRE, Sammy Hagar	Capitol
14	EL GID, Cozy Powell	Ariola
15	HEAVY ON YOUR LOVE, Rex Speedwagon	Epic

Compiled by THE POWERHOUSE HEAVY METAL ROADSHOW. Tel: 01-368 9852.

UK ALBUMS

1	1	GREATEST HITS, Rod Stewart	Riva
2	2	GREATEST HITS VOL 2, Abba	Epic
3	3	THE WALL, Pink Floyd	Harvest
4	4	REGATTA DE BLANC, Police	A&M
5	5	LOVE SONGS, Elvis Presley	K-Tel
6	7	PEACE IN THE VALLEY, Various	Ronco
7	11	HOTTEST HITS, Hot Chocolate	Bak
8	6	26 GOLDEN GREATS, Diana Ross	Mercury
9	—	LONDON CALLING, Clash	CBS
10	9	ELO'S GREATEST HITS, ELO	Jet
11	15	OFF THE WALL, Michael Jackson	Epic
12	16	TRANQUILITY, Mary O'Hara	Warwick
13	32	ALL ABOARD, Various	EMI
14	10	NIGHT MOVES, Various	K-Tel
15	12	KENNY ROGERS SINGLES ALBUM, Kenny Rogers	United Artists
16	8	CREPES AND DRAPES, Showaddywaddy	Ariola
17	17	EAT TO THE BEAT, Blondie	Chrysalis
18	13	LENA'S MUSIC ALBUM, Lena Martell	Pye
19	14	ROCK 'N' ROLLER DISCO, Various	Ronco
20	19	TUSK, Fleetwood Mac	Warner Brothers
21	20	ONE STEP BEYOND, Madness	Stiff
22	25	OUTLANDOS D'AMOUR, Police	A&M
23	22	26 GOLDEN GREATS, Mantovani	Warwick
24	24	DISCOVERY, ELO	Jet
25	18	SETTING SONS, Jam	Polydora
26	21	GREATEST HITS 1972-78, 10cc	Mercury
27	38	PARALLEL LINES, Blondie	Chrysalis
28	35	WET, Barbra Streisand	CBS
29	30	SOMETIMES YOU WIN, Dr Hook	Capitol
30	36	SID SINGS, Sid Vicious	Virgin
31	34	BEE GEES GREATEST HITS, Bee Gees	RSC
32	38	THE FINE ART OF SURFACING, Boomtown Rats	Ensign
33	29	SPECIALS, Specials	2 Tone
34	41	MIDNIGHT MAGIC, Commodores	Motown
35	47	VOULEZ VOUS, Abba	Epic
36	27	STRING OF HITS, Shadows	EMI
37	55	ASTAIRE, Peter Skellern	Mercury
38	26	OUT OF THIS WORLD, Moody Blues	Ueram
39	54	SONGS OF THE SEASHORE, James Galway	Solar
40	44	THE UNRECORDED JASPER CARROTT, Jasper Carrott	DJM
41	70	THE BEST OF CHIC, Chic	Atlantic
42	40	WAR OF THE WORLDS, Jeff Wayne	CBS
43	33	ON THE RADIO GREATEST HITS VOL 2, Donna Summer	Casablanca
44	46	I AM, Earth Wind and Fire	CBS
45	37	THE PLEASURE PRINCIPLE, Gary Numan	Beggars Banquet
46	30	ECHOS OF GOLD, Adrian Brett	Warwick
47	43	THE SECRET LIFE OF PLANTS, Stevie Wonder	Motown
48	71	FAWLTY TOWERS, Soundtrack	BBC
49	39	TOGETHER, Various	K-Tel
50	45	OCEANS OF FANTASY, Boney M	Atlantic/Hansa
51	52	THE LONG RUN, Eagles	Aylum
52	52	METAL BOX, Public Image Ltd	Virgin
53	50	PLATINUM, Mike Oldfield	Polydora
54	57	LAST THE WHOLE NIGHT LONG, James Last	Polydora
55	59	NIGHT FLIGHT TO VENUS, Boney M	Atlantic/Hansa
56	42	MANLOW MAGIC, Barry Manilow	Ariola
57	84	BREAKFAST IN AMERICA, Supertramp	A&M
58	53	SKY, Sky	Ariola
59	73	NOT THAT I AM BIASED, Max Boyce	EMI
60	61	LIVE KILLERS, Queen	EMI
61	61	NEW HORIZONS, Don Williams	Ronco
62	74	3D, Three Degrees	Ariola
63	58	PORTRAIT, Don Williams	MCA
64	—	20 SONGS OF JOY, Harry Secombe	MCA
65	49	WHATEVER YOU WANT, Status Quo	Warwick
66	48	GLORY BOYS, Secret Affair	Vertigo
67	—	SLIM WHITMANS 20 GREATEST LOVE SONGS	United Artists
68	62	RISE, Herb Alpert	A&M
69	60	BOMBER, Motorhead	Bronze
70	56	BAT OUT OF HELL, Meat Loaf	zbc
71	—	25 GOLDEN GREATS, Bachelors	Warwick
72	—	MILITARY GOLD, Various	Ronco
73	69	QUADROPHENIA, OST	Polydora
74	68	BARBRA STREISAND'S GREATEST HITS VOL. 2	zbc
75	—	HE WAS BEAUTIFUL, Iris Williams	Columbia

US SINGLES

Due to circumstances beyond our control this week's American charts are not available.

1	BABE, Styx	A&M	
2	3	STILL, Commodores	Motown
3	4	PLEASE DON'T GO, KC & The Sunshine Band	TK
4	5	ESCAPE, Rupert Holmes	Infinity
5	6	SEND ONE YOUR LOVE, Stevie Wonder	Tamla
6	2	NO MORE TEARS, Streisand & Summer	Columbia/Casablanca
7	8	YOU'RE ONLY LONELY, J D Souther	Columbia
8	10	DO THAT TO ME ONE MORE TIME, The Captain & Tennille	Casablanca
9	7	HEARTACHE TONIGHT, Eagles	Asylum
10	11	TAKE THE LONG WAY HOME, Supertramp	A&M
11	13	LADIES NIGHT, Kool & The Gang	De-Lite
12	21	ROCK WITH YOU, Michael Jackson	Epic
13	15	COOL CHANGE, Little River Band	Capitol
14	17	WE DON'T TALK ANYMORE, Cliff Richard	EMI America
15	16	HALF THE WAY, Crystal Gayle	Columbia
16	18	HEAD GAMES, Foreigner	Atlantic
17	9	SHIPS, Barry Manilow	Arista
18	20	BETTER LOVE NEXT TIME, Dr Hook	Capitol
19	33	THE LONG RIN, Eagles	Asylum
20	26	JANE, Jefferson Starship	Grunt
21	23	I WANT YOU TONIGHT, Pablo Cruise	A&M
22	24	CRUISIN' SMOKEY ROBINSON	Tamla
23	27	THIS IS IT, Kenny Loggins	Columbia
24	12	BROKEN HEARTED ME, Anne Murray	Capitol
25	14	POP MUZIK, M	Sire
26	30	COWARD OF THE COUNTY, Kenny Rogers	United Artists
27	40	I WANNA BE YOUR LOVER, Prince	Warner Bros
28	29	I NEED A LOVER, John Cougar	Riva
29	32	DAMNED IF I DO, The Alan Parsons Project	Arista
30	35	WAIT FOR ME, Daryll Hall & John Oates	RCA
31	37	DON'T DO ME LIKE THAT, Tom Petty and The Heartbreakers	Backstreet
32	37	DON'T LET GO, Isaac Hayes	Polydora
33	38	THIRD TIME LUCKY, Foghat	Bearsville
34	34	LOVE RAIN, Yvonne Elliman	RSC
35	35	GHIQUITITA, Abba	Atlantic
36	19	DIM ALL THE LIGHTS, Donna Summer	Casablanca
37	22	TUSK, Fleetwood Mac	Warner Bros
38	42	DEJA VU, Dionne Warwick	Arista
39	43	I STILL HAVE DREAMS, Richie Furay	Asylum
40	41	VIDEO KILLED THE RADIO STAR, The Buggles	Island
41	45	TRAIN, TRAIN, Blackfoot	Atco
42	44	RAINBOW CONNECTION, Kermit The Frog	Atlantic
43	56	YES I'M READY, Teri De Sario with KC	Casablanca
44	52	ROTATION, Herb Alpert	A&M
45	—	SARA, Fleetwood Mac	Warner Bros
46	38	FOREVER MINE, O'Jays	PIR
47	51	RAPPER'S DELIGHT, Sugar Hill Gang	Sugar Hill
48	54	I'D RATHER LEAVE WHILE I'M IN LOVE, Rita Coolidge	A&M
49	55	SAVANNAH NIGHTS, Tom Johnston	Warner Bros
50	25	YOU DECORATED MY LIFE, Kenny Rogers	United Artists
51	28	IF YOU REMEMBER ME, Chris Thompson & Night	Planet
52	53	READY FOR THE 80'S, Village People	Casablanca
53	31	DREAMING, Blondie	Chrysalis
54	60	MISTRUSTED LOVE, Mistress	RSC
55	46	RISE, Herb Alpert	A&M
56	76	ROMEO'S TUNE, Steve Forbert	Nemperor
57	84	SHE'S IN LOVE WITH YOU, Suzi Quatro	RSC
58	81	SINCE YOU'VE BEEN GONE, Rainbow	Polydora
59	66	YOU KNOW THAT LOVE YOU, Santana	Columbia
60	48	PETER PIPER, Frank Miller	Polydora
61	71	LONELY EYES, Robert John	EMI-America
62	73	VOICES, Cheap Trick	Epic
63	49	PLEASE DON'T LEAVE, Lauren Wood	Warner Bros
64	74	DO YOU LOVE WHAT YOU FEEL, Rufus & Chaka	MCA
65	57	GOOD GIRLS DON'T, The Knack	Capitol
66	68	ROLLER SKATIN' MATE, Peaches & Herb	Polydora/MVP
67	50	NO CHANCE, Moon Martin	Capitol
68	—	MONEY, the Flying Lizards	Virgin
69	—	LOST HER IN THE SUN, John Stewart	RSC
70	—	DIS THE GOLD, Joyce Cobb	Cream
71	—	MOVE YOUR BOOTIE BODY, Bar-Kays	Mercury
72	—	LAST TRAIN TO LONDON, Electric Light Orchestra	Jet
73	47	HIGHWAY TO HELL, AC/DC	Atlantic
74	59	PRETTY GIRLS, Melissa Manchester	Arista
75	—	WHY ME, Styx	A&M

CHARTFILE

A&M rushed out a 12-inch limited edition of 'Walking On The Moon' last week in an attempt to keep the single at Number One. Their gamble failed as Pink Floyd swept all before them to record their first Number One single. A jubilant Harvest spokesman last week reported sales of 340,000 in just five days for 'Another Brick In The Wall' — only Floyd's third hit single. After 'Arnold Layne' (Number 20) and 'See Emily Play' (Number 6) in 1967, Floyd issued a further three singles without success. Thereafter they concentrated on albums: 'Piper At The Gates Of Dawn' (Number 7, 1967), 'Saucerful Of Secrets' (Number 9, 1968), 'Mor' (Number 9, 1969), 'Ummagumma' (Number 5, 1969), 'Atom Heart Mother' (Number 1, 1970), 'Moodie' (Number 9, 1971), 'Obscured By The Clouds' (Number 6, 1972), 'Dark Side Of The Moon' (Number 2, 1973), 'Wish You Were Here' (Number 1, 1975), 'Animals' (Number 2, 1977) and 'The Wall' all scoring heavily in Britain. 'Another Brick In The Wall' is Floyd's first single for eleven years. In America spasmodic singles have been issued but only one, 'Money' excerpted from 'Dark Side Of The Moon', has charted reaching Number 13 in 1973.

A left-field hit in America for the Flying Lizards' 'Money' Composer Barrett Strong's original version of the Motown classic was a Stateside hit in 1980 reaching Number 23. Now, the Lizards' interpretation is available in two forms — the standard 7 inch 2:31 version as released in Britain and a 12 inch remix running in at 6:13 which has received incredibly strong disco reaction. The single of the large version features 'Summertime Blues' treated in such a way that it is suitable for playing at both 33 and 45 rpm!

Kurtis Blow's 'Christmas Rappin'' includes a spoken intro by former Music Week Assistant Editor Adam White, now based in New York as International Editor of Billboard.

Madness' 'One Step Beyond' has gone silver (250,000 copies

sold) to join 'The Prince'. The band's third single 'My Girl' has just been rushed out by Stiff.

Booker T & The MG's scored three hits in the sixties: 'Soul Limbo' (Number 30, 1968), 'Time Is Tight' (Number 4, 1968) and 'Soul Clap '68' (Number 35, 1969). In America they were rather more successful, scoring 17 hits between 1962 and 1971. The first of these was 'Green Onions', which was also their biggest hit, peaking at Number 1, 17 years on! 'Green Onions' has finally charted in Britain on the crest of the mod boom. Booker T himself attempted a comeback a couple of years ago. He recorded Jackie Wilson's 'I'm Love Keepin' Linnin' Me Higher And Higher'. Unfortunately, he played the recording to his sister-in-law Rita Coolidge, who immediately decided with him to let her use the backing track. Booker agreed and Rita added vocals — the result was a million seller, which spent 27 weeks on Billboard's Hot 100 chart, reaching Number 2 — and Booker is still looking for a comeback hit!

The sadly missed Lynrd Skynrd scored their only hit in 1976, an excellent maxi-single consisting of 'Sweet Home Alabama', 'Double Trouble' and the magnificent 'Free Bird'. 'Alabama' and 'Free Bird' had been American Top 20 hits in 1974 and the maxi-single was aimed at breaking the band here. Its middling chart success was scant reward for one of the South's finest bands which tragically folded following the death of three of its members in an air crash just over two years ago. MCA have just issued a 12 inch edition of the band's only hit and already the indications are that it will chart strongly giving related success to the group's survivors.

Ever since they first hit the charts in 1970 with 'Close To You' the Carpenters have managed to score at least one hit a year — until now, 1979 has been a bad year for the duo without any sign of singles success. Now Karen Carpenter is rumoured to be completing a solo album scheduled for spring release.

Billboard's final singles chart of the year shows five new entries from Britain: Led Zep's 'Fool In The Rain', Queen's 'Crazy Little Thing Called Love', Robert Palmer's re-make of Todd Rundgren's 'Can We Still Be Friends' plus Rod Stewart's, three-year-old 'Don't Want To Talk About It' and Dollar's year-old 'Shooting Star'.

David Bowie's 'John I'm Only Dancin' (Again)' (1975) is set to emulate the success of the original 1972 hit which peaked at Number 12. Jimmy Young is the only other artist to score with a re-make of one of his previous hits. His 'Unchained Melody' reached Number 1 in 1955. Nine years later JY returned to the chart with an updated version of the same song.

ALAN JONES

US ALBUMS

- | | | | | | |
|----|----|--|-------------------------------|---------------------|---------|
| 1 | 1 | THE LONG RUN | Eagles | Asylum | |
| 2 | 2 | ON THE RADIO — GREATEST HITS VOLUMES ONE & TWO | Donna Summer | Casablanca | |
| 3 | 3 | CORNERSTONE | Slyx | A&M | |
| 4 | 4 | JOURNEY THROUGH THE SECRET LIFE OF PLANTS | Stevie Wonder | Tamla | |
| 5 | 5 | GREATEST | Bee Gees | RSO | |
| 6 | 6 | IN THROUGH THE OUT DOOR | Led Zeppelin | Swan Song | |
| 7 | 7 | WET | Barbra Streisand | Columbia | |
| 8 | 8 | TUSK | Fleetwood Mac | Warner Bros | |
| 9 | 9 | DAMN THE TORPEDOES | Tom Petty & The Heartbreakers | Backstreet | |
| 10 | 10 | MIDNIGHT MAGIC | Commodores | Motown | |
| 11 | 11 | OFF THE WALL | Michael Jackson | Epic | |
| 12 | 9 | RISE | Herb Alpert | A&M | |
| 13 | 15 | LADIES NIGHT | Kool & The Gang | De-Lite | |
| 14 | 16 | HEAD GAMES | Foreigner | Atlantic | |
| 15 | 20 | MASTERJAM | Rufus & Chaka | MCA | |
| 16 | 13 | ONE VOICE | Barry Manilow | Arista | |
| 17 | 24 | FREEDOM AT POINT ZERO | Jefferson Starship | Grunt | |
| 18 | 21 | KEEP THE FIRE | Kenny Loggins | Columbia | |
| 19 | 61 | PHOENIX | Dan Fogelberg | Full Moon/Epic | |
| 20 | 14 | BREAKFAST IN AMERICA | Supertramp | A&M | |
| 21 | 46 | NIGHT IN THE RUTS | Aerosmith | Columbia | |
| 22 | 23 | I'M THE MAN | Joe Jackson | A&M | |
| 23 | 26 | ONE ON ONE | Bob James & Earl Klugh | Tappan Zee/Columbia | |
| 24 | 17 | EAT TO THE BEAT | Blondie | Chrysalis | |
| 25 | — | LIVERUST | Neil Young With Crazy Horse | Warner Bros | |
| 26 | 28 | REGGATTA DE BLANC | Police | A&M | |
| 27 | 31 | GREATEST HITS VOL 1 | Rod Stewart | Warner Bros | |
| 28 | 18 | KENNY | Kenny Rogers | United Artists | |
| 29 | 45 | PRINCE | Prince | Warner Bros | |
| 30 | 39 | I'LL ALWAYS LOVE YOU | Anne Murray | Capitol | |
| 31 | 37 | TWICE THE FIRE | Peaches & Herb | Polydor/MVP | |
| 32 | 32 | LIVE AND SLEAZY | Willage People | Casablanca | |
| 33 | 34 | X-STATIC | Daryl Hall & John Oates | RCA | |
| 34 | 35 | FIRE IT UP | Rick James | Gordy | |
| 35 | 75 | DOWN ON THE FARM | Little Feat | Warner Bros | |
| 36 | 36 | MISS THE MISSISSIPPI | Crystal Gayle | Columbia | |
| 37 | 44 | HYDRA | Toto | Columbia | |
| 38 | 41 | INJURY | Bar-Kays | Mercury | |
| 39 | 40 | PART OF THE GAME | Pablo Cruise | A&M | |
| 40 | 62 | ELO'S GREATEST HITS | Electric Light Orchestra | Jet | |
| 41 | 43 | YOU'RE ONLY LONELY | J.D. Souther | Columbia | |
| 42 | 42 | CANDY O | Cars | Elektra | |
| 43 | 40 | DON'T LET GO | Isaac Hayes | Polydor | |
| 44 | 48 | ANGEL OF THE NIGHT | Angela Bolill | Arista/GRP | |
| 45 | 19 | FLIRTIN' WITH DISASTER | Molly Hatchet | Epic | |
| 46 | 38 | EVE | The Alan Parsons Project | Arista | |
| 47 | 53 | WILLIE NELSON SINGS KRISTOFFERSON | Willie Nelson | Columbia | |
| 48 | 49 | HIGHWAY TO HELL | AC/DC | Atlantic | |
| 49 | 51 | WHAT GOES AROUND COMES AROUND | Waylon Jennings | RCA | |
| 50 | 57 | PARTNERS IN CRIME | Rupert Holmes | Infinity | |
| 51 | — | THE WALL | Pink Floyd | Columbia | |
| 52 | 56 | ARE YOU READY | Atlanta Rhythm Section | Polydor | |
| 53 | 22 | DREAM POLICE | Chase Trinch | Epic | |
| 54 | 71 | DEQUELLO | ZZ Top | Warner Bros | |
| 55 | 58 | IN THE EYES OF THE STORM | Outlaws | Arista | |
| 56 | — | MAKE YOUR MOVE | Captain & Tennille | Casablanca | |
| 57 | 70 | IN THE HEAT OF THE NIGHT | Pat Benatar | Chrysalis | |
| 58 | 59 | OASIS | Jimmy Mesasin | Columbia | |
| 59 | 80 | THE MUPPETS | Soundtrack | Atlantic | |
| 60 | — | A CHRISTMAS TOGETHER | John Denver & The Muppets | RCA | |
| 61 | 63 | FEARLESS | Tim Curry | A&M | |
| 62 | 65 | RESTLESS NIGHTS | Karla Bonoff | Columbia | |
| 63 | 66 | MELISSA MANCHESTER | Melissa Manchester | Arista | |
| 64 | 68 | HARDER | FASTER | April Wine | Capitol |
| 65 | 69 | WHERE THERE'S SMOKE | Smokee Robinson | Tamla | |
| 66 | 67 | CLASSIC CRYSTAL | Crystal Gayle | United Artists | |
| 67 | 27 | SLOW TRAIN COMING | Bob Dylan | Columbia | |
| 68 | 25 | MARATHON | Santana | Columbia | |
| 69 | — | DO YOU WANNA GO PARTY | KC & The Sunshine Band | TK | |
| 70 | 73 | SURVIVAL | Bob Marley & The Wailers | Island | |
| 71 | 29 | GET THE KNACK | The Knack | Capitol | |
| 72 | 30 | THE GLOW | Bonnie Raitt | Warner Bros | |
| 73 | — | JACKRABBIT SLIM | Siree Forbert | Nemperor | |
| 74 | 33 | EVOLUTION | Journey | Columbia | |
| 75 | — | JOHN COUGAR | John Cougar | Riva | |

UK SOUL

- | | | | | |
|----|----|--------------------------------|-------------------|-------------------|
| 1 | 1 | RAPPERS DELIGHT | Sugar Hill Gang | Sugar Hill |
| 2 | 2 | OFF THE WALL | Michael Jackson | Epic |
| 3 | 3 | WE GOT THE FUNK | Positive Force | Sugar Hill |
| 4 | 4 | NO MORE TEARS | Summer/Streisand | Casablanca/CBS |
| 5 | 5 | CORDON BLEU | Six Hooper | MCA |
| 6 | 6 | DANCIN IN OUTER SPACE | Atmosfera | Elipe |
| 7 | 7 | IT'S A DISCO NIGHT | Isley Brothers | Epic |
| 8 | 8 | STILL | Commodores | Motown |
| 9 | 9 | MUSIC | Al Hudson | MCA |
| 10 | 10 | CHRISTMAS RAPPIN | Kurtis Blow | Mercury |
| 11 | 11 | CAN'T LET GO | Earth Wind & Fire | CBS |
| 12 | 12 | MELLOW MELLOW RIGHT ON | Lowell | Aw |
| 13 | 13 | SECOND TIME AROUND | Shalamar | Solar |
| 14 | 14 | IS IT LOVE THAT YOU'RE AFTER | Rose Royce | Whitfield |
| 15 | 15 | JAZZ CARNIVAL | Azymuth | US Milestone |
| 16 | 16 | I WANNA BE YOUR LOVER | Prince | Warner Brothers |
| 17 | 17 | DO YOU LOVE WHAT YOU FEEL | Rufus & Chaka | MCA |
| 18 | 18 | MY SIMPLE HEART | Three Degrees | Ariola |
| 19 | 19 | LADIES NIGHT | Kool and the Gang | Phonogram/Mercury |
| 20 | 20 | DON'T STOP 'TIL YOU GET ENOUGH | Michael Jackson | Epic |
- Compiled by: BLUES & SOUL, 153 Praed Street, London W2. Tel 01402 6897

US SOUL

- | | | | | |
|----|----|---------------------------|--------------------------------|---------------|
| 1 | 2 | DO YOU LOVE WHAT YOU FEEL | Rufus And Chaka | MCA |
| 2 | 1 | I WANNA BE YOUR LOVER | Prince | Warner Bros |
| 3 | 3 | MOVE YOUR BOOGIE BODY | Bar-Kays | Mercury |
| 4 | 5 | ROCK WITH YOU | Michael Jackson | Epic |
| 5 | 4 | RAPPERS DELIGHT | Sugar Hill Gang | Sugar Hill |
| 6 | 6 | LADIES NIGHT | Kool & The Gang | De-Lite |
| 7 | 7 | STILL | Commodores | Motown |
| 8 | 10 | ISEND ONE YOUR LOVE | Stevie Wonder | Tamla |
| 9 | 8 | CRUISIN' | Smokee Robinson | Tamla |
| 10 | 11 | GLIDE | Pleasure | Fantasy |
| 11 | 12 | DON'T LET GO | Isaac Hayes | Polydor |
| 12 | 16 | YOU KNOW HOW TO LOVE ME | Phyllis Hyman | Arista |
| 13 | 13 | LOVE GUN | Rick James | Gordy |
| 14 | 15 | STRANGER LIKE | — | A&M |
| 15 | 19 | SPARKLE | Cameo | Chocolat City |
| 16 | — | GIMME SOMETIME | Natalie Cole & Peabo Bryson | Capitol |
| 17 | — | PEANUT BUTTER | Twanynny Featuring Lenny White | Elektra |
| 18 | 17 | ICALL YOUR NAME | Switch | Gordy |
| 19 | — | JUST A TOUCH OF LOVE | Slave | Collision |
| 20 | — | NOBODY KNOWS | Ashford & Simpson | Warner Bros |

US DISCO

- | | | | | | |
|----|----|-----------------------------------|-------------------------|-------------------------------|---------------------|
| 1 | 1 | NO MORE TEARS | (Enough is Enough) | Donna Summer/Barbra Streisand | Casablanca/Columbia |
| 2 | 2 | DEPUTY OF LOVE | Don Armando's | Second Avenue Rumba Band | ZE |
| 3 | 3 | DON'T LET GO | Isaac Hayes | — | Polydor |
| 4 | 5 | THE SECOND TIME AROUND | IN THE SOCKET | Shalamar | Solar |
| 5 | 4 | E—MC— | all cuts | Giorgio | Casablanca |
| 6 | 6 | WEAR IT OUT | Stargard | — | Warner |
| 7 | 7 | BEAT OF THE NIGHT/PUMP IT UP | Fever | — | Fantasy |
| 8 | 9 | LOVE RUSH | Ann-Margret | — | Ocean |
| 9 | 11 | ON THE RADIO | Donna Summer | — | Casablanca |
| 10 | 8 | LADIES NIGHT | Kool & The Gang | — | De-Lite |
| 11 | 15 | NIGHTDANCER | Jean Sney | — | RSO |
| 12 | 12 | I'LL TELL YOU | Sergio Mendes-Brasil 88 | — | Elektra |
| 13 | 10 | HOLLYWOOD | Freddie James | — | Warner |
| 14 | 16 | THE RAPPERS DELIGHT | Sugar Hill Gang | — | Sugar Hill |
| 15 | 17 | LOVE MESSAGE | Musique | — | Prelude |
| 16 | — | I WANNA BE YOUR LOVER/SEXY DANCER | Prince | — | Warner |
| 17 | — | BODY LANGUAGE/MEDLEY | Spinners | — | Atlantic |
| 18 | — | VERTIGO/RELIGHT MY FIRE | Don Hartman | — | Blue Sky |
| 19 | — | I'M CAUGHT UP | Inner Life | — | Prelude |
| 20 | 14 | HARMONY/OOH LA LA | Suzi Lane | — | Elektra |

UK DISCO

- | | | | | |
|----|----|---|------------------------------|-------------------------------|
| 1 | 2 | RAPPER'S DELIGHT | Sugarhill Gang | Sugarhill 12in |
| 2 | 1 | LADIES' NIGHT | Kool & The Gang | Mercury 12in |
| 3 | 3 | OFF THE WALL | Michael Jackson | Epic |
| 4 | 4 | IT'S A DISCO NIGHT | Isley Brothers | Epic 12in |
| 5 | 6 | DUE SERA MI VIDA | Gibson Brothers | Island 12in |
| 6 | 5 | MELLOW MELLOW RIGHT ON | Lowell | AVI 12in |
| 7 | 12 | WE GOT THE FUNK | Positive Force | Sugarhill 12in |
| 8 | 7 | NO MORE TEARS (ENOUGH IS ENOUGH) | Summer/Streisand | (Summer CBS) 12in |
| 9 | 8 | DON'T STOP 'TIL YOU GET ENOUGH | Michael Jackson | Epic 12in |
| 10 | 10 | I DON'T WANT TO BE A FREAK | Dynasty | Epic 12in |
| 11 | 14 | MUSIC | One Way/AI Hudson | MCA 12in |
| 12 | 11 | THE SECOND TIME AROUND | Shalamar | Solar 12in |
| 13 | 9 | DANCING IN OUTER SPACE | Atmosfera | MCA 12in |
| 14 | 12 | CORDON BLEU/BRAZOS RIVER BREAKDOWN | Six Hooper | MCA 12in |
| 15 | 19 | JAZZ CARNIVAL | Azymuth | Milestone 12in |
| 16 | 16 | THE RIVER DRIVE | Jupiter Beyond | Pye 12in |
| 17 | 15 | RISE | Herb Alpert | A&M 12in |
| 18 | 21 | IS IT LOVE YOU'RE AFTER | Rose Royce | Whitfield 12in |
| 19 | 17 | YOU CAN DO IT | AI Hudson & The Partners | MCA 12in |
| 20 | 18 | STILL | Commodores | Motown LP |
| 21 | 24 | I WANNA BE YOUR LOVER | Prince | Warner Bros 12in |
| 22 | 31 | CHRISTMAS RAPPIN | Kurtis Blow | Mercury 12in |
| 23 | 23 | MONKEY CHOP | Dan-I | Island 12in |
| 24 | 26 | GET UP AND BOOGIE | Freddie James | Warner Bros 12in |
| 25 | 20 | GONNA GET ALONG WITHOUT YOU NOW | Viola Wills | Ariola Hansa 12in |
| 26 | 25 | WEAR IT OUT | Stargard | Warner Bros US 12in |
| 27 | 27 | IT'S MY HOUSE | Diana Ross | Motown 12in |
| 28 | 33 | DANCE TO THE MUSIC | Sly Stone | Epic 12in |
| 29 | 30 | DO YOU LOVE WHAT YOU FEEL | Rufus & Chaka | MCA 12in |
| 30 | 22 | BOOGIE ON DOWNTOWN (INSTRUMENTAL) | L. Hudson People | Virgin 12in |
| 31 | 34 | THE WORLD IS A GHETTO | War | US MCA LP |
| 32 | 40 | SHAKIT/MUSIC MAKES YOU FEEL LIKE DANCING/GET UP TO GET DOWN/RIGHT PLACE | Brass Construction | US UA LP |
| 33 | 63 | SPACER/DON'T GO | Sheila B Devotion | Carriere 12in |
| 34 | 27 | STAR | Earth Wind & Fire | CBS |
| 35 | 44 | CAN'T LET GO | Earth Wind & Fire | CBS |
| 36 | 60 | MY FEET KEEP DANCING | Chic | Atlantic 12in |
| 37 | 45 | LOVE INJECTION | Trussel | US Elektra 12in |
| 38 | 28 | SWEET TALK | Robin Beck | Mercury 12in |
| 39 | 37 | YOU KNOW HOW TO LOVE ME | Phyllis Hyman | US Arista LP |
| 40 | 49 | JUST A TOUCH OF LOVE/ARE YOU READY FOR LOVE?/FUNKY LADY/SHINE | Slave | US Collision LP |
| 41 | 55 | MY SIMPLE HEART | Three Degrees | Ariola |
| 42 | 36 | ROTATION | Herb Alpert | US A&M 12in |
| 43 | 51 | I WANT YOU FOR MYSELF/GAMES/LOOK WHAT YOU FIND | George Duke | Epic LP |
| 44 | 32 | HOW HIGH | Cognac | Electric 12in |
| 45 | 34 | ROCK IT | Deborah Washington | Ariola 12in |
| 46 | 28 | MY FORBIDDEN LOVE | Chic | Atlantic LP |
| 47 | 56 | DON'T STOP THE FEELING/SHACK UP PACK UP IT'S UP/NO STRANGER TO LOVE | Roy Ayers | Polydor LP |
| 48 | 35 | STRUT YOUR FUNKY STUFF | Frankie | Phi Int 12in |
| 49 | 41 | PUT A LITTLE LOVE ON ME/WELCOME TO MY WORLD | Delegation | Ariola 12in |
| 50 | 58 | ROCK WITH YOU/WORKING DAY AND NIGHT/GET ON THE FLOOR/BUCK THIS DISCO OUT/SHY'S OUT OF MY LIFE | Michael Jackson | Epic LP |
| 51 | 64 | ONE STEP BEYOND | Madness | Stiff |
| 52 | 52 | DEJA VU/LOVE TILL THE END OF TIME | Paulinho da Costa | Pablo 12in |
| 53 | 53 | INOT JUST KNEE DEEP | Funkadelic | Warner Bros LP |
| 54 | 61 | WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN | Dr Hook | Capitol/US 12in |
| 55 | 79 | TONIGHT I'M ALRIGHT/IT SHOULD LOVE YA/YOU'RE SOO GOOD | Narada Michael Walden | US Atlantic LP |
| 56 | 46 | EGO TRIPPING OUT | Marvin Gaye | Motown 12in |
| 57 | 42 | RIGHT IN THE SOCKET | Shalamar | Solar LP |
| 58 | 19 | SEND ONE YOUR LOVE | Stevie Wonder | Motown |
| 59 | 41 | THE BREAK | Kat Mandu | US 1st 12in |
| 60 | 67 | DISSEMIN' HOT | Chuck Cissel | US 1st 12in |
| 61 | 59 | HAVEN'T YOU HEARD | Patrice Rushen | US Elektra LP |
| 62 | 58 | SEXY DANCER/STILL WAITING | Prince | US Warner Bros LP |
| 63 | 48 | TOO HOT/IF YOU FEEL LIKE DANCIN'/TONIGHT'S THE NIGHT/HANGIN' OUT | Kool & The Gang | Mercury LP |
| 64 | 69 | GIMME GIMME GIMME | Abba | Epic |
| 65 | 85 | ON MY RADIO/TOO MUCH PRESSURE | Selecter | 4 Tange |
| 66 | 38 | EXPANSIONS | Lonnie Liston Smith | MCA 12in |
| 67 | — | COME TO ME | France Joli | Ariola 12in |
| 68 | 47 | DANCIN' LOVE AFFAIR | Wayne Henderson | Polydor LP |
| 69 | 66 | STREET LIFE/1980 | Herb Alpert | A&M LP |
| 70 | — | DANCE FREAK | Chain Reaction | US Sound Of New York USA 12in |
| 71 | 86 | I JUST CAN'T CONTROL MYSELF | Nature's Divine | US 1st 12in |
| 72 | 77 | HOLDIN' ON | Tony Ratio & The Minute Band | US Columbia LP |
| 73 | — | CAN'T STOP DANCING/IN MY FANTASY | Sylvester | Fantasy LP |
| 74 | — | IN THE STONE/LET YOUR FEELINGS SHOW/ROCK THAT | — | — |
| 75 | 72 | DON'T DOG/DOGGIN IT/GIMME YOUR LOVE | Dawson | US 1st 12in |
| 76 | 74 | MY LOVE DON'T COME EASY/WHEN I FIND YOU/LOVE ONE | — | — |
| 77 | 62 | HAY-O/CLAP O | Joe Bataan | US Atlantic LP |
| 78 | 73 | DON'T LET GO | Isaac Hayes | — |
| 79 | 80 | FLY TOO HIGH | Janis Ian | — |
| 80 | — | SPRING HIGH/ALL THE WAY LIVE | Ramsey Lewis | — |
| 81 | 75 | A MESSAGE TO YOU RUDY/NITE KLUB | Spirals | — |
| 82 | — | IT'S MY HOUSE | Storm | — |
| 83 | 76 | I'LL TELL YOU A DREAM COME TRUE | Sergio Mendes-Brasil 88 | US Elektra 12in LP |
| 84 | 71 | MOVIN' CHANGIN' | Brass Construction | UA LP |
| 85 | 84 | PUT YOUR FEET TO THE BEAT | Ritchie Family | Mercury 12in |
| 86 | 70 | WEST END DANCER | Jay Hoggard | US Arista GRP LP |
| 87 | 89 | WHAT IS YOUR FANTASY | Billy Cobham | US Columbia 12in |
| 88 | 83 | GIVE ME YOUR LOVE | Real Thing | Pye 12in |
| 89 | — | GREEN ONIONS | Booker T & The MG's | Atlantic |
| 90 | 90 | INTRO-DISCO | Discotheque | Mercury 12in |

STAR CHOICE



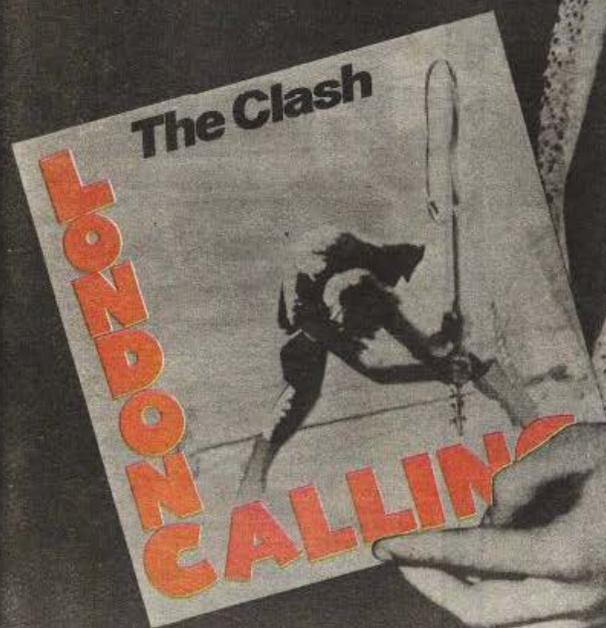
TOYAH WILLOX

- | | | |
|----|----------------------|--------------------|
| 10 | WHY O'FA DOT! | Marianne Faithfull |
| 9 | STAR SAILOR | Tim Buckley |
| 8 | EMMIE | Laura Nyro |
| 7 | CASTLES MADE OF SAND | Jim Hendrix |
| 6 | BACK TO NATURE | Fad Gadget |
| 5 | BABY'S ON FIRE | Eno |
| 4 | BERLIN | Lou Reed |
| 3 | MODERN DANCE | Pere Ubu |
| 2 | SPACEBALL RICOCHET | Marc Bolan |
| 1 | BEVLAV BROTHERS | David Bowie |
| 9 | SUSPERIA | Gobins |
| 1 | IN THE YEAH 25 25 | Zagor and Evans |

YESTERDAY

- ONE YEAR AGO (DECEMBER 21, 1978)
- | | | |
|----|---------------------------------------|----------------------------|
| 1 | MARY'S BOY CHILD | Boney M |
| 2 | YMCA | Village People |
| 3 | A TASTE OF AGGRO | Barron Knights |
| 4 | TOO MUCH HEAVEN | Bee Gees |
| 5 | YOU DON'T BRING ME FLOWERS | Barbra Streisand |
| 6 | LAY YOUR LOVE ON ME | Racey |
| 7 | I LOST MY HEART TO A STARSHIP TRUCKER | Sarah Brightman/Hot Gossip |
| 8 | DO YOU THINK I'M SEXY | Rod Stewart |
| 9 | LE BREAK | Chic |
| 10 | SONG FOR GUY | Filon John |
- FIVE YEARS GO (DECEMBER 21/28, 1974)
- | | | |
|----|--|-------------------------------|
| 1 | LONELY THIS CHRISTMAS | Mud |
| 2 | YOU AIN'T SEEN NOTHING YET | Bachman Turner Overdrive |
| 3 | JUKE BOX JIVE | The Rubettes |
| 4 | YOU'RE THE FIRST THE LAST, MY EVERYTHING | Barry White |
| 5 | WOMBLING MERRY CHRISTMAS | The Wombles |
| 6 | STREETS OF LONDON | Ralph McTell |
| 7 | MY BOY | Evis Presley |
| 8 | GET DANCING | Diocotex and The Sex-o-lettes |
| 9 | OH YES YOU'RE BEAUTIFUL | Gary Glitter |
| 10 | TELL HIM | Helio |

- TEN YEARS AGO (DECEMBER 20, 1968)
- | | | |
|---|------------------------------------|------------------------------------|
| 1 | TWO LITTLE BOYS | Rolf Harris |
| 2 | ROBBY DON'T TAKE YOUR LOVE TO TOWN | Kenny Rogers and The First Edition |
| 3 | SUGAR SUGAR | The Archies |
| 4 | YESTER ME YESTER YOU YESTERDAY | Stevie Wonder |
| 5 | MELTING POT | Blue Mink |



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