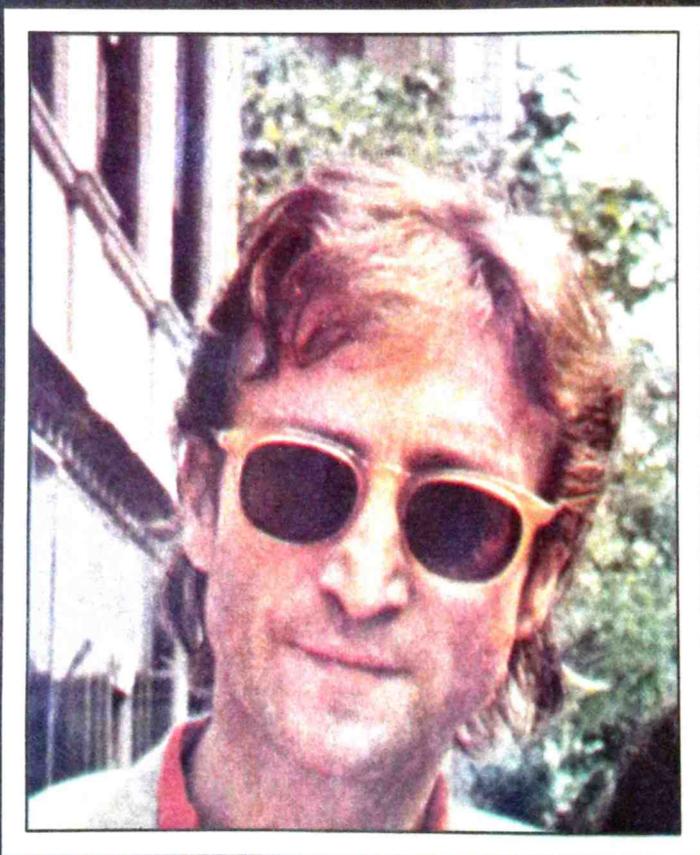


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IAN DURY

Early gifts from Dury and Madness

IAN DURY and the Blockheads and Madness will both be celebrating Christmas early . . . when they both play separate Christmas Eve concerts.

• Ian Dury will be in three places at the one time on Christmas Eve — thanks to the wonders of the BBC. While he appears at London's Dominion Theatre, BBC TV and Radio One will simultaneously broadcast the concert, thus bringing Ian into your homes! Support will be in the form of the Selector, Basement 5 and Blur, and tickets are on sale now.

• Madness have added a third date to their stint at the London Hammersmith Odeon . . . also on Christmas Eve. Proceeds from the extra concert will be donated to selected charities and in addition to the concert, there will be a raffle and surprise prizes. Tickets are on sale now, the top price being £3.50.

Madness have also appealed to everyone attending the concert to bring a toy along with them. The toys will be collected at the door and distributed around children's hospitals after Christmas.



MADNESS

REJECTS ROW

A ROW has broken out between the Cockney Rejects and the producer of Thames Television's 'TV Eye' programme after a clip of the group was shown during a programme about the British Movement.

The programme's presenter claimed that young British Movement supporters liked their music "fast, loud and aggressive" and several minutes of the Cockney Rejects in concert were shown. Several members of the audience were wearing BM slogans and T-shirts.

The rejects have always strongly denied any involvement with the organisation among themselves and their fans and are considering taking legal action for "misrepresentation".

SHRINK WRAPPED

THE UK record market is still shrinking, according to the latest set of gloomy figures published by the British Phonographic Industry.

Album sales are down 2 million for the July to September period in 1979 compared to the same period in 1977, and singles are down by nearly as much. The BPI also estimate that the value of the industry's annual output was £58 million less than a year ago.

RICO TOUR DATES

REGGAE HORNS man Rico is to take his own band out on the road before Christmas for a short series of dates.

We'll be playing material from his 'Man From Wareika' album along with a five-piece band at: London Rock Garden December 13, Birmingham Rialto 14, London Venue 27, Dalston Cubes 31.

NAZ TOUR

NAZARETH HAVE reverted to a four-piece line-up, and will be beginning 1981 with a full American tour before playing Britain in March.

PROFS CASE

VIRGIN records 'Cash Cows' competition has been delayed — after one musician on it obtained a temporary injunction to prevent its release. Andy Allen, who co-wrote the Professional's track 'Kick Down The Doors' with Steve Jones and Paul Cook has claimed that Virgin did not obtain his permission to release the track, and that he wasn't going to be paid royalties. The album had an injunction served on it until this Wednesday (December 10), when Virgin will either have to offer proof Allen gave his agreement, or come to some other arrangement.

DEBBIE'S DEBUT

DEBBIE HARRY's first major screen role, in 'Union City', will be given a limited British debut showing next March . . . over a year after it was first shown in America.

Although the film received good reviews box office reaction in the States hasn't been good, and distributors have been slow to pick the film up for UK release.

It now looks like 'Union City' will open at the Screen On Islington Green in the first week of March for a trial run of three weeks.

• News of Debbie Harry's other film role — along with Blondie and Meat Loaf in 'Roadie' — isn't quite as good. Despite good critical reaction the film was taken off the American circuit after only a month and United Artists maintain: "There are no plans at all for 'Roadie' to be given a screening in Britain."



CHRISTMAS CRACKERS

MADNESS HAVE been added as the sixth band to appear on the Christmas bill at the National Exhibition Centre in Birmingham on December 27.

The full line-up now reads: Elvis Costello and the Attractions, Madness, Rockpile, The Selecter, Squeeze and UB40 — making it just about the biggest seasonal show on offer.

Some tickets are still available for the show from the NEC box office (021-780 2516), and from ticket agencies in London and the Midlands. Transport will be available via British Rail before and after the show and the doors will open at 5 pm with the first band on stage at 6 pm.

And now for the best of the rest of the Christmas gigs
• John Cooper Clarke takes himself to London Dingwalls for his Christmas show on December 21 (following a gig at the Venue on December 10). Tickets in advance are £2.50.

• The Cure will be holding a Christmas party at the French Youth Centre, Notre Dame Hall, London, on December 18. Doors will open at 6 pm and a bar and food will be available until midnight. £3 tickets go on sale this Friday (December 12), and supporting will be four of the local bands that supported the Cure on their recent Primary Tour.

• The Blues Band will be playing two Christmas shows — first at Reading Top Rank on December 21, followed by the London Venue on December 22. William Rushton will be guesting as 'Father Christmas' at the Venue and tickets are available now.

• Iron Maiden have added two Christmas shows to their schedule, at the London Marquee on December 19 and 20, before taking off the first two months of next year to record their new album 'Killers'.

• And finally, for this week at least, the London ICA are holding a Christmas / New Year 'Rock Week Plus' starting on December 27. Tickets for each day will be £2 (plus 40p day membership for non-ICA members) and the full line-up features: This Heat, Mass, Lemon Killings (December 27), Essential Logic, Altered Images, Out On Blue Six (28), Cabaret Voltaire, Spec Records (30), Doll By Doll, Soft Boys, Afghan Rebels, Flatbackers (31), The Passage, Crispy Ambulance, Biting Tongues (January 1), The Sound, The Cravats, Jump Club (2), Basement 5, Redbeat, Dislocation Dance (3), Josef K, Orange Juice, Blue Orchids (4).

IN BRIEF

• A NEW ITV series 'Rockstage' starts next year. Recorded at the Nottingham Theatre Royal the first programme to be shown on March 2 at 11.15 pm will feature Madness, Elkie Brooks, Sad Cafe, the Average White Band and Squeeze, as a preview for the rest of the series.

• JOHNSONS the exclusive clothes shop for hip young people, will be hosting their second annual New Year's Eve charity party at the London Venue this year. Topping the bill will be the Stray Cats and it's also hotly rumoured that various other artists will be appearing. A limited number of tickets priced £7.50 will be available on December 12 only from Johnsons, 406, Kings Road, or from first floor, Kensington Market, Kensington High Street. All proceeds from the event will go to Help A London Child and The Multiple Sclerosis Research Fund.

• THE CRAMPS will play a surprise gig at the London Lyceum on December 14. Tickets are £3.50 and support bands will be the Polecats and Wasted Youth.

• CABARET VOLTAIRE will be playing a one-off date at Sheffield's Psalter Lane Art College on December 11.

• THE KINKS will now be playing Unstable Queensway Hall on December 15 as part of their short British tour.

• LIGHT OF THE WORLD, High Tension and Mirage will be featured in an all day and night jazz funk and soul gig at Maidenhead Leisure Centre on December 27.

• VIVIAN STANSHALL will be signing copies of his book 'Sir Henry At Rawlinson End' on Friday, December 12, at the Magic Bus Bookshop, 10, King Street, Richmond. He'll be scribbling away from 6-8pm.

ECHO AND THE BUNNYMEN

ECHO AND THE BUNNY MEN: who are currently on a European tour, slot in two English dates before Christmas at Nottingham Rock City December 13, London Rainbow 14. Their album will also be available at the special price of £3.99 with a free shrink wrapped single 'Do It Clean' plus an unreleased version of 'Read It In Books'. Anyone who has already bought the album can obtain the single by writing enclosing a 20p stamp to Bunnymen Single Offer, Korova Records, 17 Berners Street, London W1.

WEAPON OF PEACE

WEAPON OF PEACE: have been forced to cancel three of their dates because lead guitarist Jock Evans has become involved in a legal tangle. The cancelled dates are: Dingwalls 10, Rock Garden 12 and Hope and Anchor 16.

JAPAN

JAPAN: following the sell out success of their recent London Lyceum concert when 1,000 unlucky people had to be turned away at the door, Japan will be playing a gig at the Hammersmith Odeon on February 7.

VARDIS

VARDIS: have been forced to cancel their gig at Malton Milton Rooms December 13.

THE ONLY ONES

THE ONLY ONES: add: London Dingwalls December 18.

PYLON

PYLON: from the same city as the B52's, Athens, Georgia, debut at: London Rock Garden December 11, Blackpool Norbreck 12, Bolton Sports Centre 13, Derby Romeo and Juliets 14, Leeds Warehouse 15, Bradford Tiffanys 16, Liverpool Bradys 17, Preston Warehouse 18, Huddersfield Cleopatra's 19, London Music Machine 20, 21.

GET STUFFED TOUR

GET STUFFED TOUR: featuring Embryo and a number of other bands plays Dagenham Backline Club December 11.

BRIAN BRAIN

BRIAN BRAIN: who releases a four track EP 'Culture' this week, plays the following dates: London Acklam Hall December 20, Acton Kings Head 21.

PURPLE HEARTS

PURPLE HEARTS: following mainly London dates; Bridgehouse December 15, Hope and Anchor 22, Feltham Football Club 27, Greyhound 29.

SORE THROAT

SORE THROAT: who are currently recording some new material will be playing the following dates; Stapleton Hall Tavern December 13, London Moonlight 14, London Greyhound 20.

TOUR

WEAPON

WEAPON: the heavy metal band who recently finished a tour supporting Motorhead, will be playing a series of gigs in their own right next year coinciding with the release of their first single 'It's A Mad Mad World'. Tour dates are: London Crackers December 12, London Greyhound January 7, Bradford Princeville 8, Blackpool Norbreck 9, Bristol Granary Club 10, Richmond Brollys 11, Burton On Trent 76 Club 16, Farnham West Surrey College of Art and Design 22, Leeds Florde Green 23, Manchester UMIST 24, Nottingham Boat Club 31.

DIAMOND HEAD

DIAMOND HEAD: Walsall Town Hall December 13, Warrington Lion (two shows) 20.



MO-DETTES

RAPID EYE MOVEMENT

RAPID EYE MOVEMENT: Bishops Stortford Triad Leisure Centre December 13.

JOHNNY G

JOHNNY G: Wimbledon Nelsons Club December 17, London John Bull 21, London Moonlight 22.

THE FALL

THE FALL: whose new album 'Grotesque (After The Gramme)' is in the alternative charts will be playing two nights at the London Acklam Hall December 11 and 12. The Hamsters, another Manchester band, will be supporting.

MISTY IN ROOTS

MISTY IN ROOTS: who release their new single 'Zapatta' later this month, play the following dates: London Rainbow December 12, Dalston Cubies 20.

PETER HAMMILL

PETER HAMMILL: plays a one off show at the London Venue December 16. The concert replaces the one scheduled for December 2 and tickets are £3.50 and £2.75.

ROY WOOD

ROY WOOD: will be touring for the first time in three years with his band the Helicopters. Dates are: Sheffield Limit Club December 10, Crewe Alseger College 11, Newton Abbott Seale Hayne College 12, London Marquee 14 and 15, Trent Polytechnic 16, Manchester Polytechnic 18.

EYES LIKE ASTRONOMY

EYES LIKE ASTRONOMY: Lancaster Napoleons December 12, Morecambe Fleece Hotel 13.

LITTLE BOB STORY

LITTLE BOB STORY: London Dingwalls December 12, Kingston Polytechnic 13.

AL STEWART

AL STEWART: plays an extra date at the Hammersmith Odeon on December 11.

SUPERCHARGE

SUPERCHARGE: added dates: Lancaster St Martins College December 12, Liverpool Polytechnic 19, Dudley JB's 20, Burton On Trent 76 Club 23, Kirk Levington Country Club 26, Leeds Fford Greene 28, London Golden Lion 29, London Dingwalls 30.

LONDON APACHES

LONDON APACHES: added date: Croydon Cartoon December 18.

EMMYLOU HARRIS

EMMYLOU HARRIS: who releases her new album 'Evangeline' at the beginning of February will play the following dates with her Hot Band: Dublin Stadium February 2 and 3, Belfast Maysfield Leisure Centre 4 and 5, Glasgow Apollo February 7, Manchester Apollo 8, Birmingham Odeon 9, London Victoria Apollo 10 and 11.

GENERATION X

GENERATION X: added date: Hatfield Polytechnic December 13.

MO-DETTES

THE MO-DETTES: will play a special gig for under privileged kids at the London Rock Garden on December 15.

SWEET SAVAGE

SWEET SAVAGE: an Irish heavy metal band who support Motorhead at the Belfast Maysfield Pavilion on December 13 will also be playing the following dates: Maidstone Mid Kent College December 16, Glastonbury Worthy Farm 18, Rayleigh Crocs 19, West Runton Pavilion 20, London Marquee 21 and 22.

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Roxy confirm British tour



ROXY MUSIC

AFTER weeks of speculation, Roxy Music have announced that they will be playing some British dates in the New Year.

As yet, they have only confirmed five dates; but several venues in other parts of the country have revealed that tentative dates had been pencilled in for Ferry and Co, so there is the possibility that the tour will be extended.

Dates so far announced are: Manchester Apollo January 13 and 14, Birmingham Odeon 15 and 16, Leicester Granby Hall 17. Ticket arrangements are as follows: Manchester — from the Apollo box office from December 14 prices £5, £4. Birmingham — from the Odeon box office from December 15 prices £5, £4, £3. Leicester — from the Granby Hall box office from December 14 priced £5 only.

IRON/TANG BAND

EX-TYGRERS Of Pan Tang vocalist Jess Cox and former Iron Maiden guitarist Dennis Stratton, have formed a new band called Lionheart.

Joining them is Steve Mann on guitar and vocals who used to be with Liar and former Wildfire members Frank Noon on drums and Rocky Newton, bass.

The band say they want to combine heavy metal with close harmonies and they're rehearsing intensively at the moment. Their debut gig will be at the London Marquee on January 10, with more gigs to follow.

ROTTEN DISMISSED

FORMER SEX Pistol Johnny Rotten has had his jail sentence for assault dismissed by a Dublin appeal court.

Rotten, charged in his real name of John Lydon, had been given a three month prison sentence earlier this year, after being found guilty of assaulting two members of the staff of a Dublin bar. He was freed on bail of £750.

In the appeal court on Friday it took

only minutes for the judges to tully acquit Lydon of all the charges against him.

'YESSHOWS' COMING SOON

THE LIVE Yes double album 'Yesshows' is to be released in Britain before the end of the group's current tour.

Plans for the album were revealed by Alan White earlier this summer, and the final choice of material will include songs recorded between 1976 in America and 1978 in Britain.

The full listing is as follows: Side One; 'Parallels' (recorded in Rotterdam, 1977), 'Time And A Word' (Wembley, 1978), 'Going For The One' (Frankfurt, 1977), Side Two; 'The Gates of Delirium' (Detroit, 1976), Side Three; 'Don't Kill The Whale' (Wembley, 1978), 'Ritual (Part One)' (Detroit, 1976), Side Four; 'Ritual (Part Two)' (Detroit, 1976), 'Wondrous Stories' (Rotterdam, 1977).

The sleeve for the album has, once again, been designed by Roger Dean, and the final production was by Yes. The album is released on December 19 — in the same week as Yes finish their tour with five London concerts.



BUZZCOCKS: into the studios instead

BUZZCOCKS FORCED TO CANCEL GIGS

THE BUZZCOCKS have been forced to cancel the second phase of their tour which was due to commence on December 13.

Said manager Richard Boone: "It's all due to circumstance. Things were not quite right, so we thought we would do something positive and go into the studios instead."

The problem arose when the Buzzcocks returned from an American tour to find that several dates had

been altered. "It was a bit chaotic, really," said Boone. "The dates weren't as concrete as we had been led to believe, so we're putting off the tour till the new year."

Meanwhile, the Buzzcocks are trying to slot in some Christmas dates. "We're looking into the possibility at the moment, and hope to announce something within the next week."

SAB RESCHEDULE

BLACK SABBATH have been forced to reschedule all their New Year British dates, after a kung fu accident in Japan (really!) left bassist Geezer Butler with a broken finger.

Purchased tickets are still valid for all the new dates at: London Hammersmith Odeon January 18 to 21, Bridlington Spa Hall 23, Leeds Queens Hall 24, Stafford Bingley Hall, Bristol Colston Hall 27, Cardiff Sophia Gardens 28, Southampton Gaumont 30, Crawley Leisure Centre 31, Poole Arts Centre February 1, St Austell New Cornish Riviera 2.

TV BOWIE

DAVID BOWIE has been given the honour of his own K-Tel TV advertised compilation — to be released before Christmas.

'The Best of David Bowie' will feature tracks recorded between 1969 and 1980, including all his best-known hits.

RECORDS ON THE CHEAP

RECORD BUYERS are being besieged with a rash of "special offers" in the weeks leading up to Christmas. But if you buy a current chart album for less than £4 there's more than a chance that it wasn't manufactured in Britain.

For thanks to the current strength of the pound cheap foreign imports are accounting for a larger slice of the UK record market than ever before. And "bargain offers" are increasing. Some local record shops are stocking American, Canadian, Dutch or Portuguese copies of top new albums. . . and in many cases it's costing them up to one pound less than from UK record companies, enabling them to sell LPs cheaper. But it's a major headache for

the record companies, already seriously hit by the massive decline in record sales over the last 12 months.

According to record importers like Stage One in Surrey and Simon Records in East London, cheap imports of current chart albums — known as parallel imports — are accounting for almost 30 per cent of all sales. And some record shops are stocking nothing but imports.

British record companies haven't been sitting back feeling sorry for themselves. In a recent series of High Court cases, companies like PolyGram and CBS managed to get injunctions preventing importation of North American discs.

And the Mechanical Copyright Protection Society — acting for music publishers — has been snapping import bans on a mass of American titles. But because of free trade agreements they

can't stop imports from EEC countries.

Enterprising importers are now making the most of this EEC loophole to bring American records in. The discs are being imported from the States to Holland and then exported into the UK. So it's back to square one for the record companies.

Apart from praying for a massive fall in the value of the pound, record companies are now powerless. It's bad for the industry, but for once at least it's good for the consumer.

Although experts claim that the quality of imports isn't as good as that of records manufactured in the UK, one importer dismissed this as "rubbish".

"There is little or no difference at all in the way they're made or the way they play," he said. "It's unlikely that a customer would notice anything; and they're also being offered a cheaper comparable product." TIM SMITH



ROBERT PLANT

THE END OF ZEPPELIN

LED ZEPPELIN have ended all speculation about the possibility of continuing as a group with a new drummer by announcing that they will not continue as a group.

A statement issued from the group's office this week said simply: "We wish it to be known that the loss of our dear friend and the deep respect we have for his family, together with the sense of undivided harmony felt by ourselves and our manager, have led us to decide that we could not continue as we were."

The group's break-up follows many reports about a possible replacement for John Bonham, who died in September. But none of the three remaining members of Zeppelin have yet revealed any of their future plans.

RELEASES

Cheap LPs with dole card

ON THE dole but still want to buy albums? Then Arista in conjunction with the Virgin chain of record shops will be helping you.

On production of a dole card people will be able to obtain up to £2 off the following list of Arista / Ariola albums. The Dance Band; 'Fancy Footwork, The Blues Band; 'Ready', The Beat; 'I Just Can't Stop It', Simple Minds 'Empires and Dance', Rowan Atkinson 'Live in Belfast', Alan Parsons Project 'The Turn Of A Friendly Card', The Kinks; 'One For The Road.'

Reductions range from £1.50 off the Beat album to £2 off the Kinks live double set and the offer lasts until Christmas.

PAIR SUPPLY, who scored a massive hit with 'All Out Of Love', release their new single 'Every Woman In The World' this week. The new single is taken from the band's debut album 'Lost In Love.'

JIMMY PENFOLD and the Speedos release their new single 'The Silent Dream' on the Pen Melodies label this week.

READING BAND Between Pictures release their new single 'Treat Me Like An Equal' on the new A-Side label this week. The single is distributed by Pye/PRT.

THE ROOM release their first single 'Motion' this week on their own Box Records label. They have also released a 10 track cassette album which is available at £2.50 for Box Records Flat A, 1 Princess Gate, East Liverpool L8 0SU.

LONDON BASED band Baby Patrol have signed to Secret Records and this week release their new single a double-A side featuring 'Fun Fusion' and 'Turn It Down'.

ARISTA ARE re-releasing George Benson's 'The Greatest Love Of All'. They've decided to bring it out again following Muhammad Ali's 'The Greatest' film being shown on TV.

DOWN TOWN

SPARE A thought, as Christmas approaches, for that unfortunate New York trio the **Stray Cats**, now going for the all-time world record for the biggest guest list of all time.

So many business persons strained and shoe-horned themselves into the Marquee over the weekend that it was a hard job trying to find a paying customer. And that's show business?

Even **Led Zeppelin** person **Robert Plant** was tempted away from his farm and his football to watch the boys last week, and the last time we here can remember him going to anything quite so *in vogue* was when he tipped up, along with a couple of burly "chums" in suits, to watch the **Damned** at the ill-fated **Roxy**. Four years ago!

And still on the subject of **Led Zeppelin** (whose 'Stairway To Heaven' apparently "never fails to bring a tear to my eye," according to junior hack **Robin Smith**, making his broadcasting debut on Capital Radio last week. Aahh!); how soon before we start hearing the *real* stories about who they asked to join before finally knocking it on the head? Only last week one London newspaper's music writer had exclusively "revealed" that it was to be **Peter Criss**, the first one of **Kiss** to drop his mask in public. Criss, some unkind gossips were quick to whisper, had been guaranteed some exorbitant sum for his first year alone, but wasn't tempted. Nor, indeed, was car-loving **Cozy Powell** before him, but the less said about that the better.

ARE THE WHO about to desert **Polydor** in the near future? With the band building up for a tour early next year, and at least three quarters of a new album already in the bag, rumours are flying around like confetti. Isn't it time we were told who gets the honour of putting the damned thing out? And while we're on the shuffling theme how long before the dirty deeds that resulted in the **Undertones** leaving **Sire** get exposed?

DOWN IN warm-hearted **Fulham** (just off the Broadway and a spit from Stamford Bridge to be precise) the spirit of Christmas began traditionally early last week with the second annual benefit week and charity raffie in aid of the 'Toy For A Sick Child' fund. With a whole week of gigs, featuring everybody from the **Dance Band** to **Jackie Lynton**, and a heap o' prizes donated by various burly roadies that frequent this high quality music boozery, the **Lion** looks set to raise more than double last year's bumper crop of presents — all of which get distributed around London's children's hospitals.

An early highlight was an impromptu two-hour session from comedian **Jim Davidson**, followed by a jam session joined in with great enthusiasm by **Status Quo's** **John Coghlan**. Two nights later it was the turn of **Steve Harley** (who?) and **Annie**



See Rod Stewart party story.



IF IN doubt play a football match and just don't ask us to rush on with the wet sponge and the horse linament! This, believe it or not (and we're not sure) is the team made up of various Erogenous Zones who will be battling against Spandau Ballet in a game that is likely to be embarrassing even by 'Star Games' standards. Spandau Ballet, who may or may not play in kilts, have so far declined to name their line-up.

Lennox to get their faces in the picture along with **Victims Of Pleasure**, and there's more fun on the way.

But not, apparently, for **Jim Davidson**. After his show of hilarious filth **Jim, Denny Laine** and the co-manager of the **Golden Lion** ended up in a punch-up at West End nightclub **Morton's**. Seems, although the man himself is denying it, that the unfortunate trio got involved in the aggro with **Jock MacDonald** and one of his brothers. And no-one's saying who started it.

WHILE OVER in the world of the ageing rock stars (and, boy, do we mean ageing!) the sun continues not to set, the booze never dries up, and middle-aged men continue to act like schoolboys. First we have the coy, cricket loving **Mick Jagger** trying very hard not to go red as the news is sensationally "leaked" of his very special Christmas party. Of course it will be in New York — where else? It will be before midnight on December 24, and of course all of **Jerry Hall's** family of enormously leggy Texans will be in attendance. It's widely suggested that **Jagger** will choose this day to announce his wedding plans, thus beating **Prince Charles** to the post by a distance.

AND, SECOND, younger by only a few years, is **Rod Stewart**, not one normally prone to throwing his money about, but happy enough to have a party if there's a chance that it might make a bit of news. Such an occasion was last Saturday night, at London's formerly glittering **Embassy Club**. The time and venue of the do had been skillfully "leaked", thus guaranteeing a crowd outside unable to get in, while Stewart plus family (mum, dad, wife, kids, managers, and so on) carried on boozing within.

Star guests were firmly drawn from the old school, all the **Bill Wyman**s and the **Bianca Jagers** still alive and kicking (and still in London) with the event promising to be a low-key gawp for society gossips. However, the real star of the night turned out to be none other than a gentleman farmer up from the country, whose only other claim to fame is writing the odd misery-laden article about pop music for the **Daily Mail**. **Simon Kinnersey**, for it was he, had already turned his jaded eyes on Stewart the previous week, delivering a less than complimentary review of Rod's first night at **Wembley**.

The second meeting was a great deal more intimate. In front of his horrified girlfriend **Kinnersey** was

stripped to his Y-fronts by a posse of Stewart's henchmen and left lying on the ground as his clothes and money were ripped to pieces and deposited as litter around the West End.

Further retribution was to follow, according to the luckless **Kinnersey**, but he fled into the coldest night of the year in his girlfriend's ski-pants before it was made clear just what it was going to be. Fact: Both **Rod Stewart**, his manager and his publicist left school over 15 years ago.

EXTRA, EXTRA, could this really be true? Latest rumour about millionaire Swedes **Abba** concerns the growing possibility that they will elect to



RIGHT, YOU at the back! How much attention were you paying to BBC 1 at approximately 7.30 pm last Thursday evening? Dozing again, no doubt, as **Jona Lewie** buried his way through 'Stop The Cavalry' on **TOTP**. But as your starter for 10 did you recognise the following band of renegades? People like **Bob Andrews**, **Will Birch**, **John Olway**, **Wreckless Eric** and even **Stiff's** press officer **Nigel Dick** all blowing into tubas and trumpets in the background? **Lewie** described his volunteers as "having a fine set of embrasures" before rushing off to settle the bill for the hire of the uniforms.

rehouse themselves in Ireland. Already under police surveillance in Sweden (where threats on the lives of the group and their children are being treated "very seriously") a move soon is on the cards; and sources in the **Emerald Isle** claim that property is already being acquired. "If they continue to hound us in Sweden, we would quite probably move to Ireland," **Bjorn Ulvaeus** told one Irish paper. **Bjorn** and **Bj(jenny)** have already spent several low-key fishing holidays in **Eire**, and the tax set-up across the water is also known to have distinct advantages.

Meanwhile the death threats in Sweden have ruled out the possibility of an **Abba** promotional visit in Britain before Christmas. Instead they'll be making a film in Sweden. Thank gawd for that.

MY, MY is it tough when you haven't made it, as the hapless **Thieves Like Us** have found out to their cost. Their confident appeal for a dynamic young manager in the dusty back pages of the trade organ **Music Week** last week was accorded only one reply — a 'phone call from a man claiming to be **Malcolm McLaren**. "I made the **Sex Pistols**, I made **Bow Wow Wow**, now I want a young group I can dress up as poofs," said the merry hoaxer. Now we're not suggesting for a minute that **Malcolm** wouldn't have said that, but to a group with a name like that?

EVEN IF you have made it, as **Virgin Records** now proudly claim that at least half of the **Human League** have, life doesn't get that much easier. Following a massed gathering of the London clan at their showpiece concert at the **Venue** last week the unfortunate **League** stalwart **Adrian Wright** was rudely barred from his own party, sent packing with noises like "pull the other one mate, it's got bells on it" ringing in his ears.

Perhaps it really is time that genial **Virgin** mog **Richard Branson** (a man about to lose his millionaire tag any day now) got to grips with the screening system at his marvelous white elephant of a niterie. At the gig itself most of the press were covertly ushered in through the stage door — **SAS** style — and once the greedy hacks had actually made the party afterwards they weren't allowed to leave!

Sharing the cooped up misery of the new glitterati were "faces" like **Steve Severin** and **Martha Ladley**, and at least 10 people claiming to be either **Steve Strange** or **Rusty Egan**.

RECORD MIRROR proudly presents what must be the contender for what might become one of all time — 'The Wit records of Ronald Reagan'! And **Wisdom Of Ronald Reagan!** In association with **Magic Records**, are proudly going ahead with the release (at a mere £1.99) on December 19... but they're remaining very coy about what's actually going to be on it. Nothing, perhaps? The only "witty" comment we can recall from the now President **Reagan** was something along the lines of: "You of the citizens, America!" and wasn't that the time when his autocue got jammed?

NATURAL BLONDE COLUMN



DOING THIS column made me aware of a whole sub culture that I had never realised existed except in Surbiton, the porno video circuit . . .

I didn't fancy a repeat of the non events of last week, so when the extraordinary handsome Chrystalis Records PR, Chris Poole, rang me and suggested an evening round at Ultravox's Midge Ure's Turnham Green emporium of sin watching his collection of porn films I jumped at the chance. I had always thought of Midge as a gentlemanly young chap, not given to sitting at home in his raincoat surrounded by mountains of heaving bodies. So, to hear he was the proud possessor of 'Debbie Goes Dallas', a film that would have made JR's hair stand on end, was a shock. Still, it seemed like a suitable occasion to ask him which bit of his anatomy the Midge referred to, so off I went, intrepid, investigative journalist to the bitter end.

I've only ever seen a dirty film once before and I was overcome by a sudden moment of extreme sensitivity and threw up. I'd been warned by those nearest and dearest to moi to wear a Sainsbury's bag over my eyes if things got rough.

When we arrived at the flat, despite Midge's valiant Hoovering, it was clear that the flat lacks a woman's touch, but I was prepared to forgive him for this little oddness. Mr Ure, I decided immediately, was driven to watching these films because he was bored. Little did I realise that the extensive collection of porn films Chris Poole had been rabbiting on about amounted to a grand total of one film called 'Fantasy', which he'd had to borrow from, wait for it . . . Steve Strange. I was naturally struck with the truly horrific vision of Steve Strange with his knickerbockers around his ankles watching all this heaving. 'Debbie Goes Dallas' was in the sweaty mitts of Thin Lizzy's manager, Chris O'Donnell, who was telling everyone he'd borrowed it for the band. Yeah, sure

Then Midge refused adamantly to put the bleeding thing on the machine: "Seriously, you don't want to see this. It's . . . it's . . . it's disgusting, it's, well, it's not suitable for a girl to see." Rosalind Russell might well have sat through the film 15 times to prove her point, however, I was rapidly chickening out. Good grief, what on earth did they do in this movie that got the debonair Midge Ure in such a fit . . .

I was soon to see. UGHGH is about the only description possible to describe what we sat through for the next two hours. Actually, Midge sat perched behind the video, I looked at his Art Deco piano and Chris Poole sat with his eyes covered groaning in anguish (he's so sensitive). I was hoping they were both going to fall to the ground, weapons in hand, so to speak. In actual fact Chris' face turned green, which didn't look to moi like he was longing. Midge was going on tour the next day so he was probably trying to keep his strength up. "The thing is, 90 per cent of girls

wouldn't let you do these things to them, so those guys are probably glad to get a chance," Midge muttered as we attempted to figure out what on earth had induced them to appear. "You'd never get a girl in Glasgow to do that," he said. I won't tell you what they were doing but she had both legs behind her ears. I doubt many girls in Glasgow are that athletic even if the urge suddenly took them by storm.

One of the other things about these films is the way that, apart from the abundance of hairy paunches, the stars seemed to closely resemble other respectable people. So we found ourselves watching a Barry Manilowette giving a Joni Michellette a seeing to, perched in a very precarious fashion on a bit of fence.

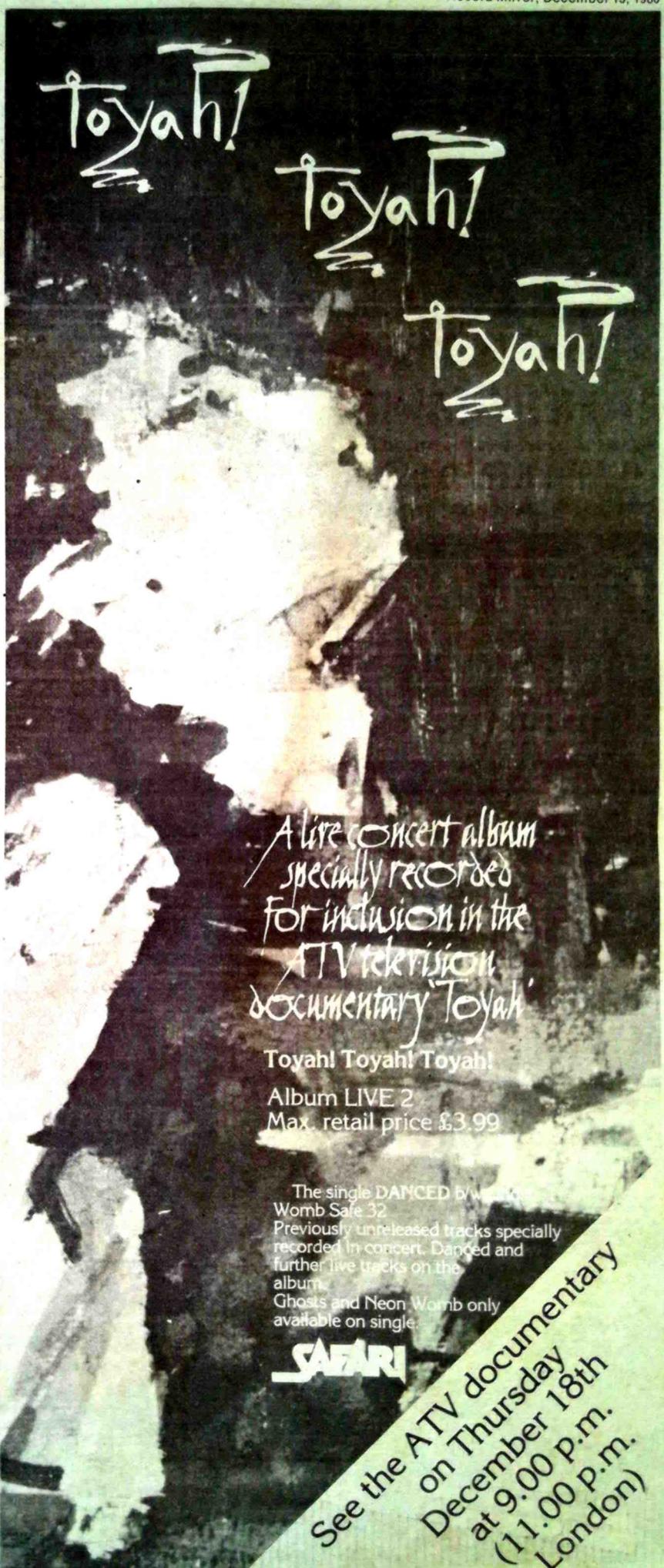
It seemed highly unlikely, as we were now half way through, that Sylvester Stallone was going to make an appearance as the Italian Stallion and it also seemed unlikely that Midge was going to start panting. "They're all right for about 30 seconds but after that you may as well go to sleep," he said nonchalantly stretching but taking great care to keep his gaze averted. I couldn't decide whether this was in case he threw up or had to race downstairs to attack the local cat.

The film attempted to have bits of so-called plot in between. Midge condescended to look during these bits and Chris gingerly uncovered his eyes and revealed he had a rude film at home as well.

It was all coming out now, literally and metaphorically. Yurgh. The dialogue was really quite something, in fact maybe Lemmy could use it in a few songs. Romance was obviously in the air when a lookalike for Mitch from Dallas spat on his hand and gleefully turned to a rather unfortunate looking brunette and said "Well big girl". Most girls, if their true love referred to them as big girl, would immediately bawl and possibly not eat for a week, especially if he spat on his hand first. Apparently, in the past, Midge had had a lot of experience of being spat on but Ultravox fans are less prone to that sort of thing, he's relieved to say.

Apart from these few gems, very few intimate secrets of Midge Ure came out. He said he hadn't met a girl that he could bear for more than a day and also that he was looking as he's fed up with the Hoovering, but he'd settle for a char, twice a week. It was hardly the stuff that 'Deep Throat' scripts are made of, but no doubt our revered editor will think of a truly filthy headline to describe our educational evening.

Just as I was leaving I remarked that it wasn't like that in Clapham. A pensive look crossed Midge's handsome features: "Hmmm, it really makes you wonder, if you've been doin' it right all this time doesn't it?"



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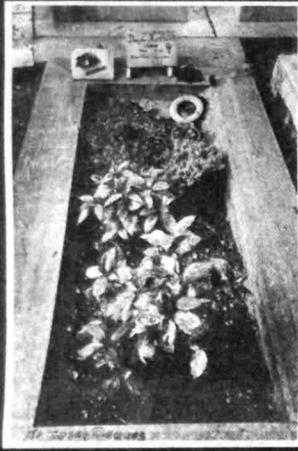
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dead
end



Jim Morrison

'NO ONE HERE GETS OUT ALIVE (THE JIM MORRISON BIOGRAPHY)' — Jerry Hopkins and Danny Sugarman (Plexus Publishing, £3.95)

THIS BIOGRAPHY has been out in the States for quite a while now and available on import in Britain for most of that time. As you can tell from the title, the emphasis in this book is on death — Morrison's, to be precise. What the book does is read the whole of Morrison's life and his career with the Doors in terms of his death. A perfect case of hindsight.

The result is a Morrison even more mythic than the one I'd remembered, heading deathward for 374 pages. The book's final twist (actually it's probably its first) is to revive the old Morrison Mojo Rising myth; cleverly the two authors manage to suggest that Jim may still be alive, possibly now besuited and living an ordinary underground life! The legend of Morrison the shaman is thus suitably preserved, the end shrouded in mystery. Morrison the myth has gathered so much force by this point that you get the impression no one was able to let him die as ordinary mortals do.

He escapes death enough times in the course of the book. This biography is yet another study of an American artist and poet drinking himself to death, working hard at it.

Drinking at first for celebration, then for habit and then for desperation. Morrison joins the list that's as long as the arm of the law, Poe, Fitzgerald, Hemingway, Joplin. "The pure products of America go crazy," wrote William Carlos Williams, an American poet. Morrison seemed bent on proving his right to be numbered amongst them.

One of the strongest impressions you get from this book is a sense that Morrison, the teenage intellectual and voracious reader, longed for acceptance as something other than a sexy rock star and prophet of liberation. He writes poetry, courts some of the American poetry establishment, hangs out with the Living Theatre and dreams of being a successful film maker. This book makes Morrison out to be something of an intellectual snob.

What Morrison was and is for most people is the singer and lyricist of the superb and swirling Doors who, for all their pretensions, have endured better than any band of the late sixties (excepting Love's 'Forever Changes' for a moment). The Doors were never naive optimists. But Morrison counselled breaking through the ordinary doors of perception by whatever means possible at whatever the cost. Success would appear to have corrupted Morrison, made him spoilt and cruel and made him sodden. He was destroyed by drink and by the

American establishment he brought down on his head after the famous Miami incident in which he allegedly exposed himself on stage. He didn't.

There's some interesting facts in this book but its worship of Morrison and its insistence on seeing Jim in the same terms in which he saw himself weakens it. Plus it fails to tell us anything much about Morrison's relations with the other Doors at the expense of offering a clear picture of the Doors as a band which they unquestionably were.

In the end the book makes Morrison a martyr of his own drives, the same judgement he offered of himself. Here's an example of the authors' treatment of the man, taken from the intro: "We surely were not ready for where he wanted to take us. We wanted to watch him and we wanted to follow, but we did not. So he went on alone, without us." Even Jim never took himself that seriously. What is needed is a book that doesn't try and sell itself by blowing up the myth further than Morrison and his devoted fans had already succeeded in doing. The end. **MARK COOPER**

Elvis Presley

ELVIS MADE it to heaven, where he looks permanently young and spends his time tramping through

green pastures.

Keeping in touch with us mere mortals, he leaves the celestial plains to talk to a housewife called Dorothy, who was married to the King in past lives. You'll find all this and more in 'Elvis Presley Speaks'. The astonishing evidence of spiritual contact with Elvis from beyond the grave' by Hans Holzer (New English Library £1.25).

Holzer, a professor who specialises in the para normal and obviously knows a fast buck when he sees one, first met Dorothy when she was recommended to him by a friend. Dorothy had already been seeing her departed flat old Uncle Pat, before Elvis just suddenly appeared one day.

"Didn't it seem strange that a famous singer like Elvis Presley should choose to make contact with you," asks an earnest Holzer in Chapter Two.

"As a matter of fact that was the first thing I asked him, 'how come me'," replies Dorothy. "We talked for over four hours that night. He said he had known me in a previous life and that I had been his wife." Holzer also arranged a seance with some of Elvis' family and friends where some reputedly unknown facts were revealed — although I reckon they could have been dug out with some clever detective work beforehand.

Of course you can laugh but you can't disprove this book, rather like tales about flying saucers 'Elvis

MEALS ON WHEELS



By Daniela Soave

PICTURE THIS. You're on the way back to the hotel after playing a blinder of a gig. You've spent the last hour speaking to the fans, and now you're ready for a quick shower and a big nosh up.

Only one problem. You get to the hotel and the restaurant's been closed for a couple of hours. All that's left is rotten old room service with tea and biscuits and maybe a stale sandwich. Sniff. Life can be sad when you're on the road.

Then again, bring in Cauldron Catering and it can be fun, just like having your mum on the road. Good wholesome food and at all hours, too.

Susie Richards and Valerie Hill started the company a couple of years ago after hearing their husbands, both road crew members, moan about the lack of good food. They decided their services were needed catering college trained or not.

"We started cooking for road crews and it expanded from there," Susie says. "When we started out, there weren't many catering companies on the go, so we kept getting requests. It was never a full time business, because we both have children. But if we were away, we'd either employ someone to look after them, or if our husbands were at home, they'd do it."

Cauldron's more recent assignments have included tours with the Beat, the Jam, a visit to the south of France with the Who, and another to Europe to with Kate Bush. How on earth

do they organise everything? "Everything fits into flight cases," Susie explains. "One for the cookers, one for pots, one for plates. We seem to specialise in cardboard boxes, because almost anything fits in transit to them. Usually we travel about with all our stuff in a transit van, but in Europe we bunged everything on the lighting trucks and travelled around by car."

Cooking seems to be the simplest part of it all: "Most of the work involved is unpacking the equipment, setting it up, washing up then packing it away once more. I suppose it's a bit like being a roadie!"

"The menu varies, depending on who we're cooking for," she says. "Some people just want buffets, others a proper meal. We always try to cook plenty of health food to provide a well balanced diet. A typical meal would be home made soup - followed by omelettes or salads. Kate Bush was fun - we never use any packet rubbish - followed by steak or goulash, and lemon meringue pie."

"I like cooking for vegetarians because I used to be one, and besides, they have a particularly hard time on the road. They seem to be stuck with omelettes or salads. Kate Bush was fun to work for because she's a vegetarian."

At the moment, Susie and Valerie are setting up a few more tours. So if there seems to be a scarcity of groups hanging about after the gig, you'll know why... they'll have raced off to get some dinner, just like Mother used to make.

Presley Speaks' makes for intriguing late night reading if nothing else. **ROBIN SMITH**

The Rock Year Book

THE ROCK YEAR BOOK 1981 edited by Michael Gross & Maxim Jakubowski (Virgin £5.95).

CRIPES! A Beano Annual for the satirist bomber brigade. But considering it only takes us two - thirds of the way through 1980, the 1981 year book is a better effort than at least one Virgin Book I could mention.

A grab - bag of charts, album reviews, beat and worst awards, quotes and so on, the articles range from the well - researched ('The Business Year') to the banal ('This Was The Year Of...') where the inclusion of about half the bands is inaccurately speculative anyway). With Gross being a Yank — who'd have guessed with a name like that? — the bias seems tilted towards the US, which should assist its unit-shifting over there. Also on the debit side, bearing in mind the number of low rent writers recruited to throw the thing together, they've got a nerve describing our august organ as "trite" but c'est la vie.

Otherwise, it's lavish, informative (nice to know the Pine Bluff Convention Center in Arkansas holds 9,000 people) and above all, essential for posing on the tube with. **MIKE NICHOLLS**



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Revolver

By JOHN SHEARLAW

JOHNN LENNON was murdered outside his New York home in the early hours of Tuesday morning. The 40-year-old former Beatle was shot five times at point blank range by a crazed gunman waiting in the doorway of his apartment in New York's exclusive upper West Side.

Lennon was immediately rushed to hospital in a police car, along with his wife Yoko Ono, but he died shortly after the attack.

Doctors at the Roosevelt Hospital made desperate attempts to revive him, but one later said: "Once the first bullet hit him, he probably didn't stand a chance." John Lennon and Yoko Ono had just arrived back from a late night recording session, and were leaving their car when they were approached by the gunman. Before he could reach the doorway the man, who had been seen around the building for several days, pulled out a .38 hand gun and started shooting.

Lennon collapsed and was carried inside the building by the doorman, who asked the gunman if he knew what he did. The gunman replied: "I just shot John Lennon." A neighbour of the Lenons heard John's last words which were: "Help me." Police arrived on the scene within minutes to take the Lenons to hospital, but it was too late. The police officer in the car said Yoko Ono was crying and hysterical. "She was shouting over and over: 'Tell me it isn't true'."

A statement issued from the Roosevelt Hospital described the cause of the death as multiple gunshot wounds in the chest, left arm and back.

The gunman, 25-year-old Mark Chapman, dropped the gun after the shooting and was apprehended shortly afterwards. According to eyewitnesses he put up no resistance and appeared to be smiling when he was led away.

Police later charged him with murder, and with the illegal possession of a firearm. But no motive for the murder has yet been established. One police spokesman has already described him as a "screwball," and he is under heavy guard at police headquarters.

Chapman, a Hawaiian, had reportedly been seen around Lennon's Dakota apartment for several days.

The presence of fans outside



Yoko Ono is helped by record producer David Geffen as she leaves Roosevelt Hospital after the death of John Lennon.

Lennon's apartment block, one of the most exclusive in New York, was described by a neighbour as "nothing unusual." "There were inevitably kids hanging about outside, but there never seemed to be any hassles about it," he said.

But Chapman, according to the detectives investigating the murder, had returned for two, and possibly three nights. On Monday he was waiting outside the building with a copy of Lennon's new album 'Double Fantasy' when the car with Lennon and Yoko Ono arrived from the studio.

"From the evidence we have gathered so far we believe that there was some argument about an autograph, and the shooting took place shortly afterwards," said a police spokesman. Other eyewitnesses reportedly claimed that Chapman had been "causing trouble" for some time.

Yoko Ono, who escaped uninjured in the attack, had "a very hard time accepting her husband's death," according to a doctor in the emergency ward. Later the following statement was issued for her by a close friend. It read simply: "John

loved and prayed for the human race - please do the same for him."

As the news broke across America large crowds gathered outside the Dakota building, with many crying and weeping.

In England the first reaction of Lennon's former Beatles colleagues was one of "deep, deep shock." Paul McCartney was "shocked and saddened and too upset to talk about it," said his agent. George Harrison was also said to be too upset to make any comment, while Ringo Starr immediately cut short his holiday and flew to the States.

Lennon's first wife Cynthia said: "It will be a terrible blow to Julian, John's first son. He was very close to his father."

And as the full impact of the murder hit home across the world other rock stars confessed that they were too shattered to talk about the death.

"I can't describe how I feel... there are just no words to say," said Pete Townshend, while his Who colleague Roger Daltrey added: "It's terrible. My heart goes out to his wife, his family and his friends."

Rolling Stone Mick Jagger, currently in Paris, said: "I knew and I liked John Lennon for 18 years but I don't want to make a casual remark now at such an awful moment for his family, millions of fans and friends."

Jeff Lynne of the Electric Light Orchestra commented: "John Lennon was the biggest influence on my life and music. For me he and Paul McCartney created everything. He is the one person I always wanted to meet and never did. It's quite unbelievable, what can I say?"

But the cruellest aspect of Lennon's tragic death was with regard to his own career. Only two months ago he broke a five year silence and announced that he was going back into the recording studio to make a new album; his first since 'Walls And Bridges' in 1974.

The result was the prophetically-titled single '(Just Like) Starting Over' and the album 'Double Fantasy'. And Lennon, revitalised by his return, was in the middle of recording another new album when he was gunned down.

Radio One's Andy Peebles was in New York over the weekend to interview Lennon and he said: "I talked with a man who was happy with life. John and Yoko were happy to talk about everything, right from his boredom with the Beatles to their stopped touring in 1965, to his reclusiveness, and how pleased he was to be back making music again. I still can't believe that was only two days ago and now he's dead. It's cruel."

John and Yoko withdrew from the public eye over five years ago, spending their time at their New York apartment and at their farms outside the city. And their marriage survived a near break - up before Lennon shocked the music world by

announcing that he would return to recording this summer.

In September he gave a rare interview to the Los Angeles Post in which he confessed that his period apart from Yoko had nearly killed him.

"If it wasn't for her I'd have been dead," he said. "I was living in a daze. I was drinking a bottle of vodka a day and taking drugs like Librium as well. I was doing stupid things like jumping out of cars. It was very self-destructive."

However Lennon, possessed of almost incalculable wealth after his years of success with the Beatles and as a solo artist, was soon back in New York - apparently enjoying a new happiness with Yoko Ono, his son Sean, who he described earlier this year as "our only life, we're completely devoted and nothing else matters."

According to Queen's Brian May, speaking only last week "It was 'Crazy Little Thing Called Love' that got John back into the studio. The single took off earlier this year in the States, he heard it and said he wanted to start recording again."

Not everyone liked the new look Lennon. Many of his critics in the press recently were his staunchest supporters before he "disappeared" from the scene all those years ago. 'Double Fantasy', some maintained, was not the John Lennon they wanted to hear. He was too old. He was out of touch.

But it was indisputable that Lennon was an artist of major stature... and his untimely death is a tragic loss. Some remember him best as a Beatle, like Spotlight

managing director Jack Hutton, ex-editor of Melody Maker, who went on the first Beatles American tour. He said today: "On that visit it was John who sparked it up, with his caustic wit, deflationary put downs and down-to-earth humour. The other Beatles were cuddly and nice - John was rude, very funny and never boring."

And John Bramwell, who worked with the Beatles from 1962 until 1971, could only say: "It's a tragedy. Probably the world's best rock 'n' roll singer is gone."

Others, of course, will remember him best as the extrovert who broke away; the headstrong partner to Paul McCartney's conservatism who later became the bared soul that surfaces on albums like 'Imagine'. "He had immense power," said publicist Bill Harry, who'd known Lennon since he was at art college with him in the early sixties. "He was aggressive and sensitive at the same time. A human dynamo with control over all his talent, whether he wanted to use it or not."

For a while Lennon chose not to In 1975 he said: "I've made my contribution to society. Now I want to watch my baby grow." He continued to collect his £5 million a year in royalties, and he became a recluse.

It was his decision to put that aside and put himself back into the world through his music. Whether that was the right choice - whether the legend would have grown or faded - is now beyond assessment; tragically ended for John Lennon at 40 by the bullets of a lunatic gunman.

Days in the life



By ROSALIND RUSSELL

OCTOBER 9 1940: John Winston Lennon was born in Liverpool, during an air raid by the Luftwaffe. His father Alfred, a seaman, left his wife to bring up John with Auntie Mimi. Alfred Lennon returned five years later, intending to take John to New Zealand with him, but in the end, left him with Mimi. John went to Dovedale Primary School, moving on to Quarry Bank High School in 1952.

1956: the earliest known picture was taken of the Beatles - then known as the Quarrymen - at a Liverpool Church hall dance.

1958: Lennon and Paul McCartney wrote 'Love Me Do'

JULY 1958: Lennon's mother Julia was killed in a car accident. Four months later, he met his first wife Cynthia when they were both studying in the same class at art school.

1959: Lennon, McCartney, Harrison all left school, met up with Stuart Sutcliffe and a year later they went to Hamburg as the Silver Beatles. They recorded their first demo there - 'Summertime', 'Fever' and 'September Song'

1961: the band name was shortened to The Beatles. In March that year, they

made their debut at the Cavern in Liverpool. In December that year, Brian Epstein became the group's manager.

1962: Epstein signed the recording deal with EMI, and The Beatles did their first ever interview outside Liverpool - with Record Mirror 'Love Me Do' made the Top 20. On August 23, John Lennon married Cynthia. Paul McCartney was best man.

1963: The Beatles had three Number One singles. Lennon's son Julian was born on April 18. In November, Beatlemania was so crazy, questions were asked in the House and the Home Secretary was asked to withdraw police protection for the band in the London area, presumably because it was costing so much money. The band finished the year by doing their Christmas concerts at the Finsbury Astoria (now the Rainbow).

A report in the Sunday Times said that Lennon and McCartney were "the greatest composers since Beethoven." EMI responded by doubling the royalties on their singles from one penny to tuppence.

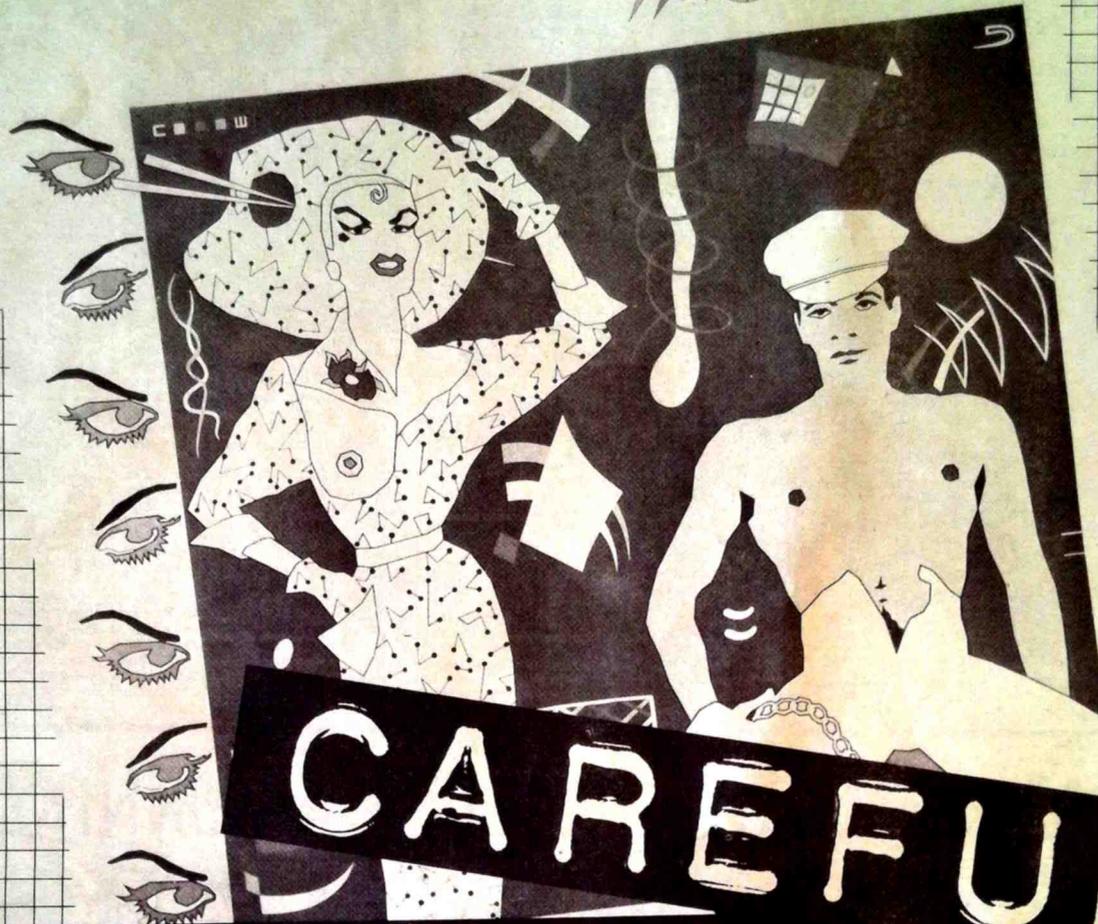
FEBRUARY 11 1964: The Beatles played their first American concert at the Washington Colosseum, and their second at the New York Carnegie Hall. Lennon's first book, 'In His Own Write' was written.

MORE ON PAGE 12



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FROM PAGE 10

during filming of their film 'Hard Day's Night'. The book was published in March and it won the Foyle's Literary Prize. The Beatles were presented with awards from the Variety Club of Great Britain for being "outstanding entertainers". In August, while the band were staying at the San Francisco Hilton, a woman was shot and killed. Her screams were ignored because everyone thought it was Beatles' fans making their customary noise.

OCTOBER 26 1965: The Beatles were presented with the MBE. Lennon returned his in 1969, in protest at the UK's involvement with the war in Vietnam.

MARCH 4 1966: In an interview with the London Evening Standard, Lennon made his famous remark that The Beatles were more popular than Jesus Christ. The remark was to have long-standing repercussions. His book 'Spaniard In The Works' was published. In July, Lennon and McCartney won three Ivor Novello Awards. In August, the South African government banned the playing of Beatles' records because of Lennon's quote about Christ. The ban was lifted on the other three Beatles five years later, but never was on Lennon. Several American radio stations also banned their records. Although Lennon reportedly apologised for the remark, a public bonfire of the band's records was sponsored by a Texas radio station. The day after, the station was knocked out of action when lightning hit their tower. The news director was knocked unconscious. Ku Klux Klansmen picketed a Beatles' gig in Memphis and hurled debris at the stage. Lennon began to speak out about the war in Vietnam, and during a press conference in Toronto, encouraged young Americans to move out to avoid the draft. Later that year, Lennon had his hair cut short for his part in the film 'How I Won The War', which was filmed in Germany and Spain. In November, he met Yoko Ono for the first time, in an art gallery in London.

1967: Lennon announced that he was now a Buddhist, and in May of that year said the Beatles would not tour again.

FEBRUARY 1968: John and Cynthia flew to India to meditate with the Maharishi, but by that time their marriage was falling apart. They were divorced on November 8 that year. Lennon had his first art exhibition at the Robert Frazer Gallery in London. It was titled 'You Are Here' and was dedicated to Yoko. The 'White Album' was released in November. The album was used by Charles Manson and his followers as their "bible". They

interpreted the words of the songs to mean that a revolution was imminent, and a year later, they began their series of murders in California. Manson is currently residing in the Correction Center, Vacaville, California. On October 1968, John and Yoko were arrested on drugs charges in London. John was later found guilty and fined, but the conviction caused him problems with the US Immigration authorities who later refused him entry into the States. In October/November, John and Yoko's two films 'Two Virgins' and 'Smile' were entered into the Chicago film festival. 'Smile' won an award. In November, Yoko had a miscarriage. A month later, the couple appeared at the Albert Hall in London in a large white bag.

MARCH 26 1969: John and Yoko had their famous "bed-in" at the Amsterdam Hilton, where they recorded 'John And Yoko'. John changed his middle name from Winston to Ono. In May, John and Yoko began their peace campaign, during which they erected posters, travelled over north America giving concerts and talking to Pierre Trudeau.

SEPTEMBER 1969: They were again arrested on drugs charges - Lennon later said he'd been taking some form of drugs since he was 17 years old. It wasn't until 1975 that Lennon eventually persuaded the American government he was a good risk, and they gave him his green card to stay and work in the US. By the end of 1969, it was apparent that The Beatles would never work together again and there was a rift between Lennon and McCartney over their company Apple, their manager Alan Klein, and their money. Lennon announced his departure from the band. Later, in an interview with Rolling Stone, Lennon blamed the break up on McCartney's "attempts to dominate the band."

JANUARY 1970: Lennon held an exhibition of his erotic lithographs in London. The show was busted by Scotland Yard who seized some of the prints for possible prosecution.

At the end of the Beatle era, Lennon began recording his solo albums, and albums with Yoko. In 1971, he released 'John Lennon / Plastic Ono Band', followed by 'Imagine'. His output after that was sporadic, but included 'Mind Games', 'Walls And Bridges' and in 1975 'Rock 'n' Roll'. There was a break until this year, when he brought out the single 'Starting Over', which was followed by the album 'Double Fantasy'. His career was only now starting to take off again, after his long retirement, during which he commented that he'd made his contribution to the world.

I heard the news today... oh boy

By MARK COOPER

WHEN WE were growing up, my brother and I, he loved John Lennon especially. Our parents used to give us a Beatles album every Christmas. 'Sgt Pepper' was the last one we got. Maybe we left home after that, I can't remember.

My brother used to live in small bedsits in Sheffield. I'd go and visit him and for bedtime reading I'd always take down 'John Lennon Speaks'. Lennon, around that time, always seemed a bit daft, always going over the top and changing every minute. But I always believed him. He never struck me as a man who lied. He was always searching for something, trying something out, taking a new tack.

John, along with Yoko, tried to use his public power for peace, a word that only Presidents use anymore. Yoko and he looked so funny in bed surrounded by cameras and flashbulbs, all white and eccentric. Then there was the political phase that openly declared John's love affair with New York. The cover was all newsprint and John and Yoko were angry and left and topical. And above all, naive and enthusiastic in the way they picked things up.

I've never written an obituary before. The last time I felt like this was when Kennedy died and some essential safety seemed to have gone from the world. I was too young to understand it, but I knew something was wrong. I haven't written any because most of my friends are too young to have died. Including John. Now I feel like some binding thing has been torn, not only a period in life but a whole growing up.

The Beatles were ours, me and my brother, in the sixties. Our parents came to like them, grudgingly at first and then wholeheartedly. The sound



was ours and the media made them everybody's - they were more reproduced than Kennedy. John was always winking into cameras, taking the piss out of the medium, making it human. His wit was always Liverpudlian to the core, John was always a wag.

The Beatles got wrapped up more and more into a nice homely package. Everyone loved them, America canonised them and still does, and the media hugged them. People didn't like John giving back his medal and a lot didn't think he deserved it in the first place but they ended up respecting him. When John was primal screaming about his Mother or appearing on the 'Two Virgins' cover, his sheer innocence and commitment somehow enabled him to lose his dignity and recover it at the same time. He was a holy fool and still a bit of a wag.

And then he went to New York and left the public eye. He started escaping the cameras and trying to live his own life with Yoko and his child. All through the sixties every gesture he made was mirrored a thousand times by followers and a million times by cameras. He began to live for the public, using his gestures as responsibly as he could. Then he stopped writing his diary in the public eye. John sought anonymity, privacy, peace, a family life.

Nobody seemed to quite believe in John and Yoko's private life. Many resented it, they were so used to him and "they never trusted Yoko." The papers had great difficulty in letting them disappear, he'd been such good copy. Somehow he managed it by being normal in NY for a while. He'd be frequently sighted in the Village, arm in arm with Yoko. He'd chosen his privacy and the locals at least respected his wish.

'Starting Over' wasn't really a new start. It was just a reminder that John still existed, still loved Yoko and rock and roll, like suddenly getting a telephone call from a friend you used to spend every day with and haven't seen for years. I felt sick when the radio started in this morning. I wanted it to be a hoax. I wanted him to have what he wanted, his son and his wife. And I can't believe he died like that, his body broken. How could anybody hurt John whom everyone loved like they loved their youth?

I'm in a state of shock. I want to talk over the old days and how we always loved John whatever he did because he always did it all the way with the best drum sound. And he wrote down growing up for us.

Crazy John. Poor Yoko. Some stupid bloke killed him because he used to be famous. All you can say is that he always will be. The world's gone mad and now I'm going to try and get through to my brother again. Because I want to remember. You owe him that and a whole lot more.

★ WHAT DO YOU KNOW? + RUNNING FREE
 KNOW? + RUNNING FREE ★ WHAT DO YOU
 DO YOU KNOW? + RUNNING FREE ★ WHA
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For Your Pleasure: Music For Pleasure

By Chris Westwood

← the mfp factor →

FOUR YOUNG people dressed down, slouched in a dressed-up hotel bar, feeling and looking out of place. *What are we doing here?* I wonder.

The Leeds Dragonara Hotel is a complex maze of plush restaurants, lounges, lifts and rooms with TVs and showers, and dressed-up bars where dressed-down people feel out of place.

This is busy musicbizworld — finance versus creativity — with four young people hazy-eyed in contemplation of rock's ugly scopeless scope.

Music For Pleasure are pondering a publishing deal with DJM, and a support tour (now completed) with Simple Minds. They sign out of necessity more than anything else.

I am the intruder, casting a passing spell in Leeds, talking to the four young people about hopes and chances. They don't know enough to be suspicious, but they'll learn.

(After this, I catch two of them delivering their own tour dates to the music papers, DJM "forgot").

Up here in the north, the metropolis is a distant and sometimes irrelevant flicker; the music business is one of those glamorous secrets that you can't touch; it's something you contemplate but seldom see clearly. You wouldn't believe it!

Music For Pleasure gulp. "Is it really like that?"

I say yes. And they realise they have to take things to task to continue their music-making. The industry is there to attack.

In the music industry, people wander blankly without reason or motive, trapped with the flow. Even some of the worthies (The Fall, The Slits, John Lydon) are still hopping scornfully around on the outside, self-destructive.

The people who attack should be on *Rough Trade* and EMI, and working on money-spinning rock weeklies and break-even fanzines.

Music For Pleasure on DJM is crazy! It's just where they should be, right at the centre.

"At least we know where we stand," claims singer Mark Copson, with justification. "We know they want to make money out of us. I feel safer with them than I did with The Expelairs on Zoo, where all we ever received for our single was £100... between us!"

Better a stumbling, goofy DJM or EMI than the feigned care of a hopelessly trendy Virgin! They all want the same thing; they shouldn't pretend they don't.

And all Music For Pleasure want is pleasure through music. They don't go down *deep* but neither do they sound glib — their keyboard-based pop carrying with it strength and stealth, their only real problem being that they've appeared in the wake of Magazine/Orch Maneuvres/Joy Division. They could easily slip one way or the other.

"Our influences," Mark announces, "are the stupidest you've ever come across. We've probably been influenced by everything we've ever seen or heard."

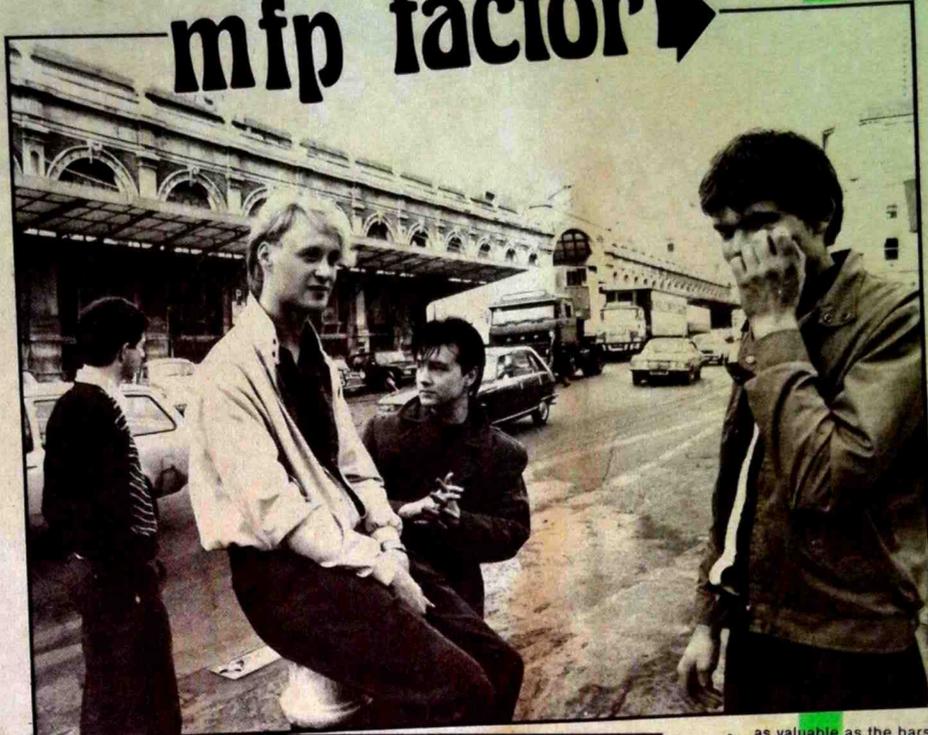
Who hasn't been? At least he's honest about it.

But up here in the north, it's easier to tread old paths than new ones: all over the country, Banshee and Gang Of Four and Joy Division groups are cross-breeding. All we have to go on is what feels right.

"Leeds is like that," remarks Mark, sitting in the park. "I don't think people can be bothered to try something new."

There are too many bands? "Not particularly too many bands, but too many bands doing the same thing," ponders smiling blond keyboardist Dave Whitaker from the far end of the park bench. He seems to be an enthusiast.

Chris Oldroyd seems to be a drummer, worrying occasionally, suspicious of the things that go on in London that he doesn't see. Like



Pic by Paul Slattery



Pic by Andy Phillips

MFP L-R: Mark, Martin, Dave, Chris

the "men at the top" who're never seen (doubtlessly spending their lives writing books about life at the top).

"You get things like, by the time someone's made a decision and it's reached us it's been watered down and softened by the staff lower down the company... so we're never totally sure what's going on," he moans.

Martin King (bass): "When I first heard about the back-stabbing that went on in the music business I decided it must be overblown... and now I'm coming to understand that most of it's true, if very subtle."

And now Music For Pleasure are in among the dilemmen; I hope they don't let themselves become the dice. Until now, they've been small, homely, content — Mark toddling in from the Expelaires, Chris from Girls At Our Best — four young people

living in and around Leeds and Wakefield, hoping to involve themselves.

Their music feels right, as it did from the earlier 'Human Factor' single; it's an enigmatic pop with multiple directions and no hidden meanings that can't be fulfilled. It's a tougher, less stringy music than Orch Maneuvres; a more direct and optimistic touch than Magazine (and without the self-analytical egotistics); a more human noise than Human League (as they were).

"I don't like people calling us a synthesiser band," insists Martin, "because we're not that at all. We're simply just a rhythm section with synth instead of guitar."

Chris: "The balance could go towards either the artificial side or the 'human' side. I'd like to think we were coming out on the right side now... which is only something

that comes from working with each other and for each other."

Dave: "We don't really have a vision of where we're going. Things will be really unexpected; we're just trying to allow things to flow."

Martin: "The Human League spoiled themselves by trying so hard to be a fun band..."

Mark: "You try to do that and you can't... it just seems so false."

You find people trying to steer you towards a role that isn't yours? Mark: "Not so much... but there are a couple of me mates who'd really like us to be more like The Pop Group or Public Image..."

Chris: "There are perhaps some who're a bit resentful because we're not serious enough."

We come back to Julian Cope (Teardrop Explodes) arguing that the lighter, poppier angles are at least

as valuable as the harsher, shadier angles (and more so). We need more light.

Martin: "It comes around to changing things from the top, not the bottom, replacing the bad pop with good pop. I think what's good at the moment is that there are so many trends it's confusing everyone."

Music mirrors a nation's health, and there's unhealthy reliance on hopeless fads (Futurism! Skai Pathétique is a clear reflection of a nation insane), on routine expectable pop and negative riffery. Where's the joy, the passion, the poise, verve and nerve?

Look at the undercurrent. Seek and find. Great pop as potentially subversive medium; as a force in our lives; music that shouts (as we shout about it) from radios and turntables; music that lifts us up instead of music that keeps us in line.

Look at this flow: U-2, Wah! Heat, Comsat Angels, or The Sound, The Resistance, A Sudden Sway, Music For Pleasure, Virgin Prunes, Cabaret Voltaire.

Do you see what's forming above and below?

Up here in the north, Music For Pleasure chat lightly in homely Yorkshire accents, and hope for the best.

"I just want what everybody wants," murmurs one, "to see anyone with ideas there, in the charts... to get rid of the Sheena Easton rubbish and so on..."

"A move away from London," quips another, "the way 'Hicks From The Sticks' sort of switched the attention away towards the provinces."

Away from the numbers, away from the boxes, away from the deceptive chic, Music For Pleasure are obviously unaccustomed to the interview situation, the "correct" way to present themselves. They may not be quotable, but I know how they feel.

Don't expect a single-handed stir through MFP, but keep your eyes open (and your minds). Look at the undercurrent; be patient. Look at next year and the year after and wonder: have we been there already? The undercurrent can help us.

Leaving behind a dull, cold Leeds, I never so much as consider shouting Music For Pleasure's name in the streets (but I'm smiling. I hope they still are).

SINGLES

Reviewed by CHRIS WESTWOOD

SHOOTING STARS

They don't have to do this for a living, but they want to.

A SUDDEN SWAY: 'Jane's Third Party' (Chant) The musical "word" has nothing to do with being tiny, post-modernist, independent, industrial, bleak, vacant or blankly rebellious; it comes from the soul, from care and clarity... so look around.

A Sudden Sway come in among all the goldfish bowl groups, wallpaper groups, void groups and dream-myth groups. And theirs is just about the best record this week. 'Jane's Third Party' and its partner 'Don't Go' are both raised up above the dross, and like The Sound, A Sudden Sway touch upon influences but carry them away somewhere else, twisting their stern, engrossing pop songs all the way through. The songs unfold perfectly. There's air and space, and grace.

Unlike the idiot futurists and the shameless plagiarists of the past and all lost souls screaming about their causes, A Sudden Sway can't pretend to be something "special", can't be anything other than quiet and patient. They could be good for you.

EDDIE & THE HOTRODS: 'Wide Eyed Kids' (EMI)
ANOTHER PRETTY FACE: 'Heaven Gets Closer Everyday' (Chicken Jazz)

BLACK SABBATH: 'Die Young' (Phonogram) Myth - followers all in a line.

Another Pretty Face were once designated new romanticists in the throes of Clash / Springsteen, and they still sound it, at times (especially on the flip 'Only Heroes Live Forever') veering so close to people like Mott The Hoople your reviewer shudders from deja-vu pangs. Theirs is the best of the three.

Eddie & The Hotrods sound virtually threadbare these days, and they'll make cliched rockers like 'Wide Eyed Kids' until someone can stop them. Whereas Black Sabbath are still confused, neanderthal and boring ('Die Young'... 'Never Say Die'... they can't even make up their minds!)

Yes, these people are either searching for a rock dream that isn't there or living myths. Is it too late to realise and stop (or stop to realise)?
CHAS & DAVE: 'Rabbit' (Rockney)
ROD STEWART: 'My Girl' (Riva) Meanwhile in ordinaryland, simpering, laboured Rod Stewarts can keep making laboured, simpering records like 'My Girl' — essentially nothing more than another inconsequential Rod Stewart record for all the people who like that sort of thing.

I much prefer Chas & Dave's affected East End Gumbie-isms (which are also horrible and useless).

DEUTCH AMERIKANISCHE FREUNDSCHAFT: 'Der Rauber Und Der Prinz' (Mute) DAF always has this nagging way of sounding as though something may happen



during their excursions into obsessive Germanic rhythm and noise (it never quite does). But 'Der Rauber' is far less walled-up than their recent album, actually being a curiously compelling dense dance pattern. Unlovely, though.

THEY MUST BE RUSSIANS: 'Don't Try To Cure Yourself' (Fresh) TMBR are, they'd have us believe, Russo novelists who came up with the pretty, quaint 'When Have I Seen You' (it appeared on this year's 'Hicks From The Sticks'). 'Don't Try To Cure Yourself' is neither pretty nor quaint — actually a dull, drab boogie with a talkover about VD. Pointless and not funny.
HAZEL O'CONNOR: 'Time' (Albion)
TELEX: 'Soul Waves' (Sire) The most annoying thing about records by Telex, latterday Roxy Music, Ultravox, Hazel O'Connor and so on, is that they aren't even annoying; this music just stands there like a conversation piece. It exists, is about all. The Telex stomp is something for you to play to goldfish, and poor old Hazel singing "Time ran out on us" could just be prophetic.

THE MODERNAIRES: 'Life In Our Times' (Illuminated) These people like flanged guitar noises and dub; and almost turn 'Life In Our Times' into a useful pop song. But they also appear to like grumbling about "our times", which is definitely current.

AD 1984: 'Race To Nowhere' (Grand Prix) AD 1984 are grumbling about "our times" also, but their record, a half-hearted poppy sub-Teardrops nod toward frilly keyboards (with lyrics about oppression, unemployment and related matters) is barely sufficient stuff to radically improve our times.

MAX SPLODGE: 'Bicycle Seat' (Deram) Being pathetic is no kind of excuse.

THE GIST: 'This Is Love' (Rough Trade) Records like this really help:

The Gist's calmly shifting patterns nestle shamelessly alongside Young Marble Giants (unsurprisingly). The Moxham brothers are two thirds of YMG). It's a pleasure to read these people who can't be bothered to out-shout everyone else. 'This Is Love' and its c/w 'Yanks' are both tender and simple things that don't impose and should be heard.
ELMO & PATSY: 'Grandma Got Run Over By A Reindeer' (Stiff)
ELVIS PRESLEY: 'Santa Claus Is Back In Town' (RCA)
ROCKY SHARPE & THE REPLAYS: 'Christmas Crackers' (Chiswick)



JOSEPH K: they exploit spaces and tensions, it says here. If you ask me, they're a right bunch of posers but what would I know?

THE DUMBELLS: 'A Christmas Dream' (Polydor)
THE STAR WARS INTERGALACTIC DROID CHOIR & CHORALE: 'What Can You Get A Wookiee For Christmas (When He Already Owns A Comb)?' (RSO) What you'd expect.

SHOWADDYWADDY: 'Blue Moon' (Arista) What you'd expect.
BOB MARLEY & THE WAILERS: 'Redemption Song' (Island)... is not what you'd expect. Robert's pretty acoustic paean to positive thinking could be a sort of Rastafarian Dylan set-piece, at least with its heart in the right place. It's a soft frame girded together by familiar polemics, and with an alternative "group" version on the flip. Little else to say.

THE POLICE: 'De Do Do De De Da Da' (A&M) Despite their mediocre collection of LPs, The Police have been responsible for some persuasive pop singles... and this isn't one of them. 'De Do' is such an obviously contrived Police record with its re-papered chants, familiarly designed phased guitars and rhythmic shuffles that there's barely a mark to separate this from any other Police record.

A Yuletide hit, therefore. Rockpop should be keeping

people hungry; not just satisfying them (and itself). If The Police are so content to drift, let's please let go of them.

MATCHBOX: 'Somewhere Over The Rainbow' (Magnet) I don't think this is a joke. But who, honestly, has time to spend their eighties reviving and revising the fifties when there's so much frantic, demanding forward music waiting to be discovered? (A very poor example this week, regrettably). Matchbox don't do what they do badly; but who needs it?
DELTA 5: 'Try' (Rough Trade)
JOSEPH K: 'It's Kinda Funny' (Postcard)
ORANGE JUICE: 'Simply Thrilling Honey' (Postcard)
FIRE ENGINES: 'Get Up And Use Me' (Code)

production line (at least he was almost fun a year or so ago) — but people like Bauhaus are the cause of all this disgusting post-modernist mythery, hiding behind layers of inconsequential noise, even desecrating 'Telegram Sam' (the only T Rex single I ever loved) and doing Bolan's memory no favours. Bauhaus are the bleak and industrial clones and they're blinding people (look at all those unhappy folks turning to Spandau Ballet and similar rubbish). In Camera are simply unremarkable, and their 'The Conversation' would like to be a film soundtrack (it would make quite a good one).

BUZZCOCKS: 'What Do You Know' (United Artists)

SEX PISTOLS: 'Six Pack' (Virgin). Whatever happened to... Sex Pistols and Clash and Buzzcocks and... remember all those dreams? These people were the dreams; these people controlled them. Then we all woke up, and this is what we heard. The Buzzcocks used up their quota of great pop singles before their time and are now trapped behind our time; the Sex Pistols are Virgin's Whitechapel on a Monopoly board (except in this game, Virgin sell their property as often as they like), and this "special price limited edition" re-re-release of all the Pistols singles doesn't make the good ones sound any better (but it does make the bad ones seem worse). 'What Do You Know' is the Buzzcocks quailing although they've given up. It's a sound but lost; and there's some reasonable saxophone with nothing to hang on to.

They want to do this for a living?

SKI PATROL: 'Agent Orange' (Malicious Damage). The starts and stutters of small communications: a web of angles and edges waiting to be got at — best demonstrated by Orange Juice and Josef K (especially K) who both know how to exploit spaces and tensions. Orange Juice like movement — a stricter pop — and K go for holes and gaps; you should hear both for a balance. The Postcard syndicate feels so right it's suspicious.

There are less thrills elsewhere: Delta 5 would like to be someone else (Gang Of 4? Au Pairs?), Fire Engines make a daunting racket that's hard to ignore while in progress and easy to forget when it isn't, and Ski Patrol invent some nice noises but only take them as far as the run-out groove. Some of our hopefuls know where they should be going but don't know how to get there.

BAUHAUS: 'Telegram Sam' (4 AD)
GARY NUMAN: 'This Wreckage' (Beggars Banquet)

IN CAMERA: 'IV Songs' (4 AD) These are the culprits that drag us down, making rock/pop what it is today. In Numan's case, it can't be helped — he's finally succumbed to his own problems, now making static stereotype music on the

IAN DURY & THE BLOCKHEADS • LAUGHTER



SIDE ONE: SUPERMAN'S BIG SISTER; PARODY: 'RELUCTIONS OF GRANDSIR'; YES & NO (PALLA); DANCE OF THE CRACKPOTS; OVER THE POINTS; SIDE TWO: (TAKE YOUR ELBOW OUT OF THE SOUP YOU'RE SITTING ON THE CHICKEN); UNCOOLOHOL; HEY, HEY, TAKE ME AWAY; MANIC DEPRESSION (JIMI); OH! MR PEANUT; FUCKING ADA

THURS	11th	TIFFANYS	COVENTRY	TUES	16th	ST. GEORGES HALL	BRADFORD	SUN	21st	MICHAEL SOBELL CENTRE	LONDON
FRI	12th	ICE STADIUM	STOCKHOLM SWEDEN	WED	17th	CITY HALL	NEWCASTLE	MON	22nd	MICHAEL SOBELL CENTRE	LONDON
SUN	14th	UNIVERSITY	LEEDS	THURS	18th	APOLLO	MANCHESTER	TUES	23rd	MICHAEL SOBELL CENTRE	LONDON
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THE CLASH: 'Sandinista!' (CBS FSLN 1) By John Shearlaw

THE FACTS are simple. The Clash, who never wanted to be wanted just for their autographs, have returned from the mountain with their three albums. The Clash have delivered themselves; in time for the apocalypse, Christmas, Prince Charles' wedding, the trial of the Gang of Four, or the mid-point of the football season, depending on your point of view.

'Sandinista!' is indeed three albums, and no con. The title passably relevant window dressing "bringing Nicaraguan affairs into the world spotlight" (my quotations), the contents an initially staggering array of moods and styles the whole opus reflective of a year in London and New York. A year of reading the morning papers, a year to become crusaders.

The Sandinista were the Nicaraguan freedom fighters who ousted the dictator Somoza. 'Sandinista!' is 36 new tracks: dubs and delights, a version of 'Junco Partner' and a cover of Eddie Grant's 'Police On My Back' included. A cover of 'Guns Of Brixton' by a pre-teen girl? Similar treatment of 'Career Opportunities'? 'Rebel Waltz'? A bubblegum song? ('Hitsville UK'). The calypso of 'Let's Go Crazy'? Kingston meets Notting Hill mayhem in 'Corner Soul'? And many more.

'Sandinista!' is a sound you'd recognised anywhere; a Clash amalgam, powerful, and as suited still to a sound system or a battery radio. It's loose, occasionally anarchic, sometimes fun, always different; technique and experimentation that spills out rhythm and aces when you're least expecting them. A mash up and a surprise every track.

Like a lazy, sprawling Hydra - and sometimes one with no sting - the Clash spill out over six album sides (and the same number of comic page lyric sheets) attacking everything in view.

Calypso, reggae, and other "modes of delivery" too numerous to mention - 'Sandinista' is the sound of four boys who've got a lot cleverer than they've any right to be. Hear that beat! The sound of Jamaica in Ladbroke Grove. Hear that rumble! The tracks of the tanks in the Falkland Islands. . . or should that be Belize? Hear that groundswell! It's napalm in the New York disco, it's scandal in the Sunday papers, it's knives at the tube station, it's the Mafia at the newsagent.

If in doubt make a crisis out of mundanity. If you've got nothing better to do make a drama out of getting on the number 88. Don't take crap, take this: "Somebody got murdered / His name cannot be found / A small stain on the pavement / His name cannot be found / As the daily crowd left me with a touch". ('Somebody Got Murdered').

But of course! Clash are a headline band. No name that emerged from 1977 could have ever been better engineered (and engineered it was) to Nicaragua (Australia, Poland, Eritrea, Chad?) we've got six sides of indulgence and there's no escape.

Each track shouts out the picture. . . Man Killed! Junkie Busted! Gang Arrested! Junta Takes Over! From the safe (indulgent?) standpoint of a New York studio and a home in London, allied with what has now become a truly awesome musical expertise, the Clash have become a messy conglomeration of present day Don Quixotes. So credible, so concerned, and so in control of their output that from behind a mixing desk they can now tilt at more non-existent windmills than even the Pentagon is aware of.

Yes, they may well hate the media and politicians. They may well believe that no-one can ever really be told what is going on. But ironically that very censorship has made the Clash its biggest victims. The rest of the world carry on with their naughty nighties, Sting's sexy secrets, and a true belief that aspirin, if taken in small doses will provide an effective protection against a heart attack.

Like a scandal sheet, the dress is all present and correct. But behind the facade - the headlines - there's the terrifying sound of nothing at all. And that's something you'd never find below the banners in the News Of The World. + if you read what you believe. - + + + + if you believe what you read.

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* TAKEN FROM THE ALBUM 'MORE SPECIALS'

BERLIN BLONDES: 'Berlin Blondes' (EMI EMC 3346)

By Mark Hincliffe

MEET EMI's token synthesiser band. It's an attempt to grab a juicy slice of the seemingly lucrative synthesiser market, which, admittedly, in a few years, has captured the imagination of many unsuspecting youths, but bored many thousands more with its Numanesque sterile drum beats, sexless vocals and infinite keyboard bubbles and squeaks.

If there's a rock and roll ethic, then there's certainly a blossoming synthesiser ethic. Berlin Blondes does nothing to break the rapidly established mores of synth-pop. Perusal of the cover indicates the band's strict adherence to the codes laid down by Numan and Foxx: single, or two-word, song titles ('Astro', 'Science' and 'Neon Probe'), which evoke mental pictures of sterile futurism; and the cubist, stark cover artwork, more common among low-budget synth records.

Berlin Blondes as a name, alludes to a Nazi image of a super race clone machine churning out identical test tube embryos. In this case, the clones (that word had to pop up) are uninspired tracks, indistinguishable from each other. They begin with measured synthesiser riffs and drummers doing their utmost to sound like a beat machine. They conclude with grinding synthesiser sustain. Variations on the theme do exist: the intro to 'Framework' leans more toward the older style of synth-pop (such as Manfred Mann), but subsides into an uncolourful mechanical piece of marching synthesisers, flat unimaginative guitar chords and distorted hand-clap drumming; and 'Astro', which has a slight merry-go-round waltz tempo.

In a mechanical sexless voice, they sing: "Let's make dancing music... let's make new horizons." They do neither.

This lullaby collection of nine numbing synth-pop tracks is more likely to find itself on the tapes of Muzak than in the collection of a record buyer. ++

VARIOUS ARTISTS: 'Oi! — The Album' (EMI ZIT 1)

By John Shearlaw

SHOUT 'Oi' loud in whatever street you happen to be in and sooner or later someone's going to take some notice.

Turn around? Maybe. Shout back, just as likely.

And as an album title, kicked off with the anthemic Rejects' rendering 'Oi Oi Oi' ("cos that's the sound of the streets"), they wall, but we know that already) it's just as effective.

As much of a boot in the knackers, or a favour for a few mates, as a compilation, 'Oi' has arrived. 'Oi' shouted first. 'Oi' said it loudest. Therein lies the effect.

Brainchild of Sounds' Garry Bushell, and seemingly dedicated to everyone worth a smudge who's ever set foot east of Liverpool Street station, here you've got a project invested with loving care, brainless noise, non-terminal chaos and a bloody good laugh. A project, in fact, that is really dedicated to everyone who kept it all going, still cares a toss and is fed up with "all this 'lippy crap', 'heavy metal' and psychowitsit stuff." Starting with the East End, the Bridge House and the Cockney Rejects.

Thus prepared, dive into 17 tracks — not a lot of them ever heard before — that range from the seminal (Slaughter And The Dogs' 'Where Have All The Bootboys Gone') to the wild ('Chaos' by the 4-Skins) and even the lamentable (Cock Sparrer's 'Sunday Stripper'). Peter And The Test Tube Babies' 'Wanna Rob A Bank', the Postmen's 'Beardsmen', the Upstarts' two tracks and Edinburgh's Exploited show it isn't all coming from London, even if that's the current outlet (for want of a better word). It's just a bit of a riot, boys, letting you know we're still around.

In fact the excellent 'Oi' (don't turn round) album also bears out what historians have known for some years. Namely that the grass roots language of working class London (and Cockney in particular) once became the model for accepted speech. Only in the last century did the same "vulgar" language become the yardstick

against which "real" speech could be measured. It still is.

As with the patter, so with the music, but after a shorter period. Three years ago 'Oi' had it surfaced at all, would hardly have been noticed. Now it's a very lively reminder about how far away some of the other so-called prophets have strayed.

Up and down and all over the bloody shop it may be, but is defiantly all there; the definitive album that fully bears out the maxim: 'Better straight than clever'.

And if that ain't enough, the next stage is "Oi... YOU!" — at which point you really have got to start looking for a way out. Well, between you and me, we wouldn't want to let it come to that now, would we? + + + +

ARETHA FRANKLIN: 'Aretha' (Arista SPART 1147)

By Paul Sexton

IF THE past of Lady Soul ever meant anything to you, and if you've been taking any notice of the ballyhoo that's accompanied her recent London appearances, you'll be expecting me to launch straight into a celebration of her comeback. You won't be disappointed, but I would temper that enthusiasm by saying that she never really went away. The 1979 album 'La Diva', her last on Atlantic, had a lot of good moments.

Now that LP can be seen as a dress rehearsal for the all-out comeback engagement. Aretha's obviously fired with a new vitality that comes with a new deal; it comes from feeling important again, regaining confidence and tackling songs with the fire and soul of old. You already know 'What A Fool Believes' — a top-ranking case of "they said it couldn't be done, since the Doobie Brothers' original was one of the most soulful white records of last year. Her version is just as good as it can be.

The other killer here is her new reading of the old soul classic 'Can't Turn You Loose', which positively spits feeling and funkiness, and a new energy that really makes the cover worthwhile. Of the rest, there's more than a smattering of some smooth, ballad material of good value, like 'Come To Me', 'Whatever It Is' and the substantial 'United Together'. + + + +

THE BABYS: 'On The Edge' (Chrysalis CHR 1305)

By Neil Dalton

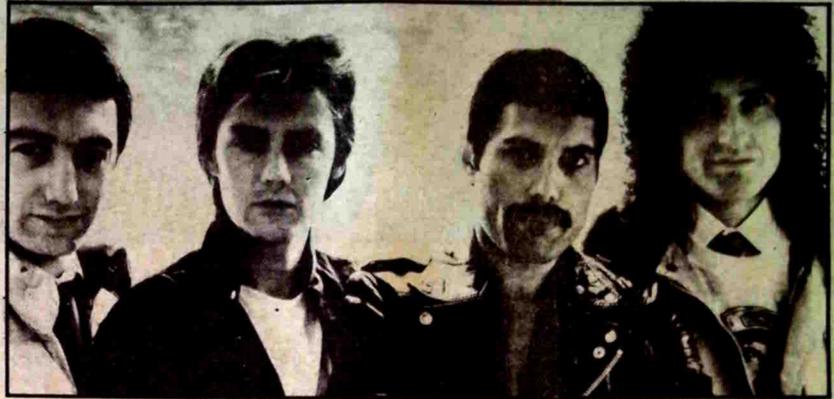
EVER WONDERED what happened to The Babys? They were bathed in peroxide and in studious syncopancy from birth; cosseted by the US music tin-tac man from the taunting of those horrid British punk people throughout adolescence.

Lithe, pithy young figures they are too. Heads crammed full of popcorn and Tom Petty toons and the quest for money and fame.

Ironically for The Babys they are neither American nor are they particularly new, although you can just tell by the way they preen and pose their little hearts out on the albums sleeve, and indeed throughout their 35 minutes 'On The Edge', that they don't mind being mistaken for the sound of the Promised Land, one tiny bit. 'On The Edge' is, in fact, The Babys fifth album, and the first to present their newly broadened five-piece line. Clearly they're aiming their little arrows straight at that peculiar brand of blue-eyed teenage American who is too old for The Dooleys, too smart for The Knack, and with too much homework to spend time working out what Springsteen's spouting on about.

Musically, The Babys splash around amid the venerated slush in which The Cars pitched tent so definitely on their heads debut; all guitars fuzzed and phased, and the drums sounding as though they're lined with best velvet. It's quite nauseating. The songs themselves — like so much of the trash that has presided over the American Top 40 during the past five years — are extraordinarily inept, left wanting in so many elementary considerations of construction and content. The Babys, of course, really think they're whipping up a froth — a Strawberry milkshake, perhaps — as they pout their way through material with titles like 'Rock 'N Roll (Is Alive And Well)' and 'Gonna Be Somebody', but nobody on this side of the Atlantic will be fooled. +

Wham! Bam! Thank you Ma'am!

**QUEEN: 'Flash Gordon' (EMI EMC 3351)**

By Robin Smith

WHAM! ZAM! THOK! It's Queen's aural feast from the movie of the same name, featuring 'Flash's Theme', 'In The Space Capsule' and much more.

Queen, of course, were the obvious choice to provide the movie's musical entertainment. The glitter kids could go completely over the top, especially the sometimes demonic vocals of Mercury, sounding as if he's pitching himself at distant stars. What Queen have successfully done is to incorporate the knockabout spirit of the original thirties comic strip and add a few ideas of their own.

'Flash's Theme' is heroic material on a grand scale. A resounding pulse beat before Mercury goes into overdrive and hits falsetto — loving every minute of it. 'In The Space Capsule' occupies a few moments of cold tranquility before some sinister drum beats and noises a la 'Doctor Who', is followed by a massive symphonic explosion.

'Ming's Theme' is as nasty as the villain it describes, full of cold sound effects and various aliens begging for mercy while the evil one despatches them with a laser sword. 'The Ring (Hypnotic Seduction of Dale)' is

another chiller guaranteed to raise prickles down your neck before the quite Numanesque 'Football Flight'.

The album's least elaborate track is 'In The Death Cell (Love Theme Reprise)' with some more stark beauty and our square jawed hero telling our bubbly heroine not to worry about a thing (or perhaps that should be don't worry about a Ming). 'The Kiss' is a perfect foil for such depression and finds Flash flushed and ready to fight another day.

'Arboria (Planet Of The Tree Men)' and 'Escape From The Swamp' are the album's most tense moments, many dark themes nurtured by Taylor who plays like a man possessed. Meanwhile 'Flash To The Rescue' moves with the speed of a spaceship on warp five as our hero comes charging through the cosmos. With 'Vultan's Theme (Attack of the Hawk Men)' it provides the album's most epic moments. Funny, but it reminds me of 'The Ride Of The Valkyrie' in 'Apocalypse Now'. 'Battle Theme' is the obvious conclusion and allows May to indulge himself in many guitar heroics.

From here on it's warp 10 ending in the glossy 'The Hero', which is the sort of stuff I haven't heard since Chariton Heston won the chariot race in 'Ben Hur'. An album of truly epic proportions that warrants an equally epic + + + + +

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BURKE SHELLEY'S heroes are back

RICK DERRINGER: 'Face to Face' (BLUE SKY 84462)
By Frank Plowright

RICK DERRINGER is one of those rare living legends inspiring semi-cult idolatry in the rock world. On this showing, however, I really wonder why he holds this position of exalted adulation. To give an indication of the level of quality attained here, the best track is 'Big City Loneliness.' It sounds exactly like those guitar and whine tunes that the Eagles must record in their sleep. All other tracks are in one ear and out the other. I actually had to consult the sleeve notes to discover which two tracks were the ones

recorded live. That's how little reaction there was.

Of course the man's guitar playing is exemplary and well paraded in a tedious solo on 'Jump, Jump, Jump'. I honestly can't think of a dirge I'd be less likely to jump to, unless it was over a cliff, and that's where the problem is: Derringer's guitar playing is leagues ahead of his songwriting talent, yet all the tracks here are self-penned and that's why the album is a failure. There's not enough rock to satisfy a rocker and nothing to satisfy anyone else.

One of the live tracks contained the line "I wonder is there anybody there?" 20 people cheered and

they're the only ones who'll buy this album. +

GEORDIE (featuring Brian Johnston): 'Geordie' (Red Bus Records)
By Philip Hall

SO THE story goes . . . Bon Scott dies. AC/DC audition for a new singer. A fan listens to an old Geordie record and writes to AC/DC suggesting Brian Johnston for the vacant position. Johnston leaves the doomed Geordie and joins the irrepressible AC/DC.

That's the legend, now here's the cheap cash-in album. If you're a

BUDGIE ESCAPES

BUDGIE: 'Power Supply' (Active ACT LP 1)

By Malcolm Dome

HIGH UPON the mount of rhythmic noise, a lone priest stands under the untamed glare of a thousand piercing starbursts, his metal robes ripped asunder, revealing a skeletal torso as he soaks up the adulation like a sponge on speed. In his left fist is clenched the supreme symbol of steel-eyed status — a raw rod of rampant riffs.

Suddenly to the sound of thudding thunder emanating from a myriad pairs of hands, he throws off his helmet to reveal . . . the skull of a Budgie. You can hear the cry of "Are you ready to ROCK?"; as the dulcet tones of "Forearm Smash" cut across your path like a gang of hoodlums hammering into a Securicor van. Yep, Burke Shelley's battle-torn heroes are back with a set of song titles that make Motorhead's seem like extracts from a Barbara Cartland library.

But watch out, 'cos here comes 'Hellbender, a grotesque little animal that makes even Philthy Phil seem pleasant company and close behind is 'Heavy Revolution', enough to give Fidel Castro the title of "moderate", boasting a bout of axe-attacking splendour from underrated, beer-gutted Big John Thomas, before side one shudders to a halt via 'Gunslinger', a snappy bitch that has the Ruckney Rejects seeming about as devastating as the Sooty Braden showband.

Wow! That's only half the story, so can the guys keep on going through four more numbers? Will my stereo withstand another onslaught? Will Pamela Stephenson strip off during the current series of 'Not The Nine O'Clock Nudes'? OK, here they come again . . . and, well, 'Power Supply' is a bit on the limp side; definitely sounds like the victim of a lightning electricians' strike while 'Secrets In My Head' is almost ponderous, lurching along with little direction. Worse still, 'Time To Remember' is (shocko, gasp) a BALLAD that actually allows you to hear the lyrics and stutters and stumbles.

Oh well, at least 'Crime Against The World' lives up to its handle. Overall, you'll have to make up your own mind about whether half-a-sensation is worthy of yer ackers, but I'm headed back to 'Forearm Smash' + + + ½

fanatical AC/DC fan (aren't they all) then this album will give you a good chance to check out Johnson's croaky macho-man vocals.

The vocals are the most interesting feature of this time-warped album. Johnston's raw throaty energy injects the adrenalin into Geordie's limp hard-rock songs.

All Geordie's rabble-rousing singles, 'All Because Of You' and 'Black Cat Woman' are included

here. But there's only a couple of tracks. 'Rockin' With The Boys' and 'Going Down', on which the band don't sound embarrassingly dated.

These two songs make this album worth checking out. In fact if AC/DC's limited songwriting talent dries up, then I'm sure Brian Johnston could put these lively skeletons in the cupboard to very good use. + +

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RANDY MEISNER: 'One More Song' (Epic NJE 36748)

By John Shearlaw

PROOF, IF that's what you're really after, those old desperados never change, they just get older.

Sometime Eagle Randy Meisner rolls into view on 'One More Song' for another languorous slide down the endless Californian highway — a half-nostalgic visit full of troubles ahead, baby's leaving town, fast lanes and tall ones on the bar.

It's the formula as before. The sidekick — the solo artist — is stripped down, less extravagant, but scarcely supercharged. Living on the memories of the street where he used to live, the girl he left behind and the empty nights. And never sounding half so convincing as it used to (all those years ago) when there were five of them, half the session musicians on the West Coast, and a production you could hate through a whole bottle of tequila sunrises, but never fault.

Meisner's breakout (if you could even call it that) is whimsically, ineffectually half-hearted. There are new songs, a stab at up tempo AOR with 'Hearts On Fire' which nearly works, and the token bouncy freeway rock of Jack Tempchin's 'White Shoes', which purrs along OK until the cliches take over, but for the most part it's old man, old memories. And boy, do they sound sad.

As if you hadn't guessed Don Henley and Glenn Frey join the reunion for the title track. The class of '76, together again. Just one more song before they're alone.

Time caught up with them, and who else wants to know? + + 1/2

NEIL DIAMOND: 'The Jazz Singer' (Capitol East 12120)

By Rory Baxter

IN APPARENT disagreement with half of humanity, I don't feel Diamond produced his best work in the early seventies. His street songs and attractive ballads of that era can't really compare with the music on his first three albums for CBS:

'Jonathan', 'Serenade' and 'Beautiful Noise'. It's significant that two out of his best three are concept albums, and three albums later (notably all produced by Bob Gaudio and getting steadily more painful to endure) I hoped 'The Jazz Singer' would repair the self-imposed damage to Diamond's credibility.

Although soundtracks always stand bare on their own, this one shows no embarrassment about its nudity. As Diamond appears to have been happy filling his contractual obligations and recent albums with rehashes of sixties songs, this record is a blessing. 'America', intro and outro, wraps the package neatly, and within are not gems but thoughtful offerings. 'You Baby' is Diamond bop. 'On The Robert E Lee' is banjoey happiness. 'Summerlove' is unschmaltzy emotion — moods that are hard to find on a recent Diamond release.

Bob Gaudio's muted production fails to prevent 'The Jazz Singer' from being the first decent thing the union has produced — maybe there's hope for the future.

Album-wise, then, Diamond proves that he isn't entirely washed up, but I can't help wondering if his acting debut will be as convincing. + + + 1/2

PYLON: 'Gyrate' (Armageddon ARM 5)

By Alan Entwistle

IN THE third chapter of new wave, enter America.

Hot on the heels of Talking Heads and The B52's, Georgia band Pylon roll off an apparently endless conveyor, with an abstract variety of pop that may herald a new era. 'Gyrate' could easily become the milestone, and offer a new dimension in rock music; a whole new approach.

The sound is full of raw, soulful spirit, and the majority of tracks present a degree of quality that can scarcely be ignored. Creative drumming and pulsing bass lending themselves perfectly to melodic guitar bursts, and providing an

intense, glowing backdrop to singer Vanessa Ellison's often lurid vocals.

The result is both atmospheric and appealing, and with such songs as 'Read A Book' or 'Danger', Pylon even come close to manufacturing potential hit records. And, in fact, if it were not for the only two disappointing tracks, 'Feast On My Heart' and 'Gravity', the album would easily earn a five-star rating. But nine great songs out of eleven must at least spell good value. + + + +

INDUSTRIALS: 'Industrials' (CBS 84399)

By Ronnie Gurr

THE LATEST release in the Kim Fowley clutching-at-straws-series. Dig it. The sleeve is classic Fowley. Two cool jerk boys, the fox femme fatale with the come hither look and blonde hair mysteriously falling over one eye, and two pillocks with guitars and full face welding masks. The girl of course, doesn't actually do anything of any great consequence on this debut disc. She is their dancer and designs their threads. Oh and I nearly forgot she is also apparently the band's lyricist. Thus we now know who should be shoved immediately. And that name. The thought of a Hollywood based band having anything to do with industry cracks me up. More so when on 'In A Mind Garage' they croon, "We found love in the screening room."

Even by Fowley's often dubious standards, however, this is fairly appalling. Essentially the Industrials are a two bit heavy metal band hanging on Gary Numan's every synth setting. Fowley, often annoying, but never a fool, obviously noticed that Numan and even the B-52's and Devo were all achieving chart positions in the US, hence the Industrials are moulded into his bizarre idea of what the modern dance is all about. He missed the mark by a long shot.

'Voodoo Island' sets the scene with bubbling Tina Weymouth bass, chirpy synthesiser repetition and

nonsensical stream of consciousness lyrics. Quite good actually. 'Clones Of Radioland', 'At Countdown', the marvellously topical 'Rings Of Saturn', 'Every Night Is Halloween', 'In A Mind Garage' and 'When The War Is Over' all conform to the same formula with bass and drum working on out under a gratingly high synthesiser whine. Elsewhere 'Headlights' is a B-52 R'n'B pastiche with bored talk-over vocals, 'Life Without Mozart' borders on calypso, 'Idiot Dancers' is off beat garbage and 'Women Alone In Cars' is careering heavy metal tarted up.

Whoever pens the lyrics here — I notice that the foxy lyricist is only credited with one song on the label copy — has an uncanny knack of inducing a cringe. How, for example, could you resist such cloying lines as: "Bondage hospital, cosmo delight, gingery queen dances tonight. Pineapple ding-dongs dance in your head, wizards of magic, sky bleeds red." Or: "There's a fire in the sky where the sun used to be, it's the fire in the sky where the sun used to be, it's the angels trying to speak to me."? + + +

KEVIN COYNE: 'Sanity Stomp' (Virgin VGD 3504)

By Mark Cooper

KEVIN COYNE's tenth Virgin album was recorded in less than 48 hours, two long sessions, one produced by one Paul Wickens of a band called The Reputations, and the other by Kevin himself with the shadow of a certain Robert Wyatt in the background. The first album is mostly a straightforward 12 bar rocker with Kevin being backed by the Ruts, the second is quieter and experimental in a conventional manner.

Like John Martyn, another artist with the patronage of a benevolent record company, Kevin is obsessed with love and anger. He's angry because people fail to love each other and he has a vision of a loving planet. Unfortunately, as Coyne's career has continued his vision has become more and more detached

from the concrete situations that originally inspired it. Case histories have disappeared and now we find Kevin ranting and raving in a vacuum about his love for all and sundry (particularly children).

Kevin's old edge is missing on these albums, he sounds whimsical and self-indulgent, badly in need of editing. Bleating in the wilderness, however wonderful the wilderness, can be bad for your artistic vision. Much of the first album consists of standard Coyne 12 bars, the voice as endearing as ever but the material particularly lacklustre. For all the overall cuddly kindness, this side offers a picture of a man struggling with his ego in the form of a number of alter egos and trying to solve the problem by swamping his difficulties in an undifferentiating "love." Take the ballad 'No Romance' on the second side which describes a man talking to himself, "Working on a plan for something no one sees." As Kevin points out this emotional tyrant will drown in his misery given half a chance but the man is Kevin and his other half holding out a loving hand won't solve the split.

Again and again on these albums Kevin asks the world to "settle your differences" while protesting that he "will never stop loving." On 'In Silence' he explains that "Oh, Oh, the children know" while in the long 'Wonderful Wilderness', Robert Wyatt makes seductive noises in the background while Coyne blesses various professions like some benevolent adventure playground worker.

So these records show Kevin Coyne marking time and having difficulty engaging with the world. Without that engagement, whimsy takes over and Kevin becomes another English eccentric whose abstract ravings allow him to be removed to the backseat, privatized and tranquillized. There's not a single melody here of the quality of 'I'll Go Too' from 'Millionaires and Teddy Bears' and nothing of the strength that shone through 'Marjorie Razorblade' and other earlier works. So come on Kevin, out with the petulance and back to the concrete. + +

Angel Witch

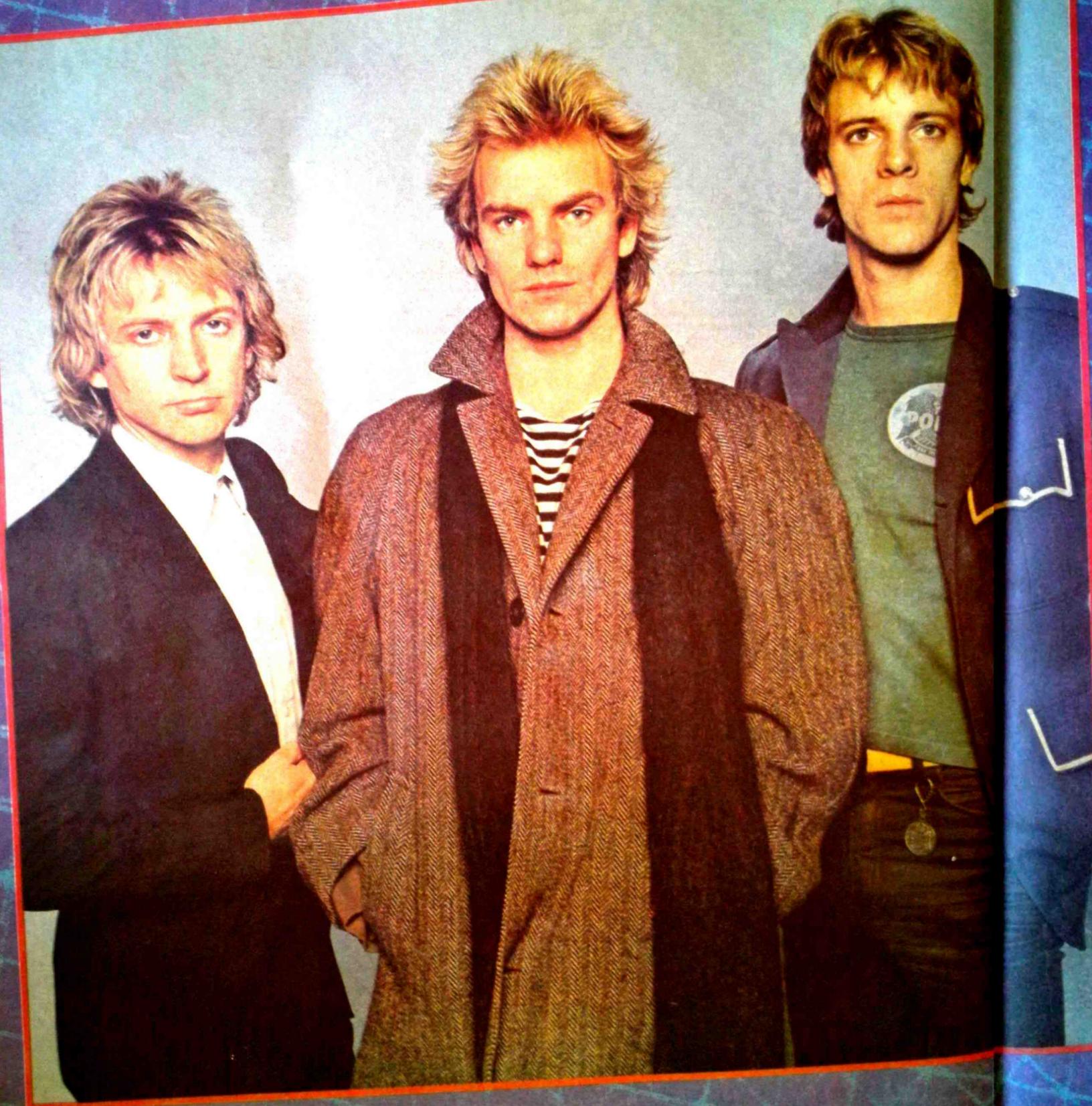


AT LAST THEIR DEBUT ALBUM

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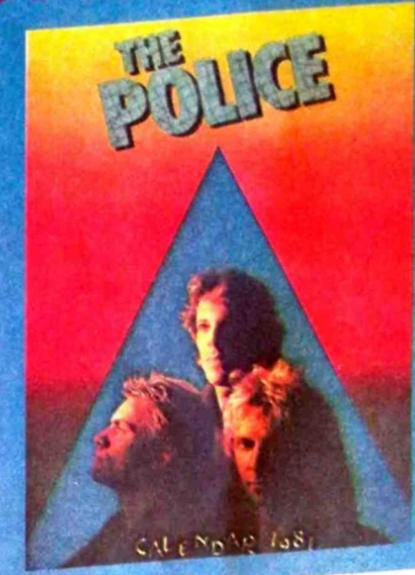
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Answer the three questions below.

1. What was the name of the character Sting played in the film "Quadrophenia"?
2. Which famous band did Andy Summers play in before The Police?
3. Which famous band did drummer Stewart Copeland play in before The Police?

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THE MESSAGE this time really is in the music, and on anyone's terms the message is resoundingly good. Those dry, poignant, yet pointed vocals! That fat loaded bass beat! Those maniacal guitar dischords! That driving percussive backbone! That's showbiz! . . . No hang about. That's Sector 27!

Derek Quinton, Jo Burt, Stevie B, and Tom Robinson play live in workmanlike grey jackets and really are true craftsmen. Here's the product of their labours . . . The live set opens with 'Take Or Leave It', a ditty on a band who achieve the merits (or demerits) of gaining an independent label.

Considering the band's problems with EMI — they were dropped on completion of their first album — and the subsequent release of two singles, 'Not Ready' and 'Invitation: What Have We Got To Lose?', on their own Panic label the song is, to say the least, wry. 'Bitterly Disappointed' follows a Robinson rap; the everyday parental disownment scan.

'Total Recall' is a Jo Burt song about "the wacky world of computers". 'Where Can We Go Tonight?' is a real grower and a highlight. Robinson takes things down to a one to one scenario that anyone can relate to.

'Dungannon' I took to be about a young man wanting to join the British Army in Northern Ireland, though nearer the mark it's the story of the mate that goes and makes it in the big city. 'Invitation: What Have We Got To Lose?' follows. It may not be the ideal single but the conviction in Robinson's vocal delivery is the most frighteningly dangerous thing you'll hear all year.

'Five To Five' highlights the rock solid talents of Quinton and throws Stevie B to the fore in the angry young guitar hero stakes. 'Bully For You' is the sole remainder from the TRB days, a fine choice. This Peter Gabriel/Robinson composition has the crowd singing along with a vengeance. A near rockabilly guitar opens 'Can't Keep Away' a song that, by the end, has developed into a modern blues. 'Not Ready' is a boot in the balls classic with magnificent scratch guitar and poking syn-drums. 'One Fine Day' ends on a hope springs eternal note with the singalong Tom lines. "It's just a matter of time, only a matter of time."

CATCH them on form and you'll more than likely hear 'Looking At You', an overtly catchy song, the verse of which bears some resemblance to 'Blinded By The Light'.

During the recent Scottish dates on which I caught the Sector sound, the band were great. Robinson, I discover later, is stricken with what he believes to be gastric flu but later transpires to be hepatitis. Despite this, the committed performance belies the gravity of his illness. What a trouper.

Sector 27 came together in November last year when Stevie Blanchard answered an ad in a music paper. As we leave him catching the bus to the audition let's look at the three who are waiting to meet him.

Derek Quinton hails from Portsmouth, which is, apparently, "the only place to come from". He smacked skins and cymbals in all manner of Mecca dance bands until one day the Mecca agency who book acts for the QE2 asked him and his band if they fancied a spell on the ocean waves. The band took up the offer and performed on four trips to New York. The band played "waltzes, quicksteps, foxtrots and a bit of Stanley Clarke, would you believe? Oh, and I used to sing a version of '2-4-6-8 Motorway'."

Through a mutual friend, a move to London and after much breaking down in communication had been overcome, Quinton stepped in to play on the demos that Tom Robinson and Jo Burt had written. He's been in the Sector ever since.

Jo Burt's two claims to fame are that his father plays piano in the lounge of London's Kensington

Hilton and that he himself played bass with The Troggs for 16 months. Originally from Woking, the highpoint of his career came when he toured the Americas with the Wild Things. Being a Trogg however took its toll as you'll be able to tell should you hear his bass playing on the recently imported Troggs' 'Live At Max's Kansas City' album.

Burt had originally met Robinson when one of his bands supported Robinson's Cafe Society back in '75 at the Nashville. After TRB split Robinson renewed the acquaintance and the pair began writing a year past August.

TOM Robinson is obviously conscious of his past. The Tom Robinson Band did as they promised. They tried and fizzled out but, as the old maxim goes, better to have tried and knocked it on the head, than not have tried at all. Robinson seems loathe to talk at any length about TRB, rightly pointing his energies towards the new venture.

However, on stopping at an Edinburgh hotel he sees a barman wearing the old clenched yellow fist on black of the old band. The barman informs us that he has taken stick for the TRB badge for years and the ailing Robinson has the look of a proud father in his eyes as the lad talks about past TRB concerts. What sums up the new Robinson though is the fact that the look of pride remains but Robinson scurries off to find his tour manager. He returns and pins a Sector 27 badge on the barman's pullover.

Of course the past is passed but it's still a problem. The crowd's reaction to both hecklers and old TRB devotees who shout for 'Glad To Be Gay' is the same. They wait for Robinson to state his case, then cheer their support. This augers well for the future. Jo Burt perhaps highlights the problems when we talk about Sector 27's recent Stateside trip.

"We'd get people coming up and asking Tom, 'now that you don't sing 'Glad To Be Gay' does it mean you're not gay?' And you could see people down the front going 'oh he must be a swinger like the rest of us'." Robinson reiterates, "the hardest thing is not singing 'Glad To Be Gay' but trying to convince people that you still have the same beliefs." I state that the crowd reaction to the individual hecklers, gay or not, shows that he is winning. "Well, it shows that Sector are winning," states Robinson.

THE release of the band's first album on Fontana — good to see the Home Of The Hits back on the scene — saw some criticism

levelled at the sleeve credits. Robinson explained the set up of the deal with Phonogram, who market Fontana product. "The singles will be by Sector on Panic but for some reason to do with the corporate structure of Phonogram the albums have to be by Tom Robinson. The condition of getting the contract for the first album was that it would be by Tom Robinson, so we called it 'Sector 27' to tie the names together. We don't like it much but that was the only way we could get the deal."

"We shouldn't quibble about such foibles. The end product is excellent. Produced by Steve Lillywhite, to whom the whole band are indebted to for focussing their sound. I strongly recommend investigation. To non-TRB fans its sounds nothing like TRB and to ex-TRB fans, isn't it time you moved on?"

We conclude by talking about Robinson's writing with Elton John. Tom wrote two songs on the man's recent US number one album. Sure he could have made a healthy living by being merely a songwriter but as he states, money, although a nice thing to have, was never his primary motivation. He feels happier just being one of the boys in the band and his writing with Elton gives him "the chance to let the sloppy, romantic side come out, because I'm an old sentimentalist at heart really."

On anybody's terms then, Sector 27, a fine place to be.

WHAT DO YOU WANT?

Tom Robinson knows what he wants. Music is his message with Sector 27.

Interview by **RONNIE GURR**



SECTOR 27: winning

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I REMEMBERED THE PROMISE I MADE TO JUMBO AND THE OTHERS - TO GET THEM OUT OF ZENITH CITY TO A PLACE WHERE WE COULD LIVE AS WE PLEASED - A PLACE WHERE THE LIKES OF BIG BUDDY AND SLIME COULDN'T TOUCH US. NOW I REALISED IT COULD NEVER HAPPEN - THEY WOULD BEAT US EVERY TIME - SUCK THE SPIRIT OUT OF US UNTIL WE WERE ALL MINDLESS AUTOMATONS

UNTIL THEN I'D ALWAYS BEEN A PACIFIST - BUT AS JUMBO LAY DYING IN MY ARMS..... I SWORE... SOMEHOW... I'D MAKE THEM PAY!



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QUIT

I AM writing in to say that I am not going to have Record Mirror anymore. The reason is probably laughable to you, but to me it symbolises the deterioration of your paper as a whole. I have written two bloody good letters to you and neither have been published. I wouldn't mind but 99 per cent of the epistles that see their way to your page are dross anyway. I've had it up to here with distressed Numanoids, disgruntled headbangers, brainwashed Police fans, silly ultra feminist biddies (no offence Ros), ridiculous AOR fans and that godawful John Connolly who idolise in the same exaggerated manner as your overstated penchant for U2's music. He's not all that funny you know. Just because you all wee yourselves laughing at his jokes, there's no reason for us to. Pooper Scooper, the Zebra Pub, Cambridge.

• Sorry Poop, had to make a few cuts to get your letter in. Perhaps you won't cry into your beer now.

WARNING

I'M WRITING to issue a warning to any more of your readers who may be considering enlisting in the army. If there are people out there thinking of joining, forget it, before you ruin your lives. I speak from experience having just wasted two years, with another soul and mind destroying year ahead. The army is no escape from unemployment unless you relish the idea of being treated like a piece of shit and allowing the institutionalised system to make a mindless moron of you. I know unemployment is not a happy state to be in, but as far as the army's concerned, it's certainly the lesser of two evils. Don't waste your life.

A Ruined Life.

PATHETIC

I KNOW your page is usually inundated with silly letters, but these last few weeks they've been even more pathetic. I'm referring to letters from women's movements and certain harassed ladies complaining about Lizzy's single 'Killer On The Loose'. Also, there was an outlandish write up from Ros Russell on the subject of Phil Lynott. I find this not only utterly boring and uncalled for, but a waste of space. In my opinion, all of Thin Lizzy's material is brilliant. Maybe the subject of Jack the Ripper was not very practical to say the least. But the police force are to blame for not catching a killer. Last year, I suspected a Yorkshire person of being the Ripper, and still do; but the police force will not listen, unless I have real facts. They have no facts either it seems. So slag the police force, not Thin Lizzy.

Anouska Lovelady.
• I think you missed the point old bean. Next...

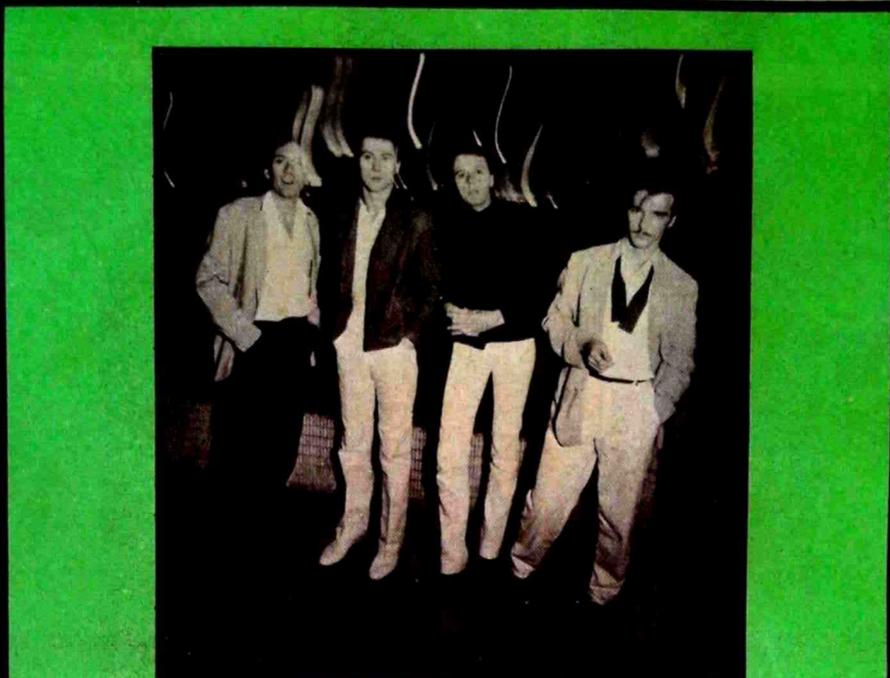
JAM SLAM

I SEE it's slag off John Lennon time again. I think it's important to get some facts right. John Lennon (with the help of McCartney) changed music. Contemporary writers such as Paul Weller have just jumped on the bandwagon. All Weller can do is rip off Beatle songs and bore us to death. When the Jam or anybody else has 17 Number one singles and alters musical trends, then Jam fans can start comparing them with Lennon and McCartney.

Paul Askew, Bognor Regis.
• You can't fool us, you're only saying that to be controversial.

RAM JAM

I AM writing to you about The Jam's new album, 'Sound Affects'. As you may have seen, the cover has many photographs on it. In the bottom



OK you guys, which of you isn't "normal"??

I FIND myself writing to your mag once again to complain. This time it's about your coverage of poofs, girls' blouses and other unprintable names. I've never really been hooked on electronic music, but those I have liked have been "normal". In particular, Orchestral Maneuvres In The Dark and some of Ultravox. But to give coverage to the new age of electronic music where the singers paint their faces and look nothing short of homosexual is ridiculous. You can gather that I'm not a Blitz Kid. If people like Steve Strange and Spandau Ballet want to wear make up and ridiculous clothes, let a fashion magazine do an interview, not a music magazine, because their music doesn't play as important a part as their gear does. I end my message to say I hope the Record Mirror office is like Leith, "where men are men for a' that".

Keith Gooch, Leith, Edinburgh.
• Don't you think you're being a mite prejudiced, my little macho - mouth? No, the RM office is nothing like Leith, I'm pleased to say, and neither R. Russell or D. Soave have beards.

right hand corner is a picture of a section of football fans. Well, I would like to inform everybody who those people are. They are the many thousands of travelling fans that follow Derby County up and down the country. They are pictured singing at Luton Town where the Rams won 2-1.

Mick, Derby County supporter.
• Never mind, eh?

TO SIOUXSIE

Kaleidoscope of sound
Echoing in sky.
Raven - head,
In bland vision, slow motion
Black and gaunt



While white stallions
Ride the skylord star sucker
Dancing on velvet clouds
Like young sparrows of night
Hair sweeping the stars
Dark and thick like tusks on
Faceless wonders.
John Bryan, London SW8.

BRAM SCRAM

HOW OPINIONS change in three years. I'm referring to Bram Tchaichovsky's (who?) review of the Gary Glitter single. He says that the record doesn't really make it. But other people over the years have said how Gary is needed in the charts. So why did that prat slam the newbie? What you people don't realise is how exciting and original he is. I know he is great, 'cos I asked him.

Marlin, Upton Park, London E13.
• Yeah, he's modest too.

AYE EYE

DEAR PAULA, I've just managed to wrench my eyes away from the magnificent creature on page 37, to congratulate you on your wonderful book. I love it, even though pages 71, 72 and 73 make me want to throw up because they are so revolting. Bravo!

Lesley.
• Who's on page 71?

RANK FINK

THE RANK organisation is seeking a licence and planning permission to transform East Anglia's largest rock venue the Ipswich Gaumont, into a bingo hall, of which there is already one in the town. This action will deprive people of seeing their heroes. Not forgetting the £7.50 it costs to go to London and back. So people of East Anglia should unite and make their feelings known.

Maybe some of the famous artists who have appeared there could lend their support.

Scogs, Ipswich.
• Good luck.

T-ED OFF

I AM absolutely maddened by your unreasonable rules concerning your T shirt offer. You state that the closing date for all orders is the 24th November. How could anyone have possibly got their order in by then? Here in this grotty village of Burghfield, Record Mirror sometimes decides to appear in the shops on Friday. But even then, I cannot get my copy until a Saturday evening, after I've been paid. I cut out my last coupon, put it with the others, my order form and the payment. Only after I'd trotted out to the post box (running the risk of being raped in the dark) and returning home, did I discover that the closing date was Monday and my letter probably wouldn't arrive in time. The reason I hadn't collected the coupons earlier was because Record Mirror didn't appear in our grotty local shop for the first two weeks of the offer and I also missed two fabulous middle page spreads of Quo and Gillan. What are you going to do about this?

Anna, Burghfield Common.
• Not a lot - until you send me your full address. Then maybe we can find you a couple of copies of the issues you missed. It also appears your newsagent needs some attention. If you tell us the name and address, we'll see what we can do about speeding up delivery of RM. About your getting paid on a Saturday... well, nothing we can do about that chum. But surely you could hang onto your 25p from the week before? Keep it safe in your knicker leg.

WIN AN LP

Remember, you have to complete both the Popagram and the Xword to be eligible for the prize of an LP token. First correct entry out of the hat wins.

NAME

ADDRESS

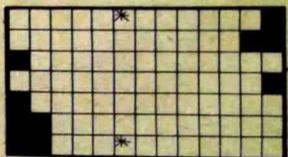
X-WORD



- ACROSS
- 1 What Split Enz have shown. (4,7)
 - 6 What The Clash wanted enough of. (4)
 - 8 He composed a Song For Guy. (5,4)
 - 11 A no. 1 from Eat To The Beat. (6)
 - 12 Stiff Little Fingers LP. (2,3,4)
 - 13 1971, Carole King hit. (3,3,4)
 - 15 They were Italy's answer to ELP. (1,1,1)
 - 17 Stevie's Jammings. (6,7)
 - 21 Group that feared the reaper. (4,6,4)
 - 22 Label featured on Pistols LP. (1,1,1)
 - 23 What Rod and the navy have in common. (7)
 - 24 Group that wanted to Hold The Line. (4)

- DOWN
- 1 Geno follow up. (5,5,2,4)
 - 2 Sleepwalking group. (8)
 - 3 The Village People's film debut. (4,4,3,5)
 - 4 Kate Bush 1 LP. (4,5)
 - 5 Group that had Misplaced Ideals. (3,4)
 - 7 What The Buzzcocks couldn't Keep. (8)
 - 9 Fever or Owl. (5)
 - 10 Auto American group. (7)
 - 14 They had 1976, hit with Sunshine Day. (7)
 - 16 It was the first Police single. (4,3)
 - 18 Earth Wind and Fire's Wonderland. (6)
 - 19 Ms Houston. (6)
 - 20 Label formed by 8 Across.

POP-A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column tells you what Rod likes to feel! Remember the clues aren't in the correct order. You have to decide what the right order is.

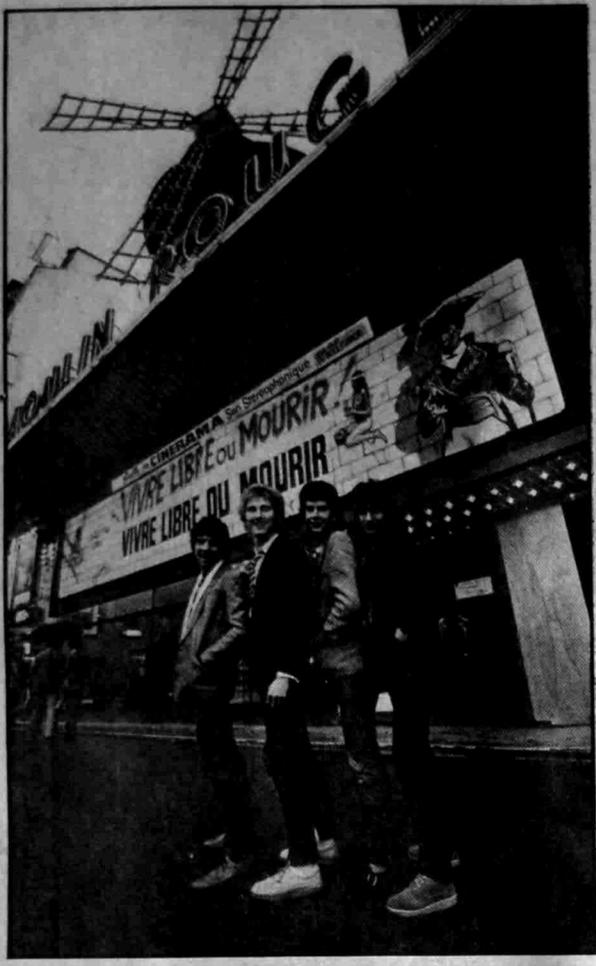
- Ronny Rogers is really a very confused country star. (5,6)
Pieces of sad peaces when re-shuffled provide Lemmy with a card. (3,2,6)
If Elvis Rednow wasn't backward he'd be very hot. (6,6)
If we brace lips about we'll find a bad mannered tittle. (7,4)
Silvery sleep brings dreams of the king. (5,7)
Watch if the joust spins up then re-arranges Quo's hit. (4,8)
A crazy glad night sky might give you the pip. (6,6)

LAST WEEK'S SOLUTION TO X-WORD:

- ACROSS
- 1 Zenyatta Mondatta. 5 Going Underground, 8 Roy Orbison, 9 Billy, 11 Messages, 12 Lido, 14 Eighth Day, 16 Mike Oldfield, 18 Start, 19 May, 20 Slate.
- DOWN
- 1 Zager And Evans, 1 Neil Young, 3 Auger, 4 Atomic, 6 Neil Sedaka, 7 Nils, 10 Second Hand, 11 Metamatic, 12 Logical, 13 Daylight, 15 Small, 17 O'Jays.

LAST WEEK'S SOLUTION TO POPAGRAM (in order of puzzle): Roger Daltrey, Enola Gray, The River, Woman In Love, Neil Diamond, The Beat, By Godder Fleetwood Mac, Party In Paris, George Benson Down column DAVID BOWIE.

LAST WEEK'S WINNER: Lynn Townshend, 5 Whiston House, Halton Road, Islington, London N1.



SHREDDED HUIT

STRAIGHT EIGHT on a rue with a vue.

T WAS A far cry from the shabby London pub circuit. When Straight Eight took the stage in Zurich they were confronted by 9,000 bawling brats, all holding lighters aloft and generally going hysterical. And as if that wasn't surprising enough, they were playing their European debut.

So whaddya think of that, you guys, I enquire the following afternoon.
 "Oh, it was nothing to do with us," admits an unusually modest Rick Cassman in the G-Plan anonymity of our Paris motel. "It was just a show and they're a bit rock - starved in Switzerland. Still," continues the rhythm guitarist and lead vocalist, "it's going to be difficult getting back to small clubs after this."

If indeed they decide to, Straight Eight are currently opening for Queen around Britain's more prestigious venues. This follows the European leg of the tour for which they were recruited by the headliners without having to pay the usual couple of thousand pounds support fee.

"Let's face it," says drummer Paul Turner, "when you see Queen's light show you'll realise a few grand wouldn't make any difference."

True, but until recently that kind of money would have come in more than handy for Straight Eight. Until they signed their summer deal with Logo they had nothing. In fact, even now they are trying to banish memories of occasional forays to a garage in a dodgy part of Calford where a fiver might be blagged off their manager.

Yet the band have been together for more than three years. How did they manage to get into such financial dire straits?

"Well we had quite a following at the start," Rick replies, but it sort of dissipated. We over-played without having a record to back it up and you can't go on playing forever."

They did actually have a record out about a year ago, thanks to the ears of Pete Townshend. Yes, the very same Who - man who is still known to lend his proteoges the odd Les Paul guitar. He heard some of their tapes, signed them to his Eel Pie label and became their executive producer.

On the strength of this they got a contract with Warner Brothers, but circumstances conspired to make it something of a still-born affair, as a result of which they sustained a 10 month period of inactivity.

Signing with Logo enabled them to release the breezy 'Shuffle 'n' Cut', a fab batch of a dozen cuts, about half of which in a reasonable chart could make hit singles. Two of them have been released and got precisely nowhere.

One has to admire your patience, chaps.

"Well it's down to longevity, innit?" asks Paul rhetorically. "I was playing in a reggae band 10 years ago," the vaguely world-weary 24 year old goes on, "and enjoy drumming for its own sake. Most groups today split up within six months if they haven't done anything. One minute they're the next big thing, the next, phut! That's the problem with getting caught up in fashion."

And Straight Eight are nothing if not unfashionable. Sure, they're okay visually. Four energetic lads with well-cut clothes and sharp personalities, but it's the music. I mean who wants jaunty pop - rock running alive with hooks in the

industrial eighties?
 "England's depressing and it shows in the music," states Steve Cherry categorically. Veteran bassist of seventies cult outfit Starry Eyed And Laughing, Steve is no two minds about the fact that the name of the game is entertainment.

"We're not trying to make statements or tell anyone anything," he offers good-naturedly. "Mind you, I've got a lot of time for those who do and get away with it. Take 'Enola Gay' - I bet 99 per cent of those who bought it don't know what it's about."

It's doubtful that a similar fate will ever befall Straight Eight songs, the majority of which are written by Rick. Musically, most of the others bung in odd ideas but the words are down to him. I wonder whether he is not limiting his field by concentrating on adolescent traumas and the closely-related subjects which characterise mini-gems like 'I'm Sorry' and 'Christine'.

"True," he agrees, "but I have to write as I can't sing anyone else's lyrics." The lad with the legs - astride stance who looks as if he could make an equally good living as an East End barrow boy appears momentarily crest-fallen, but his embarrassment is broken by the arrival of fourth member of the band, Boot Kingsman.

A sturdy rock guitarist, Kingsman co-founded the band with Cassman in '77 and though it was then something of a punky affair, his only connection with that genre now is an uncanny resemblance to Jah Wobble.

Personally, I found them more exciting than Queen but restrict my praise to marvelling at their confidence, remarking that they showed the carefree abandon of a bunch of Friday night pub part-timers.

MIKE NICHOLLS

"beat" this!

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the time is NOW - the book "THE NEW MUSIC"

WARNING: Iron Maiden monsters can seriously damage your health.

At least, that's what the BBC thought when they slapped a ban on the cuddly beasts appearing with Maiden on 'Top Of The Pops'. The official explanation was that TOTP is a family programme and people everywhere would choke on their dinners at such a horrid sight. Strange really, considering you could see much worse in most episodes of 'Doctor Who'.

It was a bad night for Maiden all round. Not only was there the monster ban, but Maiden were forced into playing more softly, so their live performance came over like a clawless tiger.

"We were rehearsing and this bloke comes over and says, 'look, could you please turn it down,'" explains singer Paul Di'Anno. "It was ridiculous, we're a live band and there's no way that we'd ever go out with a tape behind us. We sounded awful, I'd like to apologise for that performance. I've got two minds about ever doing that show again."

We're speaking in Newcastle City Hall, where Maiden tucked contentedly into their evening meal. They've got one of those road caterers, so when you go into the place the smell reminds you of school dinners. But it's good and wholesome fodder and on tonight's menu is steak and kidney pie, followed by fruit pie and evaporated milk.

Maiden have just finished that laborious afternoon ritual known as the soundcheck, where the band try and hone a hellish racket that bounces off walls and ceilings into a discernible roadshow.

"You're too f---king loud, I can't hear a f---king thing," Di'Anno screamed at bassist Steve Harris. Harris shouted angrily back until Paul smiled and stopped winding him up. Di'Anno doesn't look like your typical rock singer, not even when he's dressed up in leather - a la Halford. He looks like a prosperous beach goer and I delve into his ancestry.

His mum's from Sicily and came over here for an English education. His Grandmother used to make a healthy living on the island taking care of corpses.

"She used to plug 'em up with cotton wool and other horrible things," he says. "You see, when you die stuff starts oozing out and she used to have quite a business with a friend of hers. An evening with my granny used to make my stomach turn."

"Actually, there are only 200 Di'Anno's in the Italian phone directory but thousands of them on Sicily. I'd like to go and live there someday, when I've made my fortune out of Iron Maiden, but God knows when that will be."

"I started singing because I fancied this girl at school. I joined the choir all because of her and I hope she still remembers me. Later I went to a Led Zepplin gig and I thought I could get up there and do that. Then I started singing along to records."

"On the day I auditioned for Maiden, I went to the rehearsal room and I was soaked through because it was raining. I used to get really nervous about singing in front of anybody and I thought I hadn't got the job, but pretty soon afterwards I got a phone call."

"It's been said that we're the new Purple and I hope that's true. Martin Birch, Purple's old producer, will be doing our next album. He's not the sort of bloke that will make compromises with our music, he'll keep the rawness there. We've never wanted to make compromises, look at Def Leppard, their first album was aimed at the American market and I don't think they've got much respect over here. They don't pay their dues and I'm sure some kids resent that."

"But I wouldn't want to end up like Purple, they lost so much of their spirit. In a way I hope they don't get back together, because they'd only do it for the money and not because they really want to."

"I'm doing this job because I want to do it, I don't mind sleeping in bad hotel rooms with broken down beds where I can't have a f---k because the mattress squeaks so much that I get embarrassed."

However, Maiden got a taste of luxury when they toured with Kiss. One Kiss roadie was very relieved that Girl were dropped as support, because he used to spend a long time after each of their performances clearing a job up from the stage.

"Apparently Kiss had been playing our album a lot and they really like us," says Di'Anno. "We didn't have

to pay for that trip and Kiss are really nice blokes."

In Italy most support bands get to stay on for 20 minutes before they're canned off. But Maiden lasted for an entire set and maybe Di'Anno's Italian ancestry had something to do with it.

At one club though they had a bit of trouble. An Italian was taking the piss out of Steve's long hair and they discovered he had a gun hidden behind his back.

But on Villain tonight's gig, Newcastle City Hall boasts a sprinkling of weeny kid fans. Some of these kids can't be more than about 11, and maybe there's a budding Di'Anno or Plant out there somewhere.

Surprisingly the opening song, 'Sanctuary', is pretty light, but new boy Adrian Smith (late of Urchin) is a better looker than Dennis Stratton. Uh oh, here comes trouble. Some of the bouncers are pushing kids around at the front and Di'Anno furiously stops the show.

"We don't stand that from any c---t," he yells. "Come up here and I'll knock seven tons of shit out of you!"

Dressed in leather he looks like an SS trooper with time to kill and the bouncer thinks better of appearing in what could be the bout of the century.

The crowd love it all and 'Killers' is a particularly apt song. 'Transylvania' and 'Phantom Of The Opera' are the kind of Maiden I'm a glutton for, while 'Remember Tomorrow' cushions the blows.

'Running Free' is still that exciting tribal cosmic funk with Gary Glitter overtones and the show ends with the backdrop's eyes lighting up and monsters leaping about the place with fire extinguishers full of dry ice. All in all, a fun packed evening.

Backstage we manage to round up two Iron Maiden nymphs to pose with 'Eddie', an affectionate term for one of the monster masks. Funny, but those gruesome masks remind me of Michael Foot. They're made out of a latex composition by the same people that used to do the grisly effects for Hammer Films.

The artist who drew the Iron Maiden covers and inspired the masks was discovered almost by accident. He walked into EMI with his portfolio and somebody decided that his monster drawings would be perfect for Iron Maiden. The monster started out as being a bit of punk before developing long hair. He gives the band a corporate identity and maybe one day they'll market Eddie soft toys.

But on the more serious things. Are Maiden starting to get a lot of violence at concerts, both from bouncers and young fascists?

"Heavy metal's all about having a good time," says Di'Anno. "We leave making statements up to other bands. When I see a kid getting beaten up it makes me want to lay into the guy that's doing it. I would have taken that bloke on tonight. It wasn't a pose."

"We did one concert where we saw some kids giving Hitler salutes in the balcony. That makes you want to pull out all the plugs and walk off. I don't want to play with those kind of people in the audience. I've got no time for them, they're evil."

But don't songs like 'Prowler' glorify violence?

"No, because that song is only describing a situation, it has no rapist overtones or anything like that. It's just a song that's all. 'Running Free' took us seven minutes to write and I was really proud of that. We were fiddling around on the tom tom and that Gary Glitter beat came out and we took it from there. You don't necessarily have to work for days to make it good."

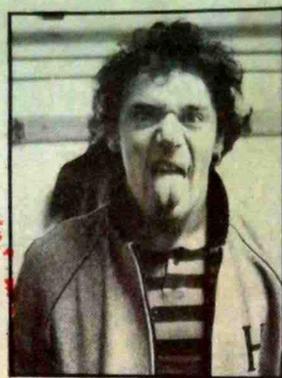
So why did Dennis Stratton leave the line-up?

"I don't think he could fit in with us any more. Dennis was too concerned about trying to be a frontman, he didn't want to work in a group format where we are all equal."

Maiden's hotel is a 10 minute drive away on the far side of town. Inside the bar there's a few Tygers Of Pan Tang down on an evening's outing from Whitley Bay.

Di'Anno orders a drink and reveals the torrid details of his leather fetish. He reckons he pioneered the use of leather gear on stage.

"I remember walking down Wardour Street and I saw this sex shop full of leather gear, it looked so good that I thought I must have some. These days a suit can cost me £300 and it doesn't last that long. My wrist bands cost £15 each and the kids are always tearing them off. We have our stuff made at Frisco's down the



DI'ANNO



DAVE MURRAY



'EDDIE'

Kings Road. It's a gay shop and I think they quite fancy us. So you like a bit of bondage then? "Oh yeah, a bit of it. I love women in tight uniforms, that sort of thing turns me on. I don't think we're going to be in leather for ever though. Next time we go out I want to get my hair cut and I fancy wearing futuristic

gear like in 'Rollerball'. I like those plastic wings that stick out all over the place."

Maiden have two world tours lined up for next year, where the Rollerball chic might make its debut. They'll also be releasing a new album and one of the songs written by Steve will be about vikings, a bunch of people

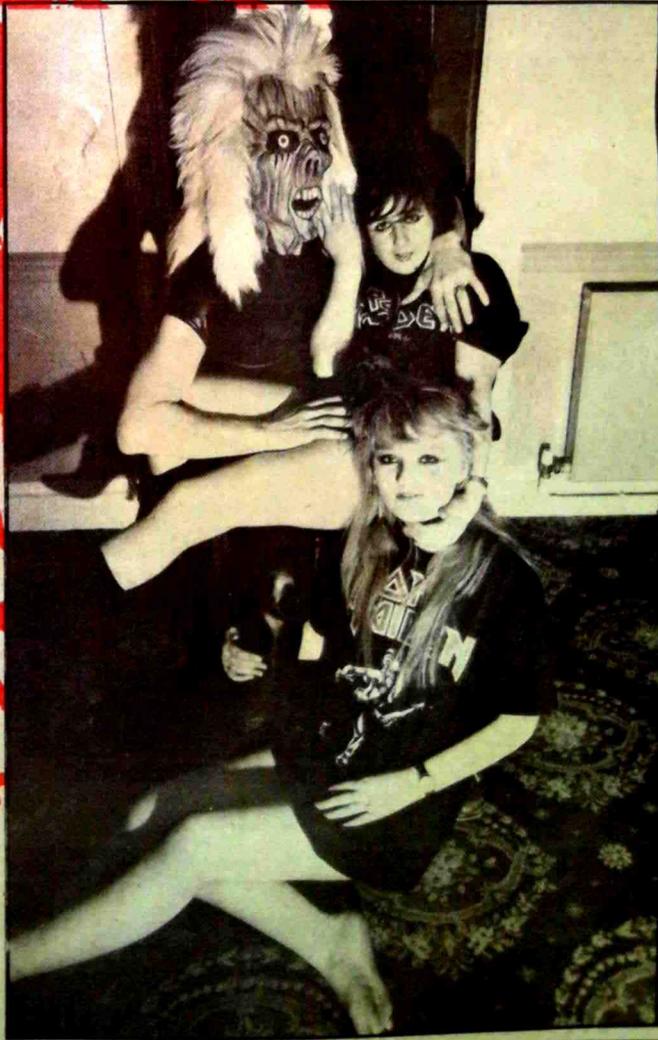
he's studied closely along with medieval torture equipment. In 1982 Maiden might even be able to take a holiday.

"We're on the road for a long time, but we're playing to kids and we owe it to them to keep on doing it this way," says Di'Anno. "They made us what we are after all."

MAIDENS AND BEASTS

ROBIN SMITH bites Iron Maiden

SIMON FOWLER snaps 'em



SUNDAY
DECEMBER 14

AYR, Pavilion (55458), **Box Wow Wow** (matinee only)
BANFF, Fife Lodge (248), **Young Offenders**
BIRMINGHAM, Odeon (021 643 6101), **Dire Straits**
BIRMINGHAM, Rialto (021 554 4573), **Rico**
BOLTON, Swan Hotel (22909), **Wiffa**
BRADFORD, Princeville (578845), **JG Spoils** (lunchtime)
BRADFORD, Vaults Bar, Bradford College (32712), **Stuffed Badgers**
BRIGHTON, New Conference Centre (203131), **Madness**
BRISTOL, Colston Hall (291768), **Shakin' Stevens**
BRISTOL, Locarno (26180), **KTC / Modern**
CANTERBURY, Odeon (52480), **Adam And The Ants**
CARDIFF, Top Rank (26538), **Q-Tips**
CHORLEY, Joiner's Arms (70671), **Chinatown**
DERBY, Romeo And Juliet's (363151), **Buzzcocks / Pylon**
DONCASTER, Rotters (27448), **Def Leppard**
EDINBURGH, Usher Hall (031 228 1155), **Jon Anderson**
ETON, Christopher Hotel (Windsor 52359), **Gatsby**
FLY
FOLKESTONE, Golden Arrow (38706), **Denigh**
GLASGOW, Apollo (041-332 9221), **Saxon / Limelight**
GLASGOW, Doune Castle (841-649 2745), **H2O**
GLENROTHES, Rothes Arms (753701), **The Cheaters**
GOSPORT, John Peel (281893), **Prams**
GRANDBOUTH, International Hotel (72456), **Def Jaks**
HATFIELD, The Stonehouse, **Toad The Wet Sprocket**
KINGSTON, Waves, Three Tuns (01-549 8601), **Cardiacs**
LEEDS, Florde Green Hotel (490984), **The Enid**
LEEDS, Haddon Hall (751115), **Cool In The Shade**
LEEDS, Staging Post (72554), **Local Heroes SW5**
LEEDS, University (39071), **Ian Dury And The Blockheads**
LONDON, Apollo, Victoria (01-828 6491), **The Kinks / The Gas**
LONDON, Brook House, Northolt (01-845 2286), **Furniture**
LONDON, Cock, Fulham (01-385 6021), **Works**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Mo-Dettes**
LONDON, Greyhound, Fulham (01-889 9615), **Earl Owl / Catchem**
LONDON, Half Moon, Heme Hill (01-274 2733), **Transista / Venigmas**
LONDON, Hammersmith Odeon (01-748 4081), **Yes**
LONDON, Hope And Anchor, Islington (01-359 4510), **Orange Juice**
LONDON, King's Head, Acton (01-992 0282), **The Spiders / Red Letters**
LONDON, Lycium, Strang (01-436 3715), **The Cramps / Wasted Youth / The Polecats**
LONDON, Marquee, Wardour Street (01-437 6603), **Saxon / Limelight**
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7811), **Orange Juice / Blue Orchids**
LONDON, Production Village, Cricklewood, London W9, **Spacemen**
LONDON, Rainbow, Finsbury Park (01-263 3140), **Echo And The Bunnymen / The Passions / The Sound**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Tribesman**
LONDON, Tramshead, Woolwich (01-855 3371), **Bob Kerr's Whoopie-Band**
LONDON, The Venue, Victoria (01-834 5500), **Eric Burdon's Fire Dept**
LONDON, White Hart, Chiswick (01-505 2254), **Park Avenue**
LONDON, White Lion, Putney High Street (01-788 1540), **C Sharp's Cajun Band**
MANCHESTER, Apollo, Ardwick (061-273 1112), **Steeleye Span / Michael Chapman**
MANCHESTER, Cyprus Tavern (061-236 3786), **Vibrant Thigh**
MANCHESTER, Fentons, Sudden Swan
MANCHESTER, Rotters (061-236 4934), **Slade**
MANSFIELD, Market Club, Huthwright, **Sparta**
NEWBRIDGE, Memorial Hall (243019), **Siletto**
NEWCASTLE UPON TYNE, Bridge Street Arts Centre, **The Accelerators**
NEWCASTLE UPON TYNE, Spectro Arts Centre, **The Fauves**
NOTTINGHAM, Palais (51975), **Shakata**
OXFORD, Corn Dolly (447971), **The Spoilers**
OXFORD, Penny Farthing (46007), **Never Never**
OXFORD, New Theatre (44544), **The Skids / The Teat**
PAISLEY, Bungalow Bar (041-889 6667), **Sidewalk** (lunchtime)
PETERBOROUGH, Tee Theatre (52439), **Talos**
REDCAR, Coalham Bowl (74420), **Wild Spirit**
RICHMOND, Broly's (01-945 4244), **More**
RUNCORN, Cherry Tree (74171), **Rockin' Horse**
SOUTHAMPTON, Gaumont (29772), **The Undertones / Orange Juice**
WIGAN, Trucks (41163), **Here And Now**
WOLLASTON, Nag's Head (664204), **The Great British Hope**

MONDAY
DECEMBER 15

ATYLESBURY, Grammar School (84545), **The Step**
BIRMINGHAM, Arts Lab, Costa Green, **Fast Relief**
BIRMINGHAM, Odeon (021 643 6101), **Dire Straits**
BIRMINGHAM, Romeo And Juliet's (021 643 6696), **Ricochet**
BLACKBURN, Regent Hotel (50839), **Whitfire**
BOLTON, Aquarius Club (652262), **Vardis**
BOURNEMOUTH, Capone's (27555), **Essential Logic / Vampirewitch / Illuminatus**
BRADFORD, Princeville (578845), **Head Hunter**
BRADFORD, Vaults Bar, Bradford College (32712), **Dial**
BRIGHTON, Albambra (27874), **The Agents**
BURY, Nailors Green, **Private Sector**
CAMBRIDGE, Great Northern (60340), **Axe Band**
COLWYNN BAY, Pier Pavilion (2594), **Slade**
COVENTRY, Belgrade Theatre (20205), **Silence / The Shots**
COVENTRY, Tiffany's, **Hawkwind**
DARTFORD, The Shack
DERBY, Ajanta (32906), **Anti Pasti**
DERBY, Assembly Rooms (31111), **Madness**
DERBY, Tiffany's (41441), **Burning Spear**
DUNDEE, Grand Hall (222200), **Saxon / Limelight**
DUNSTABLE, Queensway Hall (603326), **The Kinks**
EDINBURGH, Netherbow (031 556 9578), **Twisted Nerve / Chainaw / Young Innocence / Teenage Creation**
ETON, Christopher Hotel (Windsor 52359), **Modern Jazz**
HARROGATE, Lounge Hall, **Exo - Dus / Mirror Boys**
HEREFORD, Market Tavern (56325), **Here And Now / Astronauts / Androids Of Mu**
KINGSTON, Grove, Washington Road (01 549 5080), **Avenue**
LEEDS, Florde Greene Hotel (490984), **Frankie Miller Band**
LEEDS, Warehouse, Somer Street (468287), **Pylon**
LEICESTER, De Montfort Hall (27632), **Jon Anderson**
LIVERPOOL, Star And Garter, **Asylum**
LONDON, Cock, Fulham (01 385 6021), **Toe Rag**
LONDON, Green Man, Stratford (01 534 1637), **Telenique**
LONDON, Greyhound, Fulham (01 889 9615), **Punishment Of Luxury / Thieves Like Us**
LONDON, Hammersmith Odeon (01 748 4081), **Yes**

LONDON, Hammersmith Palais (01 748 2812), **The Undertones / Orange Juice**
LONDON, Hope And Anchor, Islington (01 359 4510), **The Mechanics**
LONDON, 100 Club, Oxford Street (01 636 0933), **Neighbours**
LONDON, Marquee, Wardour Street (01 437 6603), **Roy Wood's Haircutters**
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7811), **Maritan Dance / I'm So Hellow**
LONDON, Music Machine, Camden (01 387 0428), **Siletto's / Lautrec / X Effects**
MAIDSTONE, Queen's Head Hotel (678263), **The Cheaters**
LONDON, Rock Garden, Covent Garden (01 240 3961), **Mo-Dettes**
LONDON, University Of London, Malet Street (01 580 9551), **John Cooper Clarke / The Piranhas**
LONDON, The Venue, Victoria (01 834 5500), **Night**
MAIDSTONE, Queen's Head Hotel (678263), **Pulsaters / Appropriate Noise / Stark / Chaotic Children**
MANCHESTER, Band On The Wall (061 632 6625), **The Drones**
MANCHESTER, Rotters (061 236 4934), **Slade**
MIDDLESBOROUGH, Teeside Polytechnic (24569), **The Enid**
NEWCASTLE UPON TYNE, City Hall (20007), **Steeleye Span / Michael Chapman**
NEWCASTLE UPON TYNE, Coopersage, (28286), **The Cheaters**
NORWICH, Jacquard Club, Magdalen Street, **Frequency Band**
NOTTINGHAM, Balloon Wood Social Hall, **Breadtown**
NUNEATON, 77 Club (386323), **Future Toys**
PRESTON, Pear Tree (744416), **Rockin' Horse**
SHEFFIELD, Top Rank (21927), **Ian Dury And The Blockheads**
SHEFFIELD, University Bar 2 (24076), **Vena Cava**
SOUTHAMPTON, Gaumont (32601), **XTC / Modern**
STOKE ON TRENT, Jollees, Longton (321611), **Showaddywaddy**
TODMORDEN, Crockett's Nightspot (6340), **Dragster**

TUESDAY

DECEMBER 16

BANSTEAD, The Victoria, High Street, **Avenue**
BIRMINGHAM, Odeon (021 643 6101), **Madness**
BIRMINGHAM, Top Rank (021 236 3278), **Simple Minds**
BISHOPS STORTFORD, Triad (56333), **Axe Band**
BLACKBURN, Bay Horse, **Rockin' Horse**
BOLTON, Railway, **The Accelerators**
BRADFORD, St George's Hall (32513), **Ian Dury And The Blockheads**
BRIGHTON, New Conference Centre (203131), **Rod Stewart**
CAMBRIDGE, Great Northern (60340), **Frequency Band**
CHESTERFIELD, Polytechnic, **The Newmatrics**
DERBY, Assembly Rooms (31111), **Dire Straits**
HARROGATE, Annabella's (60911), **No Swastikas**
HATFIELD, The Stonehouse, **Metal Mirrors**
HULL, The Bull, **The London Boys**
HULL, City Hall (20123), **The Skids / On The Air**
HULL, Endyke (853201), **Generator**
KEINBURGH, King's Head, **Jackson And The Huns**
LANCASTER, University (65021), **Hawkwind**
LEAMINGTON SPA, Crown Hotel (26421), **Steel Locks**
LEICESTER, Luca Centre, **Manitou / Disappearing World**
LINCOLN, Drill Hall (24393), **Bad Manners / Snacks**
LIVERPOOL, Brady's (051 236 3959), **Here And Now / Accident On The East Lanes**
LIVERPOOL, Star And Garter, **Achilles**
LONDON, Apollo, Victoria (01 628 6491), **Shakin' Stevens**
LONDON, Bridge House, **Canning Town** (01 476 2889), **True Life Confessions**
LONDON, Castle, **Tooting Broadway** (01 672 7018), **Brunel**
LONDON, Clarendon Hotel, **Hammersmith** (01 748 1451), **Bad Publicity**
LONDON, Cock, Fulham (01 385 6021), **Other Brothers**

LONDON, Greyhound, Fulham (01 889 9615), **The Regents / The Institute**
LONDON, Hammersmith, Odeon (01 748 4081), **Yes**
LONDON, Hammersmith Palais (01 748 2812), **The Undertones / Orange Juice**
LONDON, Hope And Anchor, Islington (01 359 4510), **Weapons Of Peace**
LONDON, 100 Club, Oxford Street (01 636 0933), **Delta 5 / Blue Orchids**
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), **Siletto**
LONDON, Marquee, Wardour Street (01 437 6603), **Tygers Of Pan Tang**
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7811), **Theatre Of Hate / Final Mode**
LONDON, Pied Bull, Liverpool Road, Islington (01 537 2718), **Patrick Fitzgerald Band**
LONDON, Two Brewers, Clapham (01 622 3621), **New Cross**
LONDON, The Venue, Victoria (01 834 5500), **Peter Hammill**
LONDON, White Lion, Putney High Street (01 788 1540), **Social Security Blues Band**
LONDON, Windsor Castle, Harrow Road (01 286 8403), **White Lines / The Attendants**
MAIDSTONE, Mid Kent College (65531), **Budgie**
MANCHESTER, Apollo, Ardwick (061 273 1112), **Jon Anderson**
MANCHESTER, Polytechnic, **Cavendish House**, **All Saints** (061 273 1162), **Box Wow Wow**
MOUNTAIN ASH, Youth Centre, **Ohio Parantoli**
NEWCASTLE UPON TYNE, City Hall (20007), **Saxon / Limelight**
NOTTINGHAM, Adur Club, **Crimplene / Skinblende**
NOTTINGHAM, Boat Club, **Trentside** (869032), **Whi Heat**
NOTTINGHAM, Imperial Hotel (42884), **Bread And Kidulids And The Stroll**
NOTTINGHAM, Polytechnic (46725), **Roy Wood's Hallelujah**
PAISLEY, Bungalow Bar (041 889 6667), **Restricted Code**
PORTSMOUTH, City Arms (21867), **Loaded Dice**
RICHMOND, Sloop, The Castle (01 948 4244), **Agony Column**
SHEFFIELD, Limit Club (730940), **Frankie Miller Band**
STOKE ON TRENT, Jollees (321611), **Showaddywaddy**
SWANSEA, White Swan (54080), **Graham Larkby**
WORKINGTON, Carnegie Theatre (2122), **The Enid**

WEDNESDAY

DECEMBER 17

BIRMINGHAM, Golden Eagle (021-643 5403), **Play Things**
WOLVERHAMPTON, Civic Hall, (21359), **Hawkwind/Cherry**
BIRMINGHAM, Odeon, (021-642 8101), **Saxon/Limelight**
BIRMINGHAM, Track Club, **The Accelerators**
BRIGHTON, New Conference Centre, (203131), **Rod Stewart**
BRIGHTON, Top Rank, (25895), **Burning Spear**
CARDIFF, Casablanc Club, (28836), **Dangerous Girls/Moira And The Mice**
CHATHAM, Scamps, (Medway 409698), **The Spolien**
CHELtenham, Gloucester College, (28021), **Bad Manners**
COLWYN BAY, Dixieland, (2594), **Force 9**
EDINBURGH, Playhouse Nite Club, (031-665 2064), **Frankie Miller Band**
ETON, Christopher Hotel, (Windsor 52359), **Hit And Run**
EWELL, Grapevine, **Avenue**
FOLKESTONE, Springfield, **Denigh**
GRIMSBY, Central Hall, (55798), **Cockney Rebel / Straight Eight**
IPSWICH, Gaumont, (53641), **Dire Straits**
KINGSTON, Waves, Three Tuns. (01-549 8601), **Pressure Shocks**
LEICESTER, Scamps, (28484), **Witchfynde**
LIVERPOOL, Brady's, (051-236 3959), **Pylon/Medium Medium**
LIVERPOOL, Scamps, (051-709 1226), **Asylum**
LONDON, Albany Empire, **Deptford**, (01-691 4562), **The Greatest Story Ever Told (rock opera)**
LONDON, Dingwalls, **Camden Lock**, (01-267 4967), **Nino Below Zero**
LONDON, Shagger's, **Trafalgar**, **Shepherds Bush**, (01-749 5005), **Shadowfax / B Film/Frince**



JON ANDERSON: Manchester Apollo, (Tuesday)

LONDON, Hammersmith Odeon (01-748 4081), **Orchestral Manoeuvres In The Dark/The Fatal Charm**
LONDON, The Hog's Grunt (01-450 8969), **Ivring Street Band**
LONDON, Hope And Anchor, Islington, (01-359 4510), **Lee Kosmin And Friends**
LONDON, King's Head, Acton (01-992 0282), **The Attendants/Red Box/Orson Blake**
LONDON, Marquee, Wardour Street, (01-437 6603), **Simple Minds**
LONDON, Moonlight Club, Railway Hotel, West Hampstead, (01-624 7811), **Orange Juice/Blue Orchids**
LONDON, Nelson's Club, Wimbledon, (01-946 6311), **Johnny G Band**
LONDON, Rainbow, Finsbury Park, (01-263 3140), **Yes**
LONDON, The Venue, Victoria, (01-834 5500), **Bauhaus**
LONDON, Windsor Castle, Harrow Road, (01-286 8403), **Siletto**
MANCHESTER, Apollo, Ardwick, (061-273 1112), **The Kinks/The Gas**
MANCHESTER, Cozits, Beach Club, Shudehill, **Xmas Party** (with surprise guests)
MANCHESTER, Polytechnic (061-273 1162), **Here And Now/Astronauts/Androids Of Mu/Entire Cosmos/Danny And The Dressmakers/The Hamsters**
MILTON KEYNES, White Hart, **Bletchley** (Milton Keynes 72965), **Axis**
NEWCASTLE UPON TYNE, City Hall, (20007), **Ian Dury And The Blockheads**
NEWCASTLE UPON TYNE, The Coopersage, (28286), **The Cheaters**
NOTTINGHAM, Ad Lib Club, (753225), **Manitou**
NOTTINGHAM, Youth Centre, **Sparta**
PAISLEY, Bungalow Bar, (041-889 6667), **Perfect End**
RICHMOND, Snoppy's, The Castle, (01-948 4244), **Fruit Eating Bears/Empty Vessels**
SHEFFIELD, Brincliffe Oaks, (50624), **No Mystery, Xmas party!**
STOKE ON TRENT, Victoria Hall, Hanley (24641), **Madness**
WEYMOUTH, Pavilion, (3225), **Weapon Of Peace**
WORTHING, Balmoral, (38232), **Panther 45/The Custom**
YORK, Jaspers Club, **Vena Cava**

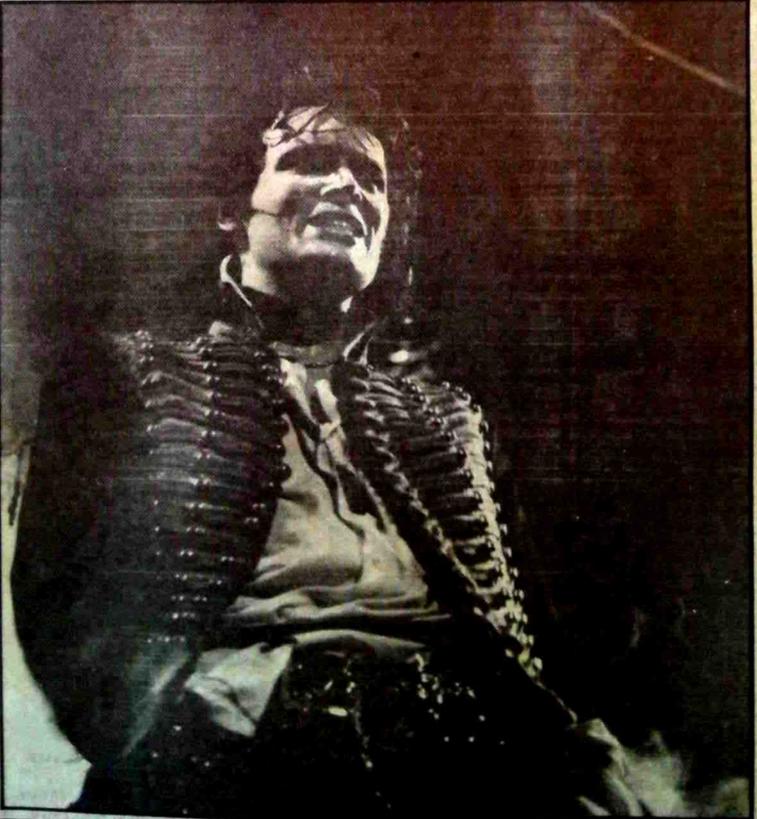
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12 December	EDINBURGH Odeon	7.30
13 December	MIDDLESBOROUGH Town Hall	7.30
16 December	LANCASTER University	7.30
18 December	LEWISHAM Odeon	7.30
19 December	SOUTHAMPTON Gaumont	7.30
20 December	TAUNTON Odeon	7.30

All ticket prices £3.50, £3.00, £2.50 EXCEPT Lancaster University - all tickets £3.00



LIVE

ROD STEWART Wembley Arena, London By Rosalind Russell

THE IMAGINATION and planning that goes into Rod Stewart's concerts justifies the higher than average ticket price of £8. That, and of course his talent.

As an avid Stewart watcher, I've had the opportunity to see him loads of times, and I still get excited when he sings 'Sweet Little Rock 'n' Roller' and emotional when he does 'You Wear It Well'. He has the good sense to realise he just can't miss out these songs, even though he has new material to perform. I haven't seen him do a bad gig for years; not since the Faces did a shocker at Lewisham.

These days his band is well rehearsed and musically precise; they could run circles round the Faces, though I still miss their stap happy camaraderie. But although I thought Rod's set was magic, it occurred to me that maybe the band was settling into the groove too comfortably. My only two objections: Billy Peek should give his duck walk a rest - he's run that idea into the ground - and Carmine Appice's drum solo should be knocked on the head. I didn't go to watch Carmine, charming though he is, I went to see Rod Stewart.

He opened with 'Hot Legs', a song that's much improved with live performance as opposed to vinyl, and the audience rose to their feet, to stay there for the rest of the night. The stage was simple, but brilliantly set, with stairs running up both sides, meeting over the drum kit, high above Carmine's head. Lights ran in sequence around the stairs, reflected in the mirrored backdrop.

The format stays much the same, needing nothing more than Stewart's spectacular voice - especially on 'If Loving You Is Wrong' - and acrobatics. Years of practice have helped him spin his mike stand round without decapitating the first four rows of the audience. Although I think he does it even more for effect now, as he uses a radio mike too.

Among the new songs were, 'She Won't Dance With Me', the hot and steamy 'Passion' and 'Give Me Wings'. A surprising, but pleasant inclusion was the old R&B song done by the Stones in the sixties 'Just Wanna Make Love To You'. The audience participated really good going for 'Madonna May' and 'I Wanna Talk About It' and 'Boys In The Street'. I wouldn't have missed it for anything.

URIAH HEEP Lyceum, London By Penny Cole

INVISIBLE GUITARS twanged out silent chords, heads were liberally banged and everyone's jacket was a flash of AC/DC electricity as Uriah Heep finished their tour in a cloud of carbon-ice, smoke and flashing bulbs. They even have a strobo-scope - remember them? Heavy Metal happiness from the first clenched fist to the last whining guitar break. If it's your thing, you can't beat it.

Back to their good time rock'n'rolling roots is where Heep wanted to go when Ken Hensley went his solo way and they've succeeded with their new line-up. Their new single, 'Think It Over' which got an airing last night at the Lyceum, is the kind of commercial number that should make the charts but might not go down so well with the hard-core head bangers. They liked 'Sweet Lorraine' best of all. Everyone was getting down as the Dallesque figure of Mick Box splashed strutted and hid behind the amplifiers with the kind of guitar break that made Heep (and Led Zeppelin, Black Sabbath, AC/DC, etc.) famous.

And any doubts that new Canadian keyboardist Greg Dechert might not come up to the band's standard of physical and musical commitment were soon dispelled when, in a sea of Wizardy smoke, he performed a solo which was remarkable not only for its complex riff and runs but also



Pic by Justin Thomas

PHIL OAKEY: voice reduced to a squeak.

O AKEY COKEY

HUMAN LEAGUE Hammersmith Odeon, London By Simon Ludgate

BLITZ takes a coach outing. Across the wastes of central London to Hammersmith they came. The hordes of frilly, tartan-clad posers fluttered through the doors and settled like a flock of exotic birds. Style note: at any venue where the Blitzkrieg Boppers are gathered you'll notice that any self-respecting member of the spandex ballet will wave with gusto to an imaginary friend at least 35 times a minute, to make absolutely sure he or she is well and truly seen.

As for the band, (remember them?) I last saw the League two years ago: long before the recent split between Martyn Ware and Ian Marsh, who've left, and Phil Oakey and Adrian Wright, who haven't. Then, they were a less-clearly defined unit... but at least the synthesiser player could actually play it.

Two schoolgirls, Joanne and Susanne, have swelled the ranks to fulfil some kind of function as general purpose, off the shelf (not to mention off the wall) booty shakers. Wait a minute - two schoolgirls? Probably the most bizarre recruitment of the year. You may have read in this very hallowed organ last week that one of the girls' dads threatened to kill Oakey if anything happened to his precious little cargo. After hearing them sing last night, I think I'll save him the bother and off Oakey myself. The girls' singing ability hovers somewhere around the zero mark and they destroyed most of the songs with admirable finality. On the plus side, er... they look the part visually, complementing the kids in the audience with their dress sense.

The set's new opener, Judas Priest's 'Take On The World', is an Oakey stroke of genius, executed with real panache. I'd like to remember the evening as that song on its own.

its gymnastic content - he played a good portion of it lying on his back kicking his legs in the air.

London rockers do not match their Northern counterparts - something to do with the soft climate, I suppose. But even the Southern softies were turning onto a whole Heep of oldies and a handful of new

The PA, borrowed from the Simple Minds, was ideal for the task of handling the super-bass thump and crash and the sound system itself was great throughout the set.

As the League progressed from 'Path Of Least Resistance', one of my fave-raves, to 'Dreams Of Leaving', new but messy 'I Am The Law' to new single 'Boy And Girl', Oakey's voice sounded as if it was about to collapse and Ian Burden's synthesiser failed to get going, relying instead on loads of pre-recorded tapes. Adrian Wright was the only one to come through unscathed; his ever-improving slide sequences are really interesting and add a much-needed third dimension by way of visual explanation of Oakey's alienating lyrics.

It wasn't until the brilliant 'Life Kills' with its line "Your life is like a schedule, you run to meet the bills / what a way to tell you, life kills" that the audience, who'd been itching to rush the stage since the opening song, surged forward in a spontaneous movement. Oakey must have forgotten to mention their old dance band status 'til then. There was a long pause before the encore, because a slide projector blew up. Phil Oakey's dry humour emerged at last: "We've blown up a projector, so could you hang on while Adrian finds another bulb? This never happens to bands like Judas Priest, does it?"

'Almost Medieval' and 'Empire State Human' should have been the highlights of the set, but the girls were singing louder and flatter and Oakey's voice was reduced to a squeak. Could this have been the reason for the non-appearance of 'Being Boiled'?

To be fair, tonight was the end of a tour and yelling your head off every night can do the throat no good at all. Trying to put a new format together only two weeks before the start of a tour must have been a pain in the arse as well and I respect them for managing to go ahead at all. That said, I expect to see a marked improvement this term, Smithers!

numbers which indicated no change of direction for one of Britain's long-standing bands. After 10 years' sales pushing 30 million and numerous changes of personnel, Heep are back to square one. Founder member Mick Box was grinning a lot on stage - for sure he's happy to go on rocking for another 10 years.

DANA GILLESPIE The Green Man, Stratford, East London By Rory Baxter

SUSPENDERS, stockings and scanty clothing may have been locked away, but Miss Gillespie still let her all hang down. Paradoxically, her bright green trousers and maroon top drew attention away from her body and towards the music.

Dana's entrance came after her backing band, Telemacque, had rattled the kegs (and the barmaid) with solid but uninspiring rhythm and blues. They lifted their performance when Dana emerged to take over the vocals from the comparatively flat bassist.

I would've loved to have heard a live version of 'Get My Rocks Off', but songs like 'Moonshine Shuffle', 'How Blue Can You Get?' and 'Your Mind Is On Vacation 'cos Your Voice Is Working Overtime' were a long way from disappointing.

She made several references to her recent "confessions" in one Sunday newspaper, and when a stoned hippy? yelled "Bob Dylan! Bob Dylan!" she replied "I don't sing Bob Dylan, I did him." Cheers all round.

'Love Potion No Nine' was less than startling, and that level continued through 'Organ Grinder Blues' ("I wish there were brothers in Britain") and 'Leave Your Hat On' until (alarming versions of 'Trouble' and 'Sea Cruise' lifted the set.

'Trouble' featured an excellent duel between Dana and sax player Pete Thomas (who got the crowd cheering when rolling out 'Lotta Shakin' Goin' On').

... how why because they special licence? six year legal battle with Bowie manager Tony Defries, Dana is enjoying having her freedom, and the Green Man enjoyed having it with her - the only problem being a very cramped stage.

HAZEL O'CONNOR/DURAN DURAN Birmingham Odeon By Kevin Wilson

THERE'S a packed house to see the local girl made good, but much pre-gig talk centres around support band, Duran Duran. Rumours of a multi-thousand pound backing and fawning record companies in tow makes them an interesting proposition. They're five lads from Brum, dressed a la early Roxy, they come on like a Spandau Ballet with guts.

A proposed single 'Planet Earth' is very atmospheric and eerie, 'Faster Than Light' sizzles along and conjures up pictures of macho-posing. 'Friends Of Mine' runs the gambit of r'n'r history in its lyrics and conception but the killer, for me, is 'Careless Memories', a musical drama fit for the electric stage. Duran Duran impressed, their near-HM approach to electronic dance music demands attention, and undoubtedly will get it in time.

What of Hazel? Well I never saw 'Breaking Glass', I despise the plasticism of the cinema, so I had no preconceived notions of what to expect. She was greeted like a goddess and immediately tore into her set like a demon possessed. Before 'Time', the new single, she took her chance to slam the music press, to much cheering, and this anger and frustration had psyched her up to a point where she was completely wrapped up in her performance.

Like a manic marionette she strutted her way through 'Gimme An Inch', 'Top Of The Wheel' and a shortened 'Writing On The Wall'. Megahype were merely a backing band, competent and unobtrusive save for the ace sax of Wesley Magoogan, especially in the token anti-establishment 'Ain't It Funny'. The overall pace was fast, bloody fast, only 'Will You' served as a momentary respite.

Hazel O'Connor deserves better than the hype label she unfairly

carries. A martyr to her own cause is a danger she faces, but if she can temper her bitterness, to channel it into the learning process, she just might surprise us all. Look out Siouxie, this lady's not for turning.

WASTED YOUTH Marquee, London By Jessamy Calkin

NOT only have Wasted Youth got the combination of visual and musical excitement down to a fine art, but they are the only band who can make the Marquee enjoyable.

And their devoted following, the funeral crowd, all turned up to mourn them at the last of their regular sessions there. Not quite so much excitement was generated as usual, perhaps, but Ken Scott was as heroic as ever on stage.

He moves brilliantly, his lyrics are poetic and prophetic, and he delivers them with Jim Morrison charisma, shoulder holster, tambourine and guitar are his diversions. Mick Atkins is macabre and competent on lead, as immovable as Darren Murphy, the bass player, is excitable.

The mannequin on synth looks perhaps a bit too perfect, in love or in pain, his flimsy keyboards were lost on many of the tracks, but he made up for it on 'Charlie And Harry' and the sinister 'Wasted Youth'.

Opening with the rhythmic 'Jack', 'Jealousy' was strong from the set. 'I'm a Man' were the rest of the set well as the 'Waiting For My' an inevitable but fitting 'Followed by a chaotic 'I Wish I Was A Girl', with guests from Modern English, The Monsters and Dead Fingers Talk.

'My Friends Are Dead', 'Man Found Dead In Graveyard' and 'Maybe We'll Die With Them' were the classics of the evening; a preoccupation with death perhaps; sinister and powerful; yet Wasted Youth are essentially an incredibly romantic band: they deserve to be treated as such.

SPLIT ENZ Top Rank, Sheffield By Jack Bower

SLASHES AND SPLASHES of pure vibrant colour illustrate the stage and the band. The music is dense, driving and compelling and only 30 seconds into the first song I am captivated by Split Enz. The first thing I notice is that they have toned down the extreme visuals of their last British Tour in 1977. Now only gaunt percussionist Noel Crombie looks like an extra from Eraser Head. The rest are merely fascinating and bizarre.

There really are no modern comparisons you can make with Split Enz, they are out on their own. A band alone, living 15,000 miles away (New Zealand) from the epicentre and theatrical traditions used by some mid-70's bands (Pete Dinklage's Genesis in particular) and shaped it into a unique music all of their own.

Split Enz are eccentric but never camp, theatrical but never tacky. Their music sweeps from the pleasing pop of 'I Got You' through the operatic splendour of 'Poor Boy' and into the music-hall jocularly of 'That Was My Mistake'. Head vocalist Tim Finn acts as the perfect foil for the seriousness of most of the bands material, trading perfectly the fine line between entertainment and self-indulgence. When there were jokes in the songs we laughed with them. Both Neil and Tim Finn are good singers and consummate performers.

My attention was held throughout the whole 1½ hours of the show, dazzled by the ever-changing face, colour and variety of their songs. Split Enz command all your sense.

The thin and serious music punts who mumble meaningfully into their lager about "art-school rock", have never been further from the truth. They are talking nonsense. Split Enz deserve attention not pigeon-holing.

Entertaining is a serious business, go and be entertained by Split Enz. Would I tell you a lie?

MADNESS/OTWAY/BARRETT

City Hall, Newcastle
By Aidan Cant

STIFF RECORDS, in their infinite wisdom, have advertised the tour as 'Twelve Days Of Madness' and conspicuously secreted all other information regarding who else would be appearing under the hazy descriptions of 'Guests and special surprises'.

Upon entering the foyer I was immediately aware of the muffled sound travelling through the doors of the main hall — the sound of the special surprise. Peering inside there was none other than John Otway, athletically somersaulting across the stage to the tune of 'Cheryl's Going Home' and Wild Willy Barrett wearing the most ridiculous purple wig I've seen this side of Ronald Reagan. A short performance by the two (especially Otway's hilarity and eccentricity) illustrated how to go over the top in best possible style.

And what of Madness? Up until I heard 'Baggy Trousers' and saw the video (the one where the saxophone player takes off) I thoroughly detested Madness music and tended to dismiss such nutty nonsense as backless and shallow.

One record apart from the above has now casted grave doubts upon my assumptions. 'Embarrassment' must be one of the best singles this year and is such a tower of strength live with Lee Thompson's stirring sax blowing and Suggsy's voice sounding strangely sorrowful in a cheerful way. Only briefly do they again hit at such standards as in 'ERNIE' but even mediocre songs like 'Over Done' and 'Disappear', that render a slight sag mid-set, are pretty listenable.

However, if you don't like the sound, you can always admire the technicality. Madness are always good.

Their most involving is their persistence in releasing antiquated singles 'One Step Beyond' and 'The Prince'.

The other surprise of the evening (who regrettably I, nor anyone else who looked over 16 could get a seat) occurred during the Madness performance when an optical illusionist expertly confounded the audience with a dazzling array of mystical powers and magic wands. In future all gigs should be like this.

BOB DYLAN

Fox Warfield Theater, San Francisco

By Monica Gillham

BOB DYLAN'S 14-show appearance in San Francisco in October was preceded by a barrage of radio spots by promoter Bill Graham, assuring potential ticket buyers that Dylan would indeed favour the crowd with old favourites as well as the new 'Gotta Serve Somebody'. By the sixth show, the mix was up to 50/50. Perhaps it is possible to serve God, mammon and one's public all at once.

His band, the same that accompanied him last time around, is an air-tight ensemble with both the chops and time together to produce some close to outstanding rock'n'roll when given the chance. Interestingly, the few really blazing moments during the show came during the religious material (renditions of 'Saved' and 'Slow Train Comin' that cooked); the old tunes were given a perfunctory rendering at best.

Some of the standards are powerful enough to withstand even the most bored run-through treatment ('Twist of Fate', 'All Along The Watchtower', 'Girl Of The North Country'), but the really bad moment in the show came when Dylan dug 'Abraham, Martin And John' out of the Civil Rights war chest. A song that was embarrassingly bad when lively, it suffers even more now when, in context of the new Dylan.

On the subject of the band, it is only fair to note the presence of three female back-up singers, who could all have stood for a few more sessions with the voice coach. Their technical weaknesses were particularly noticeable against the utter professionalism and competence of the musicians. Other than that, it only need be said that one of them soloed with 'You Are So Beautiful', one of the most unforgivably poor songs of the last 10 years.

But back to the man himself. As aloof from his audience as ever, he doesn't make up for it by completely engaging with his material in the same way that, for example, a Van

Morrison at his best does. The mystery tramp has become a middle-aged, jowly guy with little apparent commitment, on stage anyway, to anything. Whether performing uninspired versions of 'Just Like a Woman' or indulging in endless hallelujah choruses, the myth maker of days gone by shows himself as someone who, whether through choice or conviction, does no more than go through the motions. His time has come and gone; one can only wish that he'd left us with the memories instead of going on to disappoint us with the realities.

THE ROCHESES
Theatre Royal, London

By Mark Cooper

THE RETURN of the self-proclaimed nords. There they are, standing midstage, three in a row swapping mikes and guitars and wearing their nord costumes. Suzzy and Terre are clad in gaudy colour and feather - plumed hats and look like principal boys from the panto. Maggie is dressed as a conventional East coast student. She has a deep voice and keeps a low profile while the other two have mock fights and tease one another terribly. Terre teases Suzzy, that is.

Suzzy is chief nurd. She is the funniest of the sisters, the one who gets into the most trouble in her songs. She is tall and gangly and has difficulty in being conventionally feminine. Her response to this is to sabotage the conventional without completely abandoning it. She has conventional feminine fears but she confesses them, undercuts them with a dry irony that is the Roches' trademark.

Take 'The Train' off the first album. Suzzy is sitting on a train, sweating and drinking a sugar-free drink. All the Roches' songs thrive on these kitchen-sink details. The details' inclusion make the songs as unbalanced as the odd clothes and the topping harmonies make the three's appearances disturbing or, at least, kooky. Suzzy has an encounter on the train with a big man who is 'overflowing' his seat. They are avoiding each other as far as possible in small spaces. Suzzy is terrified. She wants to be bouncy and like the man, share a beer. But the taxi cops she's afraid of. A small human drama closely observed and told as a verse prose tale, Suzzy tries to burr out of her role.

The Roches delight in illustrating their prettiness into a disfigurement. They like pratfalls, fear that things will go wrong. Mostly their irony is beautifully understated. There is a quiet feminist slant to much of the treatment they give their material but it could be hard to put a finger on it and probably pointless. Irony this dry reeds endlessly. So their version of Handel's Messiah chorus is implicitly a critique of that chorus' celebration of the very male Lord of all. 'He shall reign for ever and ever' they sing in perfect harmony. Meanwhile their arms are akimbo and their comic frowns indicate that no, he won't. They pull it off to perfection.

It's the end of their tour. Robert Fripp joins them onstage for the last few numbers playing acoustic lead and dressed sombre in his black suit. They perform a good deal of the first album and less of the weaker follow up. There's some good new material that I suspect is old material. They are very funny and occasionally cloyingly cute. Woody Allen would love them and so would the writers of 'Frank Mills' that deadpan tale from the very wonderful 'Hair'. Pity they remain too much of a private joke. The Roches deserve better than to be a secret kept in the family.

ULTRAVOX
Manchester Apollo

By Mike Nichols

ACCESSIBLY ARTY, superficial yet shiny but musos beyond reproach — Ultravox are all these and being the originals are still out on their own, top soft shoe shufflers in the modern dance hall.

Midge Ure has injected some band-needed warmth into the band, his mean guitar counter-pointed by generous vocals and a cool, unselfconscious demeanor. He swans twixt microphone and keyboards with the poise of a professional and that's only one reason why by the third number the whole house was on its feet.

Post-Foxxy Vox is a very much funkier affair. Warren Cann's vast

drum machine sweeping all before it in an apocalyptic disco pulse. But the sound remains spectral and spacious, matching the carefully thought out lights, a labyrinth of cross-beams revealing out-size studio lights lifted from a futuristic film set.

Then there are the insidious songs to match, the ethereal 'Passing Strangers' announced as a celebration of their return from America and 'Mr X' another exercise in shallow mystery. 'Vienna' is unashamedly emotional but the band know how to walk the fine line between drama and melodrama without going over the top.

Some of the older material has been reworked, 'Hiroshima Mon Amour' inducing as much ecstasy as ever notwithstanding its flamboyant King Crimson influenced middle section. Like other songs, it has an unwavering sense of power, driven by the synthesisers of Chris Cross and Billy Currie, neither of who ever switch out of overdrive.

Billy is also a bad hand on violin, his solos another illustration of the new democracy in the band. Midge might be the obvious front-man but doesn't hog the limelight, a position maintained in the studio where all four assume responsibility for the songs.

Most of the new ones are saved for the end, a bristling 'New Europeans' followed by the vigorous 'All Stood Still' and the bracing serenity of 'Sleepwalk'. The rhythmic throb of these numbers prevents the music ever degenerating into muzak, another important factor accounting for why the band have a sharp edge over their competitors.

Plus they're in control of what they're doing and are experimental without being unnecessarily esoteric. Ultravox will be heroes for more than one day. Their time has come.

THE MECHANICS

The Greyhound, London
By Dave Sinclair

THE MECHANICS are a guitar trio from Cornwall, and plainly they deserve to be playing better gigs than the Greyhound. Without going into too many puns about their's being a well oiled machine etc, there is no doubt that the Mechanics mean business. Their sound and playing was as near faultless as it's possible to get.

Musically they tend to steer a careful course between the marker buoys of modern (pop) rock and the barrier reefs of old wave heavy rock. They obviously make a big effort to avoid the sort of heavy rock clichés of a three-piece guitar groups as they are prone, but they do not sound rather unimpressive in their long back catalogue as session players have brought them to the position of professional competence. They are almost too clinically precise in their delivery.

That said, they put a lot of power and dynamics into their performance. Alan Hodge (guitar/vocals) and Dave Quinn (bass) make full use of the stage area, while drummer Alan Eden pins the sound down from the back. When they hit their stride as in the wonderful 'I Don't Want To See Your Picture', they are a very punchy combo indeed.

A must for lovers of well-tuned engines and reliable all round performance.

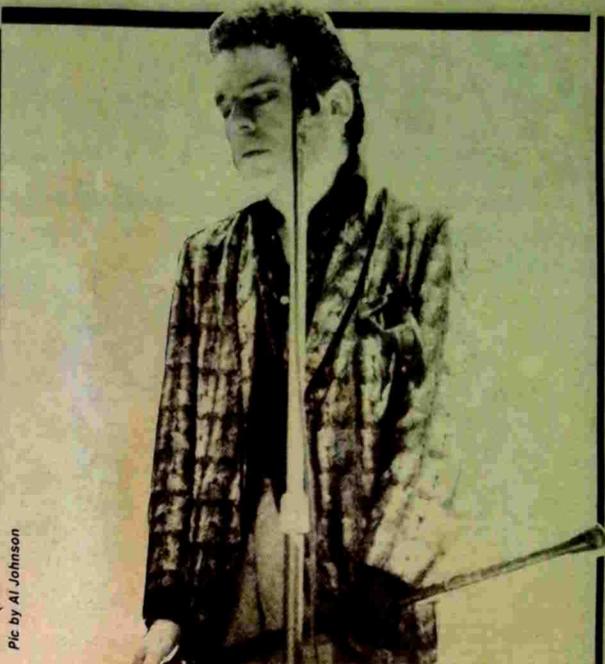
SLADE
Bath University

By Fred Williams

IT SEEMS that most people who've never seen Slade onstage would rather take a holiday in Siberia than make the effort. Slade are regarded as denizens of the pre-punk power-era who made music without — horrors! — a message, in the naive belief that music could be fun on its own.

People who have seen Slade can be excused a certain amount of smugness; but then, Slade don't have a name to live up to as much as they did, so the element of surprise works in their favour. The reason? Simple. Slade songs aren't bits of background that worm into the consciousness, they aren't meaningful expressions of sociological philosophy, or clever computer chords.

They are, though, basic anthems of British rock at it's purest and best: totally unpretentious, uncompromising, and most of all, danceable.



Pic by Al Johnson

Ian Dury enjoys a good joke.

BED AND BAWD IAN

IAN DURY & THE BLOCKHEADS
Brighton Centre
By Dave Jordan

IAN DURY'S interpretation of the rock biz has reached its logical conclusion — laughter. His acute sense of English bawd might make the roll of comedian a logical next step to the Blockhead tradition but introducing the concert in the roll of stand-up comic was definitely not the Dury way.

His fragile frame leaning on the microphone stand, his white jacket contrasted by the black shades, Dury's visual demeanour emphasises the focus of the group. But his presentation of Blockhead humour on this occasion had a sense of degradation about it, undermining their characteristic subtlety of lyrical wit.

With regard to the new material, I was particularly interested to see any difference in balance to the delicate scales of lyrical and instrumental inter-action that Dury hit off so well with Chas Jankel. The mix didn't help sounding at times rather flat than hollow. 'Clever Trevor' lacked the 'meat' of musical exchange that characterised the band's early

material; Micky Gallagher unable to stamp much individuality into the ivory section and Wilko looking lively, but sounding subdued.

During the later numbers technical hitches with the mikes do not disrupt the flow of the proceedings, Dury's constant banter in keeping with the comic/party atmosphere which the sell-out crowd of course lapped up. This is something that couldn't be said about the response to the new material. Familiarity, as always, only breeding contempt. In fact it was the classic pre-'78 catalogue that dominated the Blockheads' repertoire, 'Billericay Dickie', 'Sweet Gene Vincent' 'Blockheads' and 'Sex And Drugs And Rock N Roll', among them but they weren't executed with the full-bloodedness of the past.

Whatever new the Blockheads do, the feeling is often nostalgic for the uninhibitedness of a former glorious epoch but in their advance their infectious sense of fun exudes into the main stream of sound and verse to always ensure an appeal to a quality inherent in us all.

As the concert started late the staying power of the latter half of the show was on trial. But the quantity of fans who sacrificed their last trains/buses home, (me!) left no doubt — laugh? I nearly cried.

The sad thing is that that's as far as it goes; they're still doing the same numbers, the greatest hits, and its reached the point of being cabaret for youngsters, with all the slickness and glamour that seasoned players can produce at the drop of a drumstick. Is there a future in it?

However, if you accept the premise that Slade are simply one of the best live bands around, and take their music at face value, then any criticism becomes superfluous; my only complaint is that I got covered in somebody else's drooff.

ANGEL WITCH: 'Angel Witch' (Bronze BRON 532)
By Malcolm Dome

'ANGEL WITCH' is a torrid tirade of tumultuous thunder, and boasting an immense impact.

You want reference points? Well, try Sabbath's 'Technical Ecstasy' intertwined with Heep's 'Demons And Wizards', coated over with a generous dosage of AW's renowned bestially ferocious warpaint, all projected in sensurround. Frenzied comments aside, producer Martin Smith (a former AC/DC collaborator)

is to be commended for taking the glorious, primitive hailstorm sound that is the hallowed mark of the Witch live and adapting it to studio requirements. So, the material has a fatter, richer texture that frees the oft-ignored yet natural melodies (inherent in so much AW work) to float to the surface and allows the individual band members to express their undeniable musical abilities — in particular, vocalist Kevin Heybourne sounds more than ever as if he possesses THE most perfect HM larynx since the hailcannon days of Ozzy Blizzard.

Yet, there is still ample evidence of the band's lycanthropic bite hidden in the grooves as with occasional use of eerie vocal harmonies and a hint of smelted keyboards, established faves such as 'Gorgon', 'Sorceress', 'Sweet Danger' and the killer anthem 'Angel Witch' mingle venomously with comparative newies like 'Free Man' and 'Atlantis' to create an album so over-the-top-and-racin'-for-glory that it makes the Battle of the Somme seem like a friendly game of Subuteo. Album of the week? Heaven and hell, this is, along with 'Demolition', THE album of the year, an' no mistake! + + + + +

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WANTED

Personal

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HANDSOME MALE seeks sexy female penpals. Box No 2795.

YORKSHIRE GIRL, 18 seeks boy to share Christmas with. Must like Turkey sandwiches and snow. Box No 2794.

LONELY BOY 19 seeks nice fun loving girl 16-19 with a great sense of humour don't delay write to me today! London area. Box No 2793.

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GUY 28 seeks shy quiet girl 21-28 for friendship and outings like music, dancing, driving, looks unimportant. London area. Box No 2790.

GIRL 19 working away from home wants penpals anywhere. Box No 2789.

MALE 23 seeks girl for friendship likes driving, cinema, music, humour and personality essential. St Helens area aged 18-22. Box No 2788.

DISILLUSIONED LADY (with strange name) deeply into JJ Burnel seeks sympathetic to help me get a grip on myself - before I fall down in the sewer again. Box No 2787.

PHIL 23 quiet personality, hair looks like punk / new wave also sport, travel and cinema has car, seeks girlfriend any age for outings and steady relationship Manchester area. Box No 2786.

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FOR FREE LIST of pen pals send stamped self addressed envelope to Worldwide Friendship Club, 46 Cemetery Road, Denton, Manchester, M34 1ER.

GIRLS LONELY shy? Musical tastes immaterial write Scott 33, Loaming Road, Edinburgh.

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ZERO COMIX, very attractive tall black haired girl wants intelligent new wavis weirdos for new experiences. Exchange Photos! Box No 2801.

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QUIET BOY, seeks unattached girlfriend for friendship. Epsom area. Box No 2774.

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USA / CANADA, Live, work, travel, seasonal employment, working holidays, penfriends, etc. Send 75p PO for detailed magazine of opportunities to - North America Club, 477 Cheetham Hill Road, Manchester M8 7LR.

OPPOSITE SEX partners found!!! It's FREE at INTERDATE! Rush letters describing yourselves plus SAE to - Box 2009, Record Mirror, 40 Long Acre, London WC2.

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LONELY MALE, 21, working with varied interests seeks sincere female over 20 to write / meet for genuine relationship in Bradford / Halifax areas. All replies answered. Box No 2780.

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AC/DC

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AC/DC has only one official fan-club at 18 Watson Close, Bury St. Edmunds, Suffolk, and any others are considered by the band to be unofficial and a RIP-OFF!

Anybody who feels victimised by bogus fan-clubs can write to the official AC/DC fan-club for help.

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BLONDE at Readinghouse
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For Sale

ADAM AND THE ANTS silkscreened teeshirts £3.50, sweatshirts £6.50 (S.M.L. Ex-L) - Sprintprint 33, Fleet Street, Swindon, Wiltshire.

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THOUSANDS OLDIES: G. Vincent, B. Holly, R. Nelson. '50s - '80s singles/albums, 12in; bargains galore. - SAE, Paul, 24 Lindfield Road, Leicester LE3 6HH.

MUD SINGLES, 'The Hits and the Rarities'. SAE for lists - Rock Revelations, PO Box 151, Kingston, Surrey.

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FREE RECORDS! Vintage are giving them away until Christmas! Every complete £5 you spend entitles you to a free single (choice of 50 including Who/Traffic etc) plus a free Christmas raffle ticket! 1st prize is £50 worth of records from stock (free choice) plus runners - up prizes. Only at Vintage Records, 91 Roman Way, Holloway, London. Tel 01-607 8586. Closed Mon/Tues.

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imports, deletions, collectors original UK labels. Singles, EPs, LPs. - SAE: Diskery, 86/87 Western Road, Hove, Sussex. Callers welcome.

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MORE GREAT OFFERS send for our free Christmas list chart hits from 60p ex - chart from 25p SAE Gold Star Records, 3 Conifer House, Brockley, London SE4.

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OFFSHORE RADIO and extensive radio / TV coverage bulletins Nod 9, 10 and 11 available 50p each. For lists of souvenirs send sae. Big discounts to members. Join now, before subscription RATE goes up. Send £2.50 to Caroline Movement BCM-BRFM London WC1.

SHAWN COSTER I Love You, Jeanette. OFFICIAL CAROLINE cassettes, 8mm films, videotapes and photographs from PO Box One, Brandon, Suffolk. All Proceeds to The Free Christmas spirit 6835 - KHT5. Sunday mornings until then.

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RARITIES!!! K BUSH Bondage sweatshirt, Bowie DJ promo T-shirt, Lizzy Black Rose T-shirt, Zeppelin, 8m b/w film offers? 60 Ayr Road, Prestwick.

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Situations Vacant

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DIGS, MEALS, etc £20, complete - 48, Prole Street, Wolverhampton.

JOB OPPORTUNITIES exist despite recession!!! Work full - time, part-time with record companies, radio stations etc. Read enlarged editions of 'Music' and 'Radio' employment guides. Also 'British Music Index' (over 700 vital addresses), £120 each. All three £2.50. - Dept 12, Hamilton House Productions, Staverton, Totnes, Devon.

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AMERICAN STYLE mixing D.J. requires full time residency in similar club U.K. or anywhere abroad, privately booked or through agency. All enquiries answered and in strictest confidence. Box No. 2798.

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Publications

BLONDIE GIRLSCHOOL. Queen, others featured in Kimono. Send 65p to - Kimono, 16 Faversham Road, London, SE6 4XF.

HAWKWIND, LEIF Garrett, Gary Numan, Graham Bilbrough, Dollar, Gerry & The Pacemakers, free classified adverts, and more - all in Popswoop Magazine (December) send 60p cheque/PO to - Pop Swoop, 45 Chatham Street, Peartrees, Derby, DE3 8TH.

SUPERFAST GUITAR Booklet Rock rhythm/lead technique, solos £1.80. - Rockbiz, 5 Postern, Wood Street, London EC2Y 8BJ.

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SMALLS - order form

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CHARTS

UK SINGLES

1	1	SUPERTROUPER, Abba	Epic
2	16	THERE'S NO ONE QUITE LIKE GRANDMA, Si Winitreds School Choir	MFP
3	15	STOP THE CAVALRY, Jona Lewis	Stiff
4	4	EMBARRASSMENT, Mad Max	SHIR
5	3	BANANA REPUBLIC, Boomtown Rats	Ensign
6	5	TO CUT A LONG STORY SHORT, Spandau Ballet/Reformation	Chrysalis
7	2	TIDE IS HIGH, Blondie	Chrysalis
8	9	DO YOU FEEL MY LOVE, Eddy Grant	Ensign
9	—	DE DO DO DE DA DA DA DA, Poince	A&M
10	23	RUNAWAY BOYS, Stray Cats	Arista
11	8	CELEBRATION, Kool And The Gang	De-Lite
12	22	LADY, Kenny Rogers	United Artists
13	7	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
14	6	I COULD BE SO GOOD FOR YOU, Dennis Waterman	EMI
15	17	ROCK 'N' ROLL AIN'T NOISE POLLUTION, AC/DC	Atlantic
16	31	ANT MUSIC, Adam and The Ants	CBS
17	34	LIES, Status Quo	Vertigo
18	11	THE EARTH DIES SCREAMING, UB40	Graduate
19	13	I'M COMING OUT, Diana Ross	Motown
20	30	FLASH, Queen	EMI
21	10	(JUST LIKE) STARTING OVER, John Lennon	WEA/Geffen
22	27	LOVE ON THE ROCKS, Neil Diamond	Capitol
23	21	DON'T WALK AWAY, ELO	Jet
24	12	FASHION, David Bowie	RCA
25	29	LOVELY TOGETHER, Barry Manilow	Arista
26	10	ILIKE WHAT YOU'RE DOING TO ME, Young and Co	Capitve
27	14	WOMAN IN LOVE, Barbra Streisand	CBS
28	19	PASSION, Rod Stewart	Riva
29	29	DECEMBER WILL BE MAGIC, Kate Bush	EMI
30	18	ACE OF SPADES, Motorhead	Bronze
31	38	OVER THE RAINBOW, Matchbox	Magnet
32	35	BLUE MOON, Showaddywaddy	Arista
33	33	LOOKING FOR CLUES, Robert Palmer	Island
34	43	RABBIT, Chas And Dave	Rockney
35	24	SAME OLD SCENE, Roxy Music	Polydor
36	69	NEVER MIND THE PRESENTS, Barron Knights	Epic
37	59	LORRAINE, Bad Manners	Magnet
38	36	KISS ON MY LIST, Hall/Oates	RCA
39	26	ENOLA GAY, Orchestral Manoeuvres In The Dark	Dindisc
40	66	WHO'S GONNA ROCK YOU, Nolans	Epic
41	47	DIE YOUNG, Black Sabbath	Vertigo
42	40	THE CALL UP, Clash	CBS
43	41	ISRAEL, Siouxsie And The Banshees	Polydor
44	48	IF I COULD ONLY MAKE YOU CARE, Mike Berry	Polydor
45	46	SANTA CLAUS IS BACK IN TOWN, Elvis Presley	RCA
46	63	WHAT A FOOL BELIEVES, Aretha Franklin	Arista
47	50	IT'S HARD TO BE HUMBLE, Mac Davis	Casablanca
48	28	DOG EAT DOG, Adam And The Ants	CBS
49	25	SPECIAL BREW, Bad Manners	Magnet
50	—	TOO NICE TO TALK TO, Beat	Go Feet
51	72	BOOM BOOM, Black Slate	Ensign
52	48	SH BOOM/WHITE CHRISTMAS, Darts	Magnet
53	42	GIRLS CAN GET IT, Dr Hook	Mercury
54	70	GUILTY, Barbra Streisand/Barry Gibb	CBS
55	51	WHIP IT, Devo	Virgin
56	49	WOMEN IN WINTER, Skids	Virgin
57	74	SLIP AND DIP, Coffee	De-Lite
58	54	BEER DRINKERS AND HELL RAISERS, Motorhead	Big Beat
59	32	WHAT YOU'RE PROPOSING, Status Quo	Vertigo
60	45	HUNGRY HEART, Bruce Springsteen	CBS
61	37	IF YOU'RE LOOKING FOR A WAY OUT, Odyssey	RCA
62	75	8 SONG CASSETTE, Bow Wow Wow	EMI
63	71	STRONG ARM OF THE LAW, Saxon	Carrere
64	55	FALCON, Rah Band	DJM
65	52	D.I.S.C.O., Ottawan	Carrere
66	58	BAGGY TROUSERS, Madness	Stiff
67	44	WHEN YOU ASK ABOUT LOVE, Matchbox	Magnet
68	—	LOVE ME TO SLEEP, Hot Chocolate	RAK
69	—	YOU'RE OK, Ottawan	Carrere
70	—	DO NOTHING, Specials	2-Tone
71	56	SHE'S A GROOVY FREAK, Real Thing	Calibre
72	60	THE NIGHT, THE WINE AND THE ROSES, Liquid Gold	Polo
73	57	BOURGIE BOURGIE, Gladys Knight And The Pips	CBS
74	65	AIN'T NO LOVE IN THE HEART OF THE CITY, Whitesnake	United Artists
75	—	HEATBREAK HOTEL, Jacksons	Epic

CHART FILE



BEE GEES: "Not bad for an afternoon's work, eh lads?"

THE BROTHERS GIBB seem to be going in for duets in a big way. Barry's joint effort with Streisand is already steaming up the charts on both sides of the Atlantic while Robin's less sophisticated duet with Marcy Levy, 'Save Me', makes steady progress.

Baby brother Andy has now joined the fray pitting his vocal chords against the vastly experienced Pat Arnold on a song called 'Will You Love Me Tomorrow', currently available only on his US 'Greatest Hits' album though it seems certain to be the next single once 'Time Is Time' has run its course. And Maurice... Well, Maurice has rarely shown any inclination to do any work outside of the Bee Gees since they reformed in the early seventies. His is the most lightweight talent in the group. His vocals are always well down in the mixes and he never takes the lead. He has yet to write a hit without the assistance of Robin and Barry and seems content to spend most of the year tanning himself on the beaches of Florida amongst hordes of rich aged Americans and working-class Britons who've finally tired of Majorca...

Harry Chapin's current US hit 'Sequel' is just that, being a continuation of a story line first explored on 'Taxi', his US hit of 1972.

Barbra Streisand's 'Gully' is the biggest selling album worldwide since 'Grease' with sales rapidly approaching five million. It seems appropriate therefore to celebrate the occasion by granting the requests of several readers to wit a complete listing of the 'beaked one's' American hits, all 29 of 'em. Barbra's first spell of hitmaking came to an end in 1967, and it was not until 1971 that she managed to regain the hearts of the record buying public. Initially this was via her unique interpretations of already familiar songs; Naura Nyro's 'Stoney End' and 'Time And Love', John Lennon's 'Mother' and Carole King's 'Where You Lead'. But her career was lifted to a new and higher plateau by the love theme from the movie 'A Star Is Born', 'Evergreen' for which she wrote the melody herself. Since then she has only once failed to make the top twenty: CHARTLOG: 1964 'People' (No.5), 'Funny Girl' (No.44), 1965 'Why Did I Choose You' (No.77), 'My Man' (No.79), 'He Touched Me' (No.53), 'Second Hand Rose' (No.32), 1966 'Where Am I Going' (No.94), 'Sam, You Made The Pants Too Long' (No.98), 'Free Again' (No.83), 1967 'Stout Hearted Men' (No.82), 1970 'Stoney End' (No.18), 1971 'Time And Love' (No.51), 'Film Flam Man' (No.82), 'Where You Lead' (No.40), 'Mother' (No.79), 1972 'Sweet Inspiration / Where You Lead' (No.37), 'Sing A Song / Make Your Own Kind Of Music' (No.54), 1972 'Didn't We' (No.82), 1973 'The Way We Were' (No.1), 1974 'All In Love Is Fair' (No.63), 1977 'Evergreen' (No.21), 'My Heart Belongs To Me' (No.4), 1978 'Prisoner' (No.21), 'You Don't Bring Me Flowers' with Neil Diamond (No.1), 1979 'The Main Event / Fight' (No.3), 'No More Tears (Enough Is Enough)' with Donna Summer (No.1), 1980 'Woman In Love' (No.1) and 'Gully' which looks a cert for the top five.

Jim Lowe from Allrelton correctly supposes that Frank Sinatra's 'My Way' has re-entered the chart on more occasions than any other record (8 times) and wants to know whether it has a peer in America. In fact the achievements of Bing Crosby's 'White Christmas' easily eclipse Sinatra's feat. First released in 1942, it became a big hit that Christmas and returned to the chart on 18 occasions in the following 20 years missing out only in 1952 and 1953. Though it is regarded as the definitive Christmas song it was in fact recorded in May of 1942... ALAN JONES

UK ALBUMS

1	1	SUPER TROUPER, Abba	Epic
2	5	DR. HOOK'S GREATEST HITS, Dr Hook	Capitol
3	3	GUILTY, Barbra Streisand	CBS
4	2	SOUND AFFECTS, Jam	Polydor
5	11	MANILOW MAGIC, Barry Manilow	Arista
6	8	INSPIRATION, Elvis Presley	K-Tel
7	4	AUTOAMERICAN, Blondie	Chrysalis
8	7	NOT THE 9 O'CLOCK NEWS, Various	BBC
9	10	ZENYATTA MONDATTI, Police	A&M
10	6	CHART EXPLOSION, Various	K-Tel
11	12	BARRY, Barry Manilow	Arista
12	22	CLASSICS FOR DREAMING, James Last	Polydor
13	9	FOOLISH BEHAVIOUR, Rod Stewart	Riva
14	15	JAZZ SINGER, Neil Diamond	Capitol
15	19	AXE ATTACK, Various	Stiff
16	17	ABSOLUTELY, Madness	CBS
17	13	KINGS OF THE WILD FRONTIER, Adam & The Ants	Wardwick
18	14	SINGS 20 No. 1 HITS, Brotherhood of Man	Ronco
19	16	COUNTRY LEGENDS, Various	Warwick
20	55	20 GOLDEN GREATS OF KEN ODDO, Ken Oddo	Warwick
21	21	MAKINGS WAVES, Nolans	Epic
22	18	HOTTER THAN JULY, Stevie Wonder	Motown
23	20	THE LOVE ALBUM, Various	K-Tel
24	29	BEAUTIFUL SUNDAY, Lena Martell	Ronco
25	24	SIGNING OFF, UB40	Graduate
26	23	SCARY MONSTERS & SUPER CREEPS, David Bowie	CBS
27	31	THE RIVER, Bruce Springsteen	Ronco
28	8	RADIO ACTIVE, Various	Polydor
29	60	SLADE SMASHES, Slade	Harvest
30	—	IN CONCERT, Deep Purple	—
31	35	VERY BEST OF ELTON JOHN, Elton John	K-Tel
32	46	ACE OF SPADES, Motorhead	Bronze
33	34	LITTLE MISS DYNAMITE/BRENDA LEE, Brenda Lee	Warwick
34	41	GOLD, Three Degrees	K-Tel
35	30	ORGANISATION, Orchestral Manoeuvres In The Dark	Dindisc
36	39	FLESH AND BLOOD, Roxy Music	Polydor
37	52	MAKIN' MOVIES, Dire Straits	Vertigo
38	49	REGGATA DE BLANC, Police	A&M
39	42	MASTERWORKS, Various	K-Tel
40	32	NEVER FOREVER, Kate Bush	EMI
41	40	JUST SUPPOSIN', Status Quo	Vertigo
42	84	THE LEGENDARY BIG BANDS, Various	Ronco
43	37	LIVE IN THE HEART OF THE CITY, Whitesnake	United Artists
44	44	RISE, Dr Hook	Mercury
45	38	STRONG ARM OF THE LAW, Saxon	Carrere
46	25	DOUBLE FANTASY, John Lennon	Warner/Geffen
47	20	BAUGH, Steely Dan	MCA
48	56	LAUGHTER, Ian Dury & The Blockheads	Stiff
49	73	THE HITMAKERS, Various	Polystar
50	53	LIVE, Eagles	Asylum
51	—	RE-JOICE, St Pauls Boys Choir	K-Tel
52	36	LOONEE TUNES, Bad Manners	Magnet
53	48	BREAKING GLASS, Hazel O'Connor	A&M
54	54	GIVE ME THE NIGHT, George Benson	Warner Bros
55	51	QE2, Mike Oldfield	Virgin
56	—	FLEETWOOD MAC LIVE, Fleetwood Mac	Warner Bros
57	86	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
58	69	BACK IN BLACK, AC/DC	Atlantic
59	50	SMOKIE'S HITS, Smokie	Rak
60	62	GREATEST HITS VOL 2, Abba	Epic
61	58	DIANA, Diana Ross	EMI
62	48	ME & BILLY WILLIAMS, Max Boyce	EMI
63	47	SPACE INVASION, Various	Ronco
64	59	WAR OF THE WORLDS, Jeff Wayne	CBS
65	57	PARIS, Supertramp	A&M
66	65	OUTLANDS D'AMOUR, Police	A&M
67	63	RMOURS, Fleetwood Mac	Warner Bros
68	43	THE BLACK ALBUM, The Damned	Chiswick
69	—	PLAY, Magazine	Virgin
70	70	SKY 2, Sky	Ariola
71	—	JUST A GIGGLE, Barron Knights	Epic
72	45	ONE TRICK PONY, Paul Simon	Warner Bros
73	61	LOVE YOU'RE IN LOVE, Dr Hook	2-Tone
74	—	PEACE IN THE VALLEY, Various	Ronco
75	—	ONE STEP BEYOND, Madness	Stiff

HEAVY METAL

1	3	STRONG ARM OF THE LAW, Saxon	Carrere
2	11	BEER DRINKER, Motorhead	Big Beat
3	1	HELL'S BELLS/NOISE POLLUTION, AC/DC	Atlantic
4	6	HEATSTROKES, Krokus	Ariola
5	4	FEEL JUST THE SAME, Saracen	Demo Tape
6	7	WHO'S GONNA WIN THE WAR, Hawkwind	Bronze
7	2	TOO MANY PEOPLE, Vardis	Logo Demo
8	17	FLIRTIN WITH DISASTER, Molly Hatchet	Epic
9	13	ACE OF SPADES, Motorhead	Bronze
10	27	MR CROWLEY, Ozzy Osbourne	Jet
11	18	ROCK N ROLL, Led Zepplin	Atlantic
12	30	DOWN ON ME, Janis Joplin	CBS
13	23	HEART BREAKER, Pat Benatar	CHS
14	25	REVOLUTION, Beatles	Apple
15	15	YOU SAID IT ALL, Ozzy Osbourne	Jet
16	—	SOMETHING IN THE AIR, Nightwing	Jet
17	14	CRAZY TRAIN, Ozzy Osbourne	Jet
18	22	KEEPIN' IT UP, Head	Epic
19	21	DRAW THE LINE, Aerosmith	CBS Promo
20	29	WANGTANGO, Ted Nugent	Epic

Compiled by 'Mick, Angie & Geoff', Stirling House, 'Monday Rock Club', Saltwell Road, Gateshead, Tyne and Wear

FUTURIST

1	BEING BOILED, Human League 7"	Fast
2	THE MAN WHO DIES EVERY DAY, Ultravox from the Ha Ha Ha LP	Island
3	BLOCKS ON BLOCKS, Visage from the 'Visage' LP	Polydor
4	WARM LEATHERETTE, The Normal 7"	Mute
5	TRANS SIBERIAN EXPRESS, Bardl Blaise 7"	Dindisc
6	YOU REALLY GOT ME, Silicone Teens from the 'Music For Partys' LP	Mute
7	ROSE GARDEN FUNERAL OF SAWS, Bouhous 12"	B-Side 4AD
8	ONE OF THE LADS, 4 Be 2's 12"	Island
9	BLIND YOUTH, Human League 'Reproduction' LP	Virgin
10	MOON OVER MOSCOW, Visage from the 'Visage' LP	Polydor
11	EXHIBITIONISM, Gen X from the 'Nice Mover' LP	EMI
12	HAPPY HOUSE, Siouxsie and the Banshees 7"	Polydor
13	THE FOREST, The Cure 12"	Fiction
14	CLONE, Greg Vandyke 7"	United Artists
15	DO YOU THINK I'M SEXY, British Standard Unit from the 'Hybrid Kids' LP	Cherry Red
16	INCUBATION, Joy Division 7"	Factory
17	SAVE YOUR KISSES FOR ME, Kapital Punishment from the 'Hybrid Kids' LP	Cherry Red
18	BACKS TO THE BURNER, The Profits	Hyperthetical
19	MONGOLOID, Devo from the 'Questions Are We Not We Are Devo' LP	Virgin
20	BUNKER SOLDIERS, Orchestral Manoeuvres In The Dark from the 'Bunker Soldiers' LP	Dindisc

Compiled By, The Glamour Club, Crocs, Rayleigh High Street, Rayleigh, Essex (Saturday's Only)

REGGAE

1	PEACE AND LOVE, Barry Brown/Rankin Toyan	Daddy Kool
2	IF YOU SEE MY MARY, Gregory Isaacs African Museum	Jammies
3	YOUTH MAN, Noel Philips	Starlight
4	MY LITTLE LOVER, Johnny Osborne	Live and Love
5	HOLD ON, Sugar Minott	Form
6	GUN FEVER, Pablo Gad	Daddy Kool
7	SO MANY TIMES/FLUTE ON FIRE, Majestarians	Pirate
8	HERBALIST, Roman Stewart	Taxi
9	HEART MADE OF STONE, Majestarians	Hawkeye
10	GO DEH RIGHT, Desi Roots	—

Compiled by DADDY KOOL RECORDS, 94 Dean Street, London W1

YESTERYEAR

ONE YEAR AGO (December 8, 1979)	FIVE YEARS AGO (December 13, 1975)	TEN YEARS AGO (December 12, 1970)	FIFTEEN YEARS AGO (December 11, 1965)	TWENTY YEARS AGO (December 10, 1960)
1 WALKING ON THE MOON, Police	1 BOHEMIAN RHAPSODY, Queen	1 I HEAR YOU KNOCKING, Dave Edmunds	1 THE CARNIVAL IS OVER, The Seekers	1 IT'S NOW OR NEVER, Elvis Presley
2 ANOTHER BRICK IN THE WALL, Pink Floyd	2 YOU SEXY THING, Hot Chocolate	2 WHEN I'M DEAD AND GONE, McGuinn's Flim	2 DAY TRIPPER/WE CAN WORK IT, The Beatles	2 SAVE THE LAST DANCE FOR ME, The Drifters
3 NO MORE TEARS, Summer/Streisand	3 THE TRAIL OF THE LONESOME PINE, Laurel and Hardy	3 CRACKLIN' ROSSIE, The Beatles	3 MY GENERATION, The Who	3 STRAWBERRY FAIR, Anthony Newley
4 WHEN YOU'RE IN LOVE, Dr Hook	4 MONEY HONEY, The Bay City Rollers	4 IT'S ONLY MAKE BELIEVE, Glen Campbell	4 WIND ME UP, Cliff Richard	4 I LOVE YOU, Cliff Richard
5 QUE SER VIDA, Gibson Brothers	5 NA NA IS THE SADDEST WORD, The Statiscs	5 VOODOO CHILE, Jimi Hendrix	5 A LOVER'S CONCERTO, The Toys	5 MAN OF MYSTERY/THE STRANGER, The Shadows
6 I ONLY WANT TO BE WITH YOU, Tourists	6 ALL ROUND MY HAT, Steeleye Span	6 RIDE A WHITE SWAN, Jimmy Rex	6 1-2-3, Len Barry	6 LITTLE DONKEY, Nina and Frederik
7 CRAZY LITTLE THING CALLED LOVE, Queen	7 THIS OLD HEART OF MINE, Rod Stewart	7 HOME LOVIN' MAN, Andy Williams	7 THE RIVER, Ken Dodd	7 GOODNESS GRACIOUS ME, Peter Sellers and Sophia Loren
8 COMPLEX, Gary Numan	8 SHOW ME YOU'RE A WOMAN, Maud	8 YOU'VE GOT ME DANGLING ON, The Board	8 TEARS, Ken Dodd	8 ROCKING GOOSE, The Hurricanes
9 CONFUSION/LAST TRAIN TO LONDON, ELO	9 LET'S TWIST AGAIN, Chubby Checker	9 INDIAN RESERVATION, Don Dard	9 GET OFF OF MY CLOUD, The Rolling Stones	9 POETRY IN MOTION, Johnny Thelsson
10 ONE STEP BEYOND, Madness	10 IMAGINE, John Lennon	10 I'VE LOST YOU, Elvis Presley	10 PRINCESS IN RAGS, Gene Pitney	10 GURNEY SLADE, Max Harris

UK DISCO

1	1	CELEBRATION, Kool & The Gang	De-Lite 12in
2	4	DO YOU FEEL MY LOVE?/SYMPHONY FOR MICHAEL OPUS 2, Eddy Grant	Ensign 12in
3	2	I LIKE (WHAT YOU'RE DOING TO ME), Young & Company	Excaliber 12in
4	8	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century-Fox 12
5	5	CAN'T FAKE THE FEELING, Ceralinde Hunt	Campaigne 12in
6	10	I'M COMING OUT, Diana Ross	Motown 12in
7	7	LOVELY ONE, Jacksons	Epic/French 12in
8	3	INHERIT THE WIND, Wilton Felder	MCA 12in
9	16	YOU'RE OK/YOU'RE OK - D.I.S.C.O. (SEGUE), Ottawan	Cariere 12in
10	9	CASANOVA, Coffee	De-Lite 12in
11	13	BOURGIE BOURGIE, Gladys Knight & The Pips	CBS 12in
12	8	YOU'RE LYING/REMIX, Linx	Chrysalis 12in
13	15	GROOVE-ON, Willie 'Beaver' Hale	TK 12in
14	11	LOVE X LOVE/ON BROADWAY/OFF BROADWAY, George Benson	Warner Bros 12in
15	17	FALCON, Rah Band	DJM 12in
16	23	THE TIDE IS HIGH, Blondie	Chrysalis 12in
17	18	FASHION, David Bowie	RCA 12in
18	22	BILLY WHO? Billy Frazier & Friends	Champagne 12in
19	19	RAPP PAYBACK, James Brown	US TK 12in
20	20	JUST A GROOVE/REMIX, Glen Adams Affair	Excaliber 12in
21	17	FEELS LIKE THE RIGHT TIME/GOVINA, Shakata	Polydor 12in
22	14	THINGS HIGH, Tom Browne	Arista GRP 12in
23	25	TIME/SOMETHING FOR NOTHING, Light Of The World	Ensign LP
24	42	ISHOT THE SHERIFF/PAINTED LADY, Light Of The World	Ensign 12in
25	29	IF YOU FEEL THE FUNK, LaToya Jackson	Polydor 12in
26	28	LET WINE/LIGHT/JUST THE TWO OF US, Grover Washington Jr	Elektra LP
27	33	EVERYBODY GET UP/RIVERS, UK Players	A&M 12in
28	47	MYSTERIES OF THE WORLD/IN THE SHADOW/FORTUNE TELLER, MFSB	US TSOP LP
29	30	WHAT CHA DOIN' Seawind	A&M 12in
30	-	NEVER GONNA GIVE YOU UP/DON'T BLAME ME, Patrice Rushen	Elektra LP
31	31	MASTERBLASTER (JAMMIN') Stevie Wonder	Motown 12in
32	21	MORE BOUNCE TO THE OUNCE, Zapp	Warner Bros 12in
33	24	D.I.S.C.O., Ottawan	Cariere 12in
34	45	IS IT IN/SPANK, Jimmy 'Bo' Horne	TK 12in
35	43	YOU AND ME, Spargo	Champagne 12in
36	40	HAPPY BIRTHDAY/DO LIKE YOU/DID I HEAR YOU SAY YOU LOVE ME/ALL I DO/AS IF YOU READ MY MIND/LATELY I AIN'T GONNA STAND FOR IT, Stevie Wonder	Motown LP
37	50	(FLYING ON THE) WINGS OF LOVE, Level 42	Polydor 12in
38	44	COMING TO YOU LIVE/GOOD QUESTION/CORN BREAD/ZEE FUNKIN' SPACE, Charles Earland	US Columbia LP
39	46	FUNKIN' ON THE ONE/THE AWAKENING/DOIN' IT REMOTE CONTROL, The Reddings	US BID LP
40	37	LONDON TOWN/PETE'S CRUSADE, Light Of The World	Ensign 12in
41	32	JUST AROUND THE CORNER, Herbie Hancock	CBS LP
42	62	STRETCH/EXPRESS/DO IT (TILL YOU'RE SATISFIED), BT Express	Excaliber 12in
43	27	I NEED YOUR LOVIN'/BEHIND THE GROOVE (REMIX), Teena Marie	Motown 12in
44	34	(HOOKE) ON) YOUNG STUFF, Nino Tempo & 5th Avenue Sax	A&M 12in
45	39	WOMAN IN LOVE, Barbra Streisand	CBS
46	38	NIGHT CRUISER/LOVE MAGIC, Deadato	Warner Bros 12in
47	41	AND LOVE GOES ON/FACES/WIN OR LOSE/SPARKLE/PRAISE YOU, Earth Wind & Fire	CBS LP
48	48	IF YOU WALK OUT THAT DOOR, Jerome	DJM 12in
49	69	RISE AND SHINE, Linx	Chrysalis 12in
50	63	ALL MY LOVE, L.A.X.	US Prelude 12in
51	58	DOUBLE DUTCH/INSTRUMENTAL, Frankie Smith	WMOT 12in
52	55	PARTY LIGHTS, Gap Band	Mercury 12in
53	51	LOVELY DISCO DANCER/ONE IN A MILLION (GUY), Dee Dee Bridgewater	Elektra 12in
54	73	THE GLOW OF LOVE, Change	WEA 12in/12in remix
55	52	HOUSE PARTY, Fred Wesley	RSO 12in
56	49	LOVE FESTIVAL/NIGHT PEOPLE/TAKE IT TO THE TOP/JONES VS. JONES, Kool & The Gang	De-Lite LP
57	26	THE FUNK WON'T LET YOU DOWN/LOOK UP!, Patrice Rushen	Elektra LP
58	61	DISCO NIGHTS (REMIX), GO	Arista 12in
59	54	PARISSIENE GIRL/SUMMER'S ENDED, Incognito	Ensign 12in
60	67	HELP YOURSELF, Edii Point	Magnet 12in
61	55	I WANT YOU/GET UP!, Narada Michael Walden	Atlantic 12in
62	60	I LIKE THE MUSIC MAKE IT HOT IN THE CENTER/WINDY CITY, Rodney Franklin	US Columbia LP
63	64	ALL NIGHT LONG, Cloud	Flashback 12in
64	75	THROW IT DOWN, Cameo	Casablanca 12in
65	65	CRUISIN' J-TOWN/WARRIORS, Hiroshima	US Arista LP/12in promo
66	74	NO PROBLEM/ALL ABOUT LOVE, Sadao Watanabe	CBS 12in
67	53	DEAR LIMMERTZ/PAPASONG, Azymuth	Milestone 12in
68	68	FANCY DANCER/KID STUFF/SLIP AWAY, Twennynine/Lenny White	Elektra 12in
69	71	SHE'S A GROOVY FREAK/IT'S THE REAL THING, Real Thing	Calibre 12in
70	72	FEEL MY LOVE/STONE JAM, Slave	Atlantic 12in
71	79	DON'T STOP THE MUSIC, Yarbrough & Peoples	Mercury 12in
72	56	IF YOU'RE LOOKING FOR A WAY OUT, Odyssey	RCA 12in
73	-	I WANNA BE WITH YOU/SLIP AND DIP, Coffee	De-Lite 12in
74	-	GANGSTERS OF THE GROOVE, Heatwave	US Epic 12in
75	87	LOVE DON'T STRIKE TWICE/BETTER DAYS/DON'T KNOW WHAT TO SAY, Blackbyrds	US Fantasy LP
76	66	INSIGHTFUL A. LIGHT, Wilton Felder	MCA LP
77	77	TENDER FALLS THE RAIN/STAND ACCUSED, Randy Crawford	Warner Bros 12in
78	70	THE BREAKS, Kurtis Blow	Mercury 12in
79	59	THE REAL THANG/LUCKY FELLA/ALONE WITHOUT YOU, Narada Michael Walden	Atlantic LP
80	-	HERE'S TO YOU/SUPERLOVE/NO MUSIC/I CAN'T GET ENOUGH, Skyy	US Salsoul LP
81	84	TO PROVE MY LOVE, Ned Doheny	Japanese CBS Sony LP
82	-	FUN TIME, Peaches & Herb	Polydor 12in
83	80	WATCHING YOU/SIZZLIN'/HOT/DREAMIN', Slave	Coltillon LP
84	-	CAN YOU FEEL IT/GIVE IT UP, Jacksons	Epic LP
85	-	HEARTBREAK HOTEL, Jacksons	Epic
86	86	REMEMBER ME/BUSY BODY/DEEP, Richie Rome	Elektra LP
87	89	BITS & PIECES III, Various	Canadian Special Disco Mixer 12in
88	88	SETTIN' IT OUT, Enchantment	US RCA 12in
89	90	POSSIN' 'TIL CLOSIN'/JITTERBUGGIN'/GOIN' CRAZY/TURN AROUND/WHERE DID I GO WRONG, Heatwave	Epic LP
90	-	POSSESSED, L.A.X.	US Prelude LP

US SINGLES

1	1	LADY, Kenny Rogers	Liberty
2	2	MORE THAN I CAN SAY, Leo Sayer	Warner Bros
3	3	ANOTHER ONE BITES THE DUST, Queen	Elektra
4	6	STARTING OVER, John Lennon	Warner Bros
5	5	MASTER BLASTER, Stevie Wonder	Motown
6	7	LOVE IN THE ROCK, Neil Diamond	Capitol
7	8	HUNGRY HART, Bruce Springsteen	CBS
8	4	WOMAN IN LOVE, Barbra Streisand	Columbia
9	14	GUILTY, Barbra Streisand	Columbia
10	11	HIT ME WITH YOUR BEST SHOT, Pat Benatar	Chrysalis
11	16	EVERY WOMAN IN THE WORLD, Air Supply	Arista
12	12	YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall and John Oates	RCA
13	18	TELL IT LIKE IT IS, Heart	Epic
14	9	I'M COMING OUT, Diana Ross	Motown
15	15	NEVER BE THE SAME, Christopher Cross	Warner Bros
16	19	DE DO DO DO, DE DA DA DA DA, The Police	A&M
17	17	WHIP IT, Devo	Warner Bros
18	23	IT'S MY TURN, Diana Ross	Motown
19	21	EVERYBODY'S GOT TO LEARN SOMETIME, The Korgis	Elektra
20	32	THE TIDE IS HIGH, Blondie	Chrysalis
21	24	THEME FROM THE DUKES OF HAZZARD, Waikei Jennings	RCA
22	22	DEEP INSIDE MY HEART, Randy Meisner	Epic
23	25	SEQUEL, Harry Chapin	Boardwalk
24	31	PASSION, Rod Stewart	Warner Bros
25	28	CELEBRATION, Kool & The Gang	Mercury
26	29	I BELIEVE IN YOU, Don Williams	MCA
27	27	THIS TIME, John Cougar	Mercury
28	30	SUDDENLY, Olivia Newton-John & Cliff Richard	Arista
29	29	I MADE IT THROUGH THE RAIN, Barry Manilow	MCA
30	34	ONE STEP CLOSER, The Doobie Brothers	Warner Bros
31	38	TIME IS TIME, Andy Gibb	RSO
32	40	I LOVE A RAINY NIGHT, Eddie Rabbit	Elektra
33	10	DREAMING, Cliff Richard	EMI
34	36	GIRLS CAN GET IT, Dr Hook	Casablanca
35	45	HEY NINETEEN, Steely Dan	MCA
36	13	THE WANDERER, Donna Summer	Warner Brothers
37	26	HE'S SO SHY, Pointer Sisters	Elektra
38	42	TOGETHER, Tierra	CBS
39	20	WITHOUT YOUR LOVE, Roger Daltrey	Polydor
40	33	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	RCA
41	41	UPSIDE DOWN, Diana Ross	Motown
42	46	HORIZONTAL HO, Bob Seger	Capitol
43	44	SWITCHIN' TO GLIDE/THIS BEAT GOES ON, The Kings	Elektra
44	51	TURN AND WALK AWAY, The Babys	Chrysalis
45	60	9 TO 5, Dolly Parton	RCA
46	37	LET ME BE YOUR ANGEL, Stacy Lattisaw	Atlantic
47	47	TURNING JAPANESE, The Vapors	United Artists
48	48	STOP THIS GAME, Cheap Trick	Epic
49	57	GOTTA HAVE MORE LOVE, Climax Blues Band	Warner Bros
50	50	HELP ME, Marcy Levy and Robin Gibb	RSO
51	61	THE WINNER TAKES IT ALL, Abba	Atlantic
52	52	COULD I BE DREAMING, Pointer Sisters	Elektra
53	58	YOU, Earth Wind & Fire	Columbia
54	59	SHINE ON, LTD	A&M
55	82	HE CAN'T LOVE YOU, Michael Stanley Band	EMI
56	64	TEACHER TEACHER, Rockpile	Columbia
57	67	KILLING TIME, Fred Knoblock and Susan Anton	Atlantic
58	65	MY MOTHER'S EYES, Bette Midler	Atlantic
59	66	NEED YOUR LOVING TONIGHT, Queen	Elektra
60	35	LOVELY ONE, The Jacksons	Epic
61	72	COLD LOVE, Donna Summer	Warner Bros
62	70	EASY LOVE, Dionne Warwick	Arista
63	71	I NEED YOUR LOVING', Teena Marie	Gordy
64	-	MISS SUN, Boz Scaggs	Columbia
65	75	SMOKEY MOUNTAIN RAIN, Ronnie Milsap	RCA
66	-	LOVE T.K.O., Teddy Pendergrass	CBS
67	43	KEEP ON LOVING YOU, Roy Speedwagon	Epic
68	43	ON THE ROAD AGAIN, Willie Nelson	Columbia
69	-	GIVING IT UP FOR YOUR LOVE, Delbert McClinton	Capitol
70	49	ONE TRICK PONY, Paul Simon	Warner Bros
71	-	HEARTBREAK HOTEL, The Jacksons	Epic
72	54	I'M HAPPY THAT LOVE HAS FOUND YOU, Jimmy Hall	Epic
73	-	GAMES PEOPLE PLAY, The Alan Parsons Project	Arista
74	74	TRICKLE TRICKLE, Manhattan Transfer	Atlantic
75	-	SAME OLD LANG SYNE, Dan Fogelberg	CBS

US SOUL

1	1	MASTER BLASTER, Stevie Wonder	Tamla
2	2	LOVE TKO, Teddy Pendergrass	PIR
3	3	CELEBRATION, Kool and the Gang	De-Lite
4	4	LOVELY ONE, The Jacksons	Epic
5	5	UPTOWN, Prince	Warner Bros
6	7	KEEP IT HOT, Cameo	Chocolate City
7	6	MORE BOUNCE TO THE OUNCE, Zapp	Warner Bros
8	8	ANOTHER ONE BITES THE DUST, Queen	Elektra
9	9	LOVE X LOVE, George Benson	Warner Bros/Quest
10	10	I'M COMING OUT, Diana Ross	Motown
11	12	REMOTE CONTROL, Reddings	Believe In A Dream
12	16	WHEN WE GET MARRIED, Larry Graham	Warner Bros
13	18	UNITED TOGETHER, Aretha Franklin	Arista
14	11	I NEED YOUR LOVIN', Teena Marie	Gordy
15	15	I'LL NEVER FIND ANOTHER, Manhattans	Columbia
16	-	YOU, Earth, Wind and Fire	ARC/Columbia
17	19	LOOK UP, Patrice Rushen	Elektra
18	20	LOVE UPRISING, Tavares	Capitol
19	-	IT'S MY TURN, Diana Ross	Motown
20	-	HAPPY ANNIVERSARY, Ray, Goodman and Brown	Polydor

US ALBUMS

1	2	GREATEST HITS, Kenny Rogers	Liberty
2	1	GUILTY, Barbra Streisand	Columbia
3	3	HOTTER THAN JULY, Stevie Wonder	Tamla
4	5	THE RIVER, Bruce Springsteen	Columbia
5	5	BACK IN BLACK, AC/DC	Atlantic
6	7	CRIMES OF PASSION, Pat Benatar	Chrysalis
7	8	EAGLES LIVE, Eagles	Asylum
8	9	ZENYATTA MONDATT, The Police	ABM
9	6	THE GAME, Queen	Elektra
10	10	FACES, Earth, Wind & Fire	ARC/Columbia
11	12	THE JAZZ SINGER, Neil Diamond	Capitol
12	25	DOUBLE FANTASY, John Lennon/Yoko Ono	Geffen
13	-	GAUCHO, Steely Dan	MCA
14	29	GREATEST HITS/LIVE, Heart	Epic
15	15	TRIUMPH, The Jacksons	Capitol
16	16	ANNE MURRAY'S GREATEST HITS, Anne Murray	Elektra
17	17	GREATEST HITS, The Doors	Warner Bros
18	39	FOLIOUS BEHAVIOUR, Rod Stewart	Sire
19	19	REMAIN IN LIGHT, The Talking Heads	Chrysalis
20	-	AUTOAMERICAN, Blondie	Chrysalis
21	11	ONE STEP CLOSER, The Doobie Brothers	Warner Bros
22	27	MAKING MOVIES, Dire Straits	Warner Bros
23	23	CHRISTOPHER CROSS, Christopher Cross	Warner Bros
24	24	ALL SHOOK UP, Cheap Trick	Epic
25	28	CELEBRATE, Kool & The Gang	De-Lite
26	26	GREATEST HITS VOL 2, Linda Ronstadt	Asylum
27	30	THE TURN OF A FRIENDLY CARD, The Alan Parsons Project	Arista
28	14	DIANA, Diana Ross	Motown
29	31	SECONDS OF PLEASURE, Rockpile	Columbia
30	34	HITS, Boz Scaggs	Columbia
31	32	GIVE ME THE NIGHT, George Benson	Warner Bros
32	35	HAWKS AND DOVES, Neil Young	Reprise
33	13	THE WANDERER, Donna Summer	Geffen
34	18	ALIVE, Kenny Loggins	Columbia
35	21	SCARY MONSTERS, David Bowie	RCA
36	36	HONEY SUCKLE ROSE, Soundtrack	Columbia
37	40	LOST IN LOVE, Air Supply	Arista
38	41	DIVINE MADNESS, Bette Midler	Atlantic
39	20	PARIS, Supertramp	A&M
40	22	FREEDOM OF CHOICE, Devo	Warner Bros
41	42	BEAT CRAZY, Joe Jackson Band	A&M
42	33	HOLD OUT, Jackson Browne	Asylum
43	43	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
44	46	TP, Teddy Pendergrass	PIR
45	55	LIVING IN A FANTASY, Leo Sayer	Warner Bros
46	44	AUDIO VISIONS, Kansas	Kirshner
47	47	ARETHA, Aretha Franklin	Arista
48	38	IRONS IN THE FIRE, Teena Marie	Gordy
49	50	CARNAVAL, Spyro Gyra	MCA
50	-	BARRY, Barry Manilow	Arista
51	48	URBAN COWBOY, Soundtrack	Full Moon/Asylum
52	37	TIMES SQUARE, Soundtrack	RSO
53	63	WINE/LIGHT, Grover Washington Jr	Elektra
54	64	FEEL ME, Cameo	Chocolate City
55	51	ONE TRICK PONY, Paul Simon	Warner Bros
56	52	PANORAMA, The Cars	Elektra
57	53	XANADU, Soundtrack	MCA
58	58	SPECIAL TIMES, Pointer Sisters	Planet
59	65	SEQUEL, Harry Chapin	Boardwalk
60	60	I BELIEVE IN YOU, Don Williams	MCA
61	70	AEROSMITH'S GREATEST HITS, Aerosmith	Columbia
62	-	HI INFIDELITY, Roy Speedwagon	Epic
63	-	FANTASTIC VOYAGE, Lakeside	Solar
64	-	SUPER TROUPER, Abba	Atlantic
65	49	NOTHING MATTERS AND WHAT IF IT DID, John Cougar	Riva
66	66	BORN TO RUN, Bruce Springsteen	Columbia
67	57	WILD PLANET, B-52's	Warner Bros
68	68	MORE GEORGE THOROGOD & THE DESTROYERS, George Thorogod & The Destroyers	Rounders
69	59	GLASS HOUSES, Billy Joe	Columbia
70	71	IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
72	75	ODORI, Hiroshima	Arista
73	74	ONE MORE SONG, Randy Meisner	Epic
74	62	NEW CLEAR DAY, The Vapors	United Artists
75	-	VOICES, Daryl Hall & John Oates	RCA

US DISCO

1	2	LOVELY ONE, The Jacksons	Epic
2	3	IF YOU COULD READ MY MIND, Viola Wills	Ariola
3	5	IT'S A WAR, Kano	Emergency
4	4	HOW LONG, Lipps Inc	Casablanca
5	6	CELEBRATION, Kool & The Gang	De-Lite
6	1	SHOOT YOUR BEST SHOT, Linda Clifford	RSO
7	7	ALL MY LOVE, Lax	Prelude
8	8	THE WANDERER, Donna Summer	Geffen
9	9	ACTION SATISFACTION, Melody Stewart	Roy B Records
10	10	MASTER BLASTER, Stevie Wonder	Tamla
11	15	CHERCHEZ PAS, Madleen Kane	Chapel/Prelude
12	16	UPTOWN, Prince	Warner
13	11	CAN'T FAKE THE FEELING, Geraldine	Prism
14	17	SEABISCUIT IN THE FIFTH, Belinda West	Panorama
15	12	PRIVATE IDAHO, B52's	Warner
16	18	EVERYBODY GET DOWN, Mouson's Electric Band	Vanguard
17	19	IF YOU FEEL THE FUNK, LaToya Jackson	Polydor
18	-	LOOK UP, Patrice Rushen	Elektra
19	-	YOU OUGHT TO BE DANCIN', People's Choice	Casablanca
20	-	IT'S NOT WHAT YOU GET, IT'S HOW YOU USE IT, Carrie Lucas	Solar

INDEPENDENT

SINGLES		
1	2 THE EARTH DIES SCREAMING/DREAM A LIE, UB40	Graduate
2	7 BEER DRINKERS & HELL RAISERS (EP), Motorhead	Big Beat
3	10 DECONTROL, Discharge	Clay
4	3 TELEGRAM SAM, Bauhaus	4AD
5	6 CARTROUBLE, Adam & The Ants	Do It
6	5 ZEROX, Adam & The Ants	Do It
7	8 SEVEN MINUTES TO MIDNIGHT, Wahl Heat	Inevitable
8	8 SECONDS TOO LATE, Cabaret Voltaire	Rough Trade
9	— SIMPLY THRILLED HONEY, Orange Juice	Postcard
10	18 ANIMAL SPACE, Silks	Human
11	7 EXPLOITED BARMY ARMY, Exploited	Exploited
12	21 GUILTY, Honey Bane	HB
13	9 KILL THE POOR, Dead Kennedys	Cherry Red
14	— DANCED, Toyah	Safari
15	14 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls	Crass
16	— IT'S KINDA FUNNY, Josef K	Postcard
17	13 POLITICS/IT'S FASHION, Girls At Our Best	Record/Rough Trade
18	15 HOLIDAY IN CAMBODIA, Dead Kennedys	Cherry Red
19	12 FEEDING OF THE 5,000 (SECOND SITTING), Crass	Crass
20	11 ATMOSPHERE, Joy Division	Factory
21	— AT LAST I'M FREE/STRANGE FRUIT, Robert Wyatt	Rough Trade
22	18 REQUIEM, Killing Joke	Malicious Damage
23	24 FLIGHT, A Certain Ratio	Factory
24	22 REALITY ASYLUM, Crass	Crass
25	— MAN IN THE GLASS, Dangerous Girls	Human
26	17 CALIFORNIA UBER ALLES, Dead Kennedys	Fast
27	30 FIGHT BACK (EP), Discharge	Clay
28	32 FOR MY COUNTRY, UK Decay	Fresh
29	19 TOTALLY WIRED, Fall	Rough Trade
30	27 TRANSMISSION, Joy Division	Factory
31	26 ARMY LIFE, Exploited	Exploited
32	20 LOVE WILL TEAR US APART, Joy Division	Factory
33	25 REALITIES OF WAR, Discharge	Clay
34	38 MOTORHEAD, Motorhead	Big Beat
35	23 MORE SHORT SONGS (EP), Six Minute War	Dummy
36	28 TERROR COUPLE KILL COLONEL, Bauhaus	4AD
37	— WHATCHA MOMMA DON'T SEE (YOUR MOMMA DON'T KNOW), Gary Glitter	Eagle
38	39 DOUBLE HEART, Robert Rental	Mute
39	40 THE FRIEND CATCHER, Birthday Party	4AD
40	— RABBIT, Chas & Dave	Rockney
41	— FORE SORE POINTS (EP), Anti-Pasti	Rondelet
42	29 YOU CAN BE YOU (GIRL ON THE RUN), Honey Bane	Crass
43	36 EUGENE, Essential Logic	Rough Trade
44	— ORIGINAL SIN, Theatre Of Hate	SS
45	38 BETTER SCREAM, Wahl Heat	Inevitable
46	— LIVING IN DREAMS, Sledgehammer	Slammer
47	50 IV SONGS (EP), In Camera	4AD
48	31 ADRENALIN, Throbbing Gristle	Industrial
49	41 GATHERING DUST, Modern English	4AD
50	48 WHERE'S CAPTAIN KIRK?, Spizz Energi	Rough Trade

ALBUMS		
1	1 GROTESQUE (AFTER THE GRAMME), Fall	Rough Trade
2	2 IN THE FLAT FIELD, Bauhaus	4AD
3	3 DIRK WEARS WHITE SOX, Adam & The Ants	Do It
4	4 SIGNING OFF, UB40	Graduate
5	5 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys	Cherry Red
6	— TOYAH, Toyah, Toyah Toyah	Safari
7	6 STATIONS OF THE CRASS, Crass	Crass
8	10 UNKNOWN PLEASURES, Joy Division	Factory
9	9 CLOSER, Joy Division	Factory
10	7 CHAPPAQUIDICK BRIDGE, Poison Girls	Crass
11	— SONS AND LOVERS, Hazel O'Connor	Albion
12	8 ARE YOU GLAD TO BE IN AMERICA, James 'Blood' Ulmer	Rough Trade
13	12 THE HITCHHIKERS' GUIDE TO THE GALAXY PART 2 THE RESTAURANT AT THE END OF THE UNIVERSE, Original Cast	Original
14	— JRA, G Lewis & B C Gilbert	4AD
15	11 COLOSSAL YOUTH, Young Marble Giants	Rough Trade
16	14 TOTALE'S TURNS (IT IS NOW OR NEVER), Fall	Rough Trade
17	13 LIVE AT THE COUNTER EUROVISION '78, Misty In Roots	People Unite
18	15 FIRESIDE FAVOURITES, Fat Gadget	Mute
19	— PERSONAL TROUBLES & PUBLIC ISSUES, The Wall	Fresh
20	16 STAGE FRIGHT, Witenfynde	Rondelet

Compiled by RB research from a nationwide panel of specialist shops. Only independently distributed records are eligible.

VIRGIN

1	SOUND AFFECTS	The Jam
2	SUPER TROUPER	Atba
3	KINGS OF THE WILD FRONTIER	Adam & The Ants
4	NOT THE 9 O'CLOCK NEWS	Vainous
5	ZENYATTA MONDATTA	Police
6	THE RIVER	Bruce Springsteen
7	HOTTER THAN JULY	Stevie Wonder
8	SIGNING OFF	UB40
9	SCARY MONSTERS & SUPER CREEPS	David Bowie
10	GUILTY	Barbra Streisand
11	ORGANISATION	Orchestral Manoeuvres In The Dark
12	PLAY	Magazine
13	DEEP PURPLE IN CONCERT	Deep Purple
14	NEVER FOREVER	Kate Bush
15	FADES	Earth Wind & Fire
16	REMAIN IN LIGHT	Talking Heads
17	GAUCHO	Steely Dan
18	DR.HOOKS GREATEST HITS	Dr Hook
19	AUTOAMERICAN	Blondie
20	LAUGHTER	Ian Dury & The Blockheads

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

SONGWORDS



STATUS QUO

LIES

On Vertigo

W + M By (Rossi/Frost)
 I had another drink after another drink
 And then I tried to crawl to the door
 I had another smoke after another Joke
 And then I couldn't take anymore
 It didn't change a thing, not any single thing
 When someone tried to tell me for sure
 I heard another voice that said I wasn't in a dream
 I read a word or two about everything
 I never knew the way that it ought to have been
 They never told me a thing about it
 I never did know a thing about it

CHORUS
 And the lies in the eyes of a thousand eyes
 They won't go away
 And the times that I've tried
 Are the times that I find they don't show today
 But you make me feel so good

I woke up after four still lying on the floor
 Waiting to be carried away
 I woke up once again a little after ten
 Will things be any better today
 It doesn't change you see, it only changes me
 Will someone try to tell me I'm sure
 I'm gonna hear a voice and know it isn't in a dream
 I'm gonna read the lines again and look between

I never knew the way that it ought to have been
 They never told me a thing about it
 I never did know a thing about it

CHORUS

I'm going back to school I'm gonna check the rules
 And see if I get carried away
 I'm going back again I'm gonna try again
 Don't listen what the people might say
 It doesn't change a thing not any single thing
 Will someone try to tell me I'm sure
 I'm gonna hear a voice and know it isn't in a dream
 I'm gonna read the lines again and look between
 I never knew the way that it ought to have been
 They never told me a thing about it
 I never did know a thing about it

CHORUS

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 Paul Bertie,
 Unit 10,
 Chelsea Wharf,
 15 Lotus Road,
 London SW 10

JONA LEWIE

STOP THE CAVALRY

On Stiff

W + M By Jona Lewie
 Hey mister Churchill comes over
 here to say we're doing splendidly
 But it's very cold up here in the
 snow marching to and from the
 enemy
 Oh I say it's tough I have had
 enough can you stop the cavalry
 I have had to fight almost every
 night down throughout the
 centuries
 That is when I say oh yes yet
 again can you stop the cavalry
 Mary Bradley waits at home in the
 nuclear fall - out zone
 Wish I could be dancing now in the
 arms of the girl I love

Wish I was at home for - for
 Christmas
 Wish I was at home - for Christmas

Bang there's another bomb on
 another town while the Czar and
 Jim have tea
 If I get home live to tell the tale I'll
 run for all presidencies
 If I get elected I'll stop I will stop
 the cavalry
 Wish I could be dancing now in the
 arms of the girl I love
 Mary Bradley waits at home she's
 been waiting two years long

Wish I was at home for - for
 Christmas
 Wish I was at home - for Christmas
 Wish I was at home

Copyright: Street Music Limited.

VIDEO

- 1 JAWS (CIC)
 - 2 SATURDAY NIGHT FEVER (CIC)
 - 3 DIRTY HARRY (Warners)
 - 4 THE EXORCIST (Warners)
 - 5 THE OMEN (Magnetic Video)
 - 6 THE TURNING POINT (Magnetic Video)
 - 7 STRAW DOGS (Guild Home Video)
 - 8 MURDER ON THE ORIENT EXPRESS (EMI/Thorn)
 - 9 RETURN OF THE PINK PANTHER (Precision Video)
 - 10 GREASE (CIC)
- Chart courtesy HMV, Oxford Street.

FILMS

- LONDON'S TOP TEN**
- 1 CALIGULA, GTO — Prince Charles
 - 2 RAISE THE TITANIC, ITC — Leicester Square Theatre
 - 3 SNOW WHITE AND THE SEVEN DWARFS, Walt Disney — Classic 1 Haymarket
 - 4 BEING THERE, ITC — Odeon St Martin's Lane, Classic 1 Chelsea, ABC 3 Bayswater
 - 5 THE ELEPHANT MAN, Col-EMI-War-ABC 2 Fulham Road, ABC 1 Shaftesbury Avenue, Studio 4
 - 6 THE BLUE LAGOON, Col-EMI-War — Odeon Leicester Square
 - 7 ALL THAT JAZZ, Col-EMI-War — Odeon Haymarket, Odeon 1 Kensington
 - 8 THE BLUES BROTHERS, CIC — Empire
 - 9 AIRPLANE!, CIC — Plaza 2, ABC 3 Fulham Road, Classic 5 Oxford Street
 - 10 THE AWAKENING, Col-EMI-War — Warner 2, ABC 4 Edgware Road, Classic 4, Oxford Street, Scene 4
- UK PROVINCIAL TOP FIVE**
- 1 THE WAY WE WERE/FORCE 10 FROM NAVARONE
 - 2 THE BERMUDEA TRIANGLE, Sunn Classic
 - 3 THE BROOD, Alpha
 - 4 ASSAULT ON PRECINCT 13/HALLOWEEN, Miracle
 - 5 KENTUCKY FRIED MOVIE, Alpha
- Compiled By SCREEN INTERNATIONAL

BOOKS

- 1 NOT THE 9 O'CLOCK NEWS, BBC £1.95
 - 2 JAM FILE, Extra Special 75p
 - 3 ELO STORY, Bev Bevan (Paperback) £3.95
 - 4 CLASH BEFORE & AFTER, Pictures by Pennie Smith £4.95
 - 5 JAM THE MODERN WORLD BY NUMBERS, Paul Honeyford £3.95
 - 6 POLICE, Songs By Sting (Printed Music) £3.50
 - 7 BOWIE IN HIS OWN WORDS, Miles £2.95
 - 8 BLONDIE, Fred Scheruetz £1.25
 - 9 BLONDIE, Lester Bangs £3.95
 - 10 ROLLING STONES, In Their Own Words £2.95
- Compiled by MUSIC SALES, 78 Numan Street, London W1

STAR CHOICE



JANE WOODGATE, Bass player from the Mo-dettes

- 1 OVERTURE TO THE SUN, Walter Carlos
- 2 BEETHOVEN'S 9TH, Walter Carlos
- 3 HEY GIRL DON'T BOTHER ME, The Tams
- 4 WOODY WOODPECKER SONG, Dillinger
- 5 MEMO TO TURNER, Mick Jagger
- 6 GOT TO BE THERE, Michael Jackson
- 7 DEATH DISCO, Pili
- 8 CHINA MY CHINA, ENO
- 9 SHOWROOM DUMMIES, Kraftwerk
- 10 MUSHROOM CAN