

RECORD MIRROR

POLL RESULTS

INSIDE

THE JAM • DAVID BOWIE

KATE BUSH • ROD STEWART

POLICE • CHRISSIE HYNDE

FIND OUT WHO YOU VOTED FOR



CLASH

AU PAIRS

IAN DURY

ELVIS COSTELLO

CHEATERS

THE LOOK

JACKSON DITCHES HIS BAND

JOE JACKSON had ditched his backing band which supported him for three years and through three albums.

In a statement issued to RECORD MIRROR this week his record company A&M, say that the decision was made after drummer Dave Houghton left the band for personal reasons and Joe's desire to free himself from having a permanent band and "the obligation to constantly tour, record and tour again."

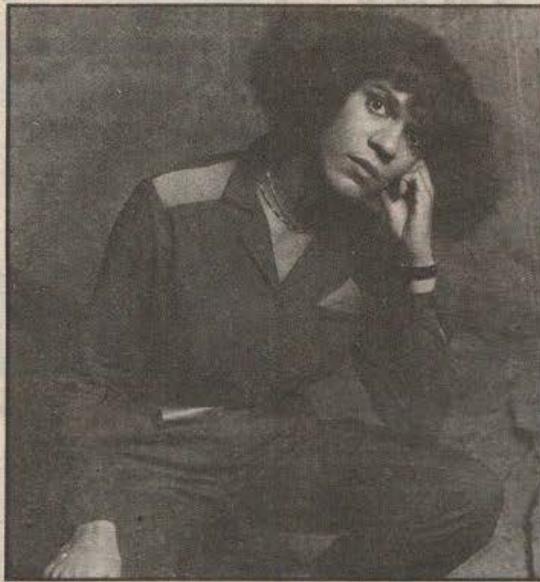
Future plans for bassist Graham Maby on bass and guitarist Gary Sanford have not been confirmed and there are no definite plans to form a band — although Joe has suggested that Maby joins up with him again and possibly two keyboard players.

Jackson's latest single is 'Beat Crazy', backed with a live version of his old classic 'Is She Really Going Out With Him.'

SPRINGSTEEN —THREE MORE

BRUCE SPRINGSTEEN will be playing three additional dates at Wembley Arena on April 2, 3 and 4. People who unsuccessfully applied for his dates on March 19 and 20 needn't apply for tickets again, they should be allocated tickets for one of the additional three dates.

Tickets are £6.30 or £5.30 (which includes a 30p booking fee) and they are available by postal application only from GP Productions, PO Box 47L, London W1A 4TL. Postal orders only (no cheques) will be accepted, made payable to GP Productions. Do not forget to enclose a SAE and applicants should write the date required and the price of tickets on the back of their envelope.



PAULINE MURRAY of Selecter; fans refused to leave.

BOSTON SPLIT?

BOSTON ARE rumoured to have split up. Sources close to the band say that the members have been fed up for a long time over Tom Scholz' seeming inability to compose an album in under two years.

In 1978 their debut album 'Boston', masterminded by Scholz, was reputedly the fastest selling album ever, but since its follow up 'Don't Look Back' there has been nothing new. Most of the band members are

now said to be engaged on solo projects but at the time of going to press there was no official confirmation of the split from their management in Los Angeles.

RATS CHANGE

THE BOOMTOWN RATS have now changed their additional date at the Hammersmith Palais on January 18 from the London Palais to the London Rainbow — and they'll also be playing an additional date at Leeds Queens Hall on January 15.

If you bought tickets for the Palais gig from the Palais box office you can

Riot at Selecter concert

THE SELECTER emerged unscathed from a riot at Milan's Sports stadium over Christmas. 2,000 fans who hadn't been able to get into the stadium attempted to break into the foyer, but were beaten back by police firing rubber bullets and tear gas.

A few fans managed to get into the auditorium and scuffles broke out in the audience. The band stopped playing on a number of occasions to appeal for order and eventually finished the concert — but many fans refused to leave the stadium after the show and police were again called in to clear the arena.

The concert promoter, Antonio Verdicio, told Record Mirror this week: "This has happened before but not so bad. Last time I complained against police brutality and they threw me in jail for three days. This time I didn't bother."

get a refund but if you bought tickets for the Palais gig from an agency, you can either swap them for Rainbow tickets or get a refund.

A spokesman for the band said this week: "We are sorry for any inconvenience caused to fans, every effort will be made to facilitate the changeover of venues if anybody has a problem, they should contact Straight Music on 01-351 3355."

ZAL QUILTS NAZ

ZAL CLEMINSON has parted company with Nazareth and the band have reverted to their original four piece — except for tours, when they'll be augmented by former Spirit keyboard player John Locke and Billy Rankin on guitar who used to be with the Zal Band.

The band will be releasing their 'Dressed To Kill' single in the first week of February. The single is apparently based on the Russian invasion of Afghanistan.



STATUS QUO.

QUO, YES ETC TO SPLIT — IT WAS A HOAX

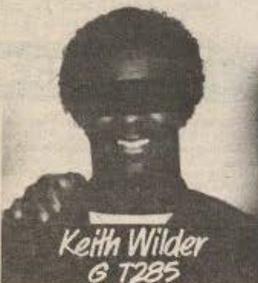
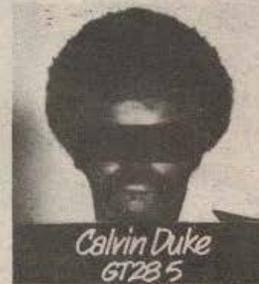
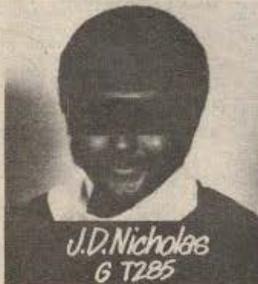
OK KIDS, the joke's over.

All of you who had heart attacks when you read in last week's RM that Quo were splitting up, throw out the black arm bands. It was all a spoof, and Quo will thunder on for many more years to come.

So you'll be relieved to know that Dey's have not reformed (will they ever?) and that David Bowie isn't buying his own theatre (though that wouldn't have been a bad idea...). Yes are still glued together, the Stones won't be playing the Marquee (surely you didn't believe that?), John Peel, that dashing DJ, is happily still wedded to the Beeb, the mysterious German frau will not be doing an album of Lennon love songs. Anyone who thought all that was genuine, buy yourselves a set of specs and read the small print.

Roll on Quo's next 20 years....

MORE NEWS OVER PAGE



Gangsters Of The Groove

NEW SINGLE FROM

HEATWAVE

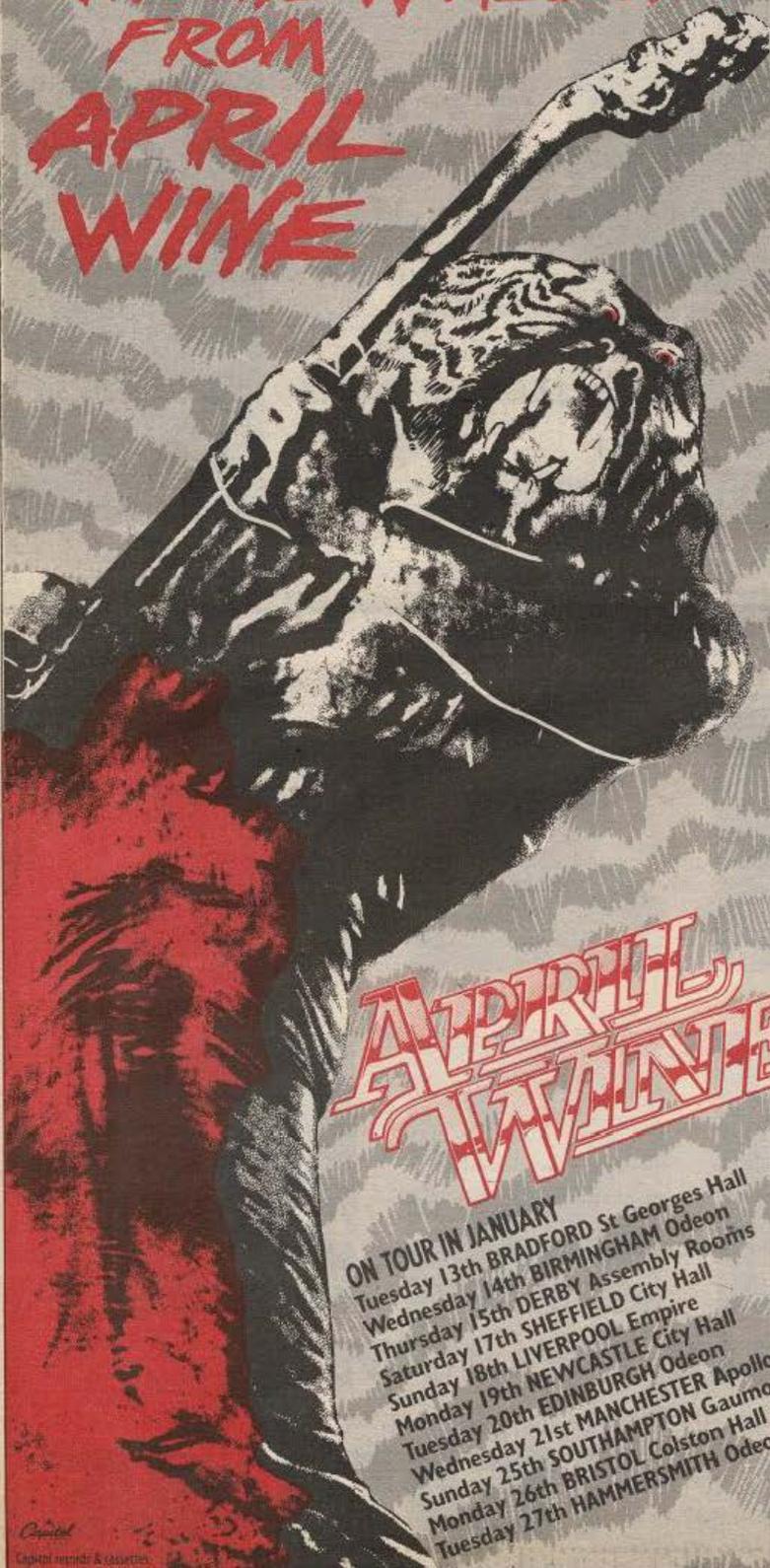
Taken from the forthcoming album, 'Candles'



'Gangsters Of The Groove' is the new single from Heatwave. It's out now, so shoot out and get it before these gangsters get a contract out on you.

THE NATURE OF THE BEAST

THE NEW ALBUM FROM APRIL WINE



APRIL WINE

ON TOUR IN JANUARY
 Tuesday 13th BRADFORD St Georges Hall
 Wednesday 14th BIRMINGHAM Odeon
 Thursday 15th DERBY Assembly Rooms
 Saturday 17th SHEFFIELD City Hall
 Sunday 18th LIVERPOOL Empire
 Monday 19th NEWCASTLE City Hall
 Tuesday 20th EDINBURGH Odeon
 Wednesday 21st MANCHESTER Apollo
 Sunday 25th SOUTHAMPTON Gaumont
 Monday 26th BRISTOL Colston Hall
 Tuesday 27th HAMMERSMITH Odeon

TOUR



DEDRINGER

DEDRINGER

DEDRINGER: The Leeds based heavy metal band who have toured with Triumph and the Michael Schenker band, begin a series of gigs in their own right this month. Dates are: Leeds Florde Green January 22, Bristol Granary 24, Richmond Broilys 25, Swindon Brunel Rooms 27, Exeter University 28, Walsall Town Hall 31, Doncaster Bircotts Leisure Centre February 7, Bradford Princeville 12, Sunderland Mayfair 13, Paisley Bungalow 14, Leeds Florde Green 15.

THE BLUES BAND

THE BLUES BAND: who are due to be filmed before an 8,000 strong audience in Germany shortly for simultaneous transmission by four of the country's top radio stations, will be playing some British dates this month. Guildford Civic Centre January 22, Canterbury Odeon 26, Birmingham Odeon 27, Brighton Top Rank 28, Oxford Polytechnic 30, Leeds University 31, Sheffield Top Rank February 1, Manchester Rotters 2, Liverpool Rotters 3, Bradford University 4, Coventry Polytechnic 5.

NICKEY BARCLAY AND AFM

NICKEY BARCLAY AND AFM: who are fronted by former Fanny leader Nickey Barclay, play a series of dates this month. London Half Moon January 9, Reading Bulmershe College 24, Oxford Corn Dolly 25, London Star and Garter 30.

BOOTS

BOOTS: following London dates; 101 Club January 8, Greyhound 12.

TRIAD

TRIAD: London 101 Club January 19.

RIO AND ROBOTS

RIO AND THE ROBOTS: London Rock Garden January 8, Canterbury College of Art 15, London Royal Free Hospital 16, Brunel University 18, Hitchin College of Education 24, London Dingwalls 26, London St Thomas Hospital February 5, London Royal College of Art 13, London Hogs Grunt 18, Chelsea College of Art 25, London South Bank Polytechnic 27.

720

720: following London dates; Venue January 9, Two Brewers 14, 101 Club 17 and 31.

THE PRETTY

THE PRETTY THINGS: London Venue January 9.

ZITZ

ZITZ: Reading Target January 13, Richmond Snoopys 15, London Old Queens Head 16, London Windsor Castle 21, Watford Technical College 30, Uxbridge Brunel University February 1, Southall Hambro Tavern 20, Hayes Brookhouse 22.

METRO GLIDER

METRO GLIDER: Oxford Penny Farthing January 9, London Greyhound 10, London Kings Head 11, London Golden Lion 14, London Moonlight Club 15, Derby Lonsdale Club 17, Exeter University 18.

UFO

UFO ADDED DATES: Guildford Surrey University January 13, Exeter University 14, Nottingham Rock City 15, Leeds University 17, Lancaster University 23.

LINDISFARNE

LINDISFARNE: London Dingwalls January 7, Woolwich Tramshed 8, Putney Half Moon 9, Crystal Palace Hotel 10, London Venue 11, East Anglia University 17, Poole Arts Centre 18, Reading University 19 and 20, Loughborough University 21, Manchester University 22, Liverpool University 23, Bradford University 24, Derby Assembly Rooms 25, Crewe Allsager College 26, Cardiff University 27, Treforest Polytechnic 28, Swansea University 29, London Queen Mary College 30, Plymouth Polytechnic 31, Taunton Odeon February 1, Leicester University 3, York University 4, Sunderland Polytechnic 5, Newcastle Polytechnic 6, Newcastle University 7, Leeds Opera House 8, Edinburgh Usher Hall 9, Trent Polytechnic 10, Sheffield Polytechnic 11, Middlesbrough Town Hall 12, Dundee University 13, Strathclyde University 14, Carlisle Market Hall 15, Ayr City Hall 16, St Andrews University 17.

RELEASES

THE TYGERS of Pan Tang, featuring their much acclaimed new vocalist John Deverill, release their new single 'Hellbound' at the end of this month. This track and the B side 'Don't Give A Damn' are both taken from the Tygers' forthcoming album, which is currently being recorded. The single will be available in a full colour picture bag and will include a free single 'The Audition Tapes' featuring Deverill's audition material for the band.

ALAN PRICE has formed his own record label Key Records and the first release is his album 'Rock 'N' Roll Night At The Royal Court' a selection of recordings of old rock numbers made at the Royal Court Theatre. Price will also be releasing his new single 'Beat Out That Rhythm On A Drum' on January 15.

FINAL ECLIPSE, a Torquay based band who recently signed to Heartbeat Records, release their debut single 'Birdsong' this week. The single will be distributed by Spartan.

GRAND PRIX release their second single, 'Which Way Did The Wind Blow' on January 16. It's the same cut that's available on their album 'Grand Prix' but the B side 'Feels Good' is a new track. This month the band will be supporting Manfred Mann on a European tour before playing a major London venue on March 30.

PRAYING MANTIS release their second single, 'Cheated', on January 16. The track is taken from their forthcoming album 'Praying Mantis' but the B side, '30 Pieces Of Silver', is unavailable elsewhere. Included with the package will be a free single with two further tracks from their album which are 'Flirtin' with Suicide' and 'Panic In The Streets'.

LEICESTER TRIO the *Swinging Laurels* have signed to Dead Good Records and will be releasing a 10in EP this month. Tracks include 'Peace Of Mind', 'Disco Laurels' and 'Swing The Cat'.

I'M SO HOLLOW will be releasing 'Distraction' and 'Dreams To Fill A Vacuum' as a double A sided single next week. The band will also be featured in two sessions for the John Peel show.

RONNIE SPECTOR has signed to Red Shadow records and her album 'Siren' will be released shortly. A single taken from the album 'Darlin'' will be released this week and it's her first single since her version of Billy Joel's 'Say Goodbye to Hollywood'.



STRUMMER



JONES

TRACKS MY FEAR

The Clash's Joe Strummer gets honest and goes through their new album, 'Sandinista', with BILLY SLOAN.

THIS THURSDAY morning in Glasgow is cold and unwelcome. Feeling like my mouth has had my backside for breakfast, I don't particularly want to talk to Joe Strummer so early in the working day. He probably doesn't want to speak to me either, looking tired and gaunt.

But it's been arranged. And we must.

The new Clash record 'Sandinista' has just hit the racks — a three album set selling at less than a fiver, with the band passing on a share of the booty to keep the price down.

For the Clash it's an overwhelmingly ambitious album considering the musical circles they've moved in, and the easily identifiable tag they've had foisted on them. A sprawling 36 songs embrace everything from characteristically Clash rockers, to rockabilly, folk and reggae. There's even a slice of Ray Davies style mid-sixties tea and scones scene setting, and a cynical gospel Hallelujah hootenanny guaranteed to have you racing down the aisle at a

pig claiming to have seen the Lord in a lightning bolt.

So far most of the criticism levelled at 'Sandinista' has not been aimed at the songs or sentiments. The Clash are carrying the can for attempting something different, when, let's face it they could have continued being the persecuted, angry young men of their genre. Double time with the volume cranked up.

They've genuinely tried to create through an alternative musical avenue — and for most part it's worked, and worked convincingly.

Strummer acknowledges that what's happened has been experimental and indulgent, but at less than five quid for the privilege who's patronising who?

It's not a case of what the hell are they playing at? But would you have been contented with six sides of variations on 'London Calling' or 'Tommy Gun'; lumpy, turgid re-treads from a creative slump. Then they'd have been accused of languishing in safe territory. They can't win.

Joe Strummer, huddled in thick black overcoat, sits by my side and warms to my questions, as I warm to his honesty.

On my suggestion that

'Sandinista' is their 'Sgt Pepper' he looks mortified, before realising that my comparison is based on the sense of endeavour from the respective organisations. He says:

"I always thought 'Sgt Pepper' killed the beat off. I thought it was wonderful at first, then as the years went on everybody went mad and progressive with rubbish like fools playing organs for 90 minutes. When I started in a R & B pub rock group in my first ever interview I said it really killed everything off — and it's taken 10 years to recover. But the sense of adventure ain't a bad thing — I hope that's the real comparison."

'Sandinista' began in April in New York's Electric Ladyland, was interrupted by a tour, then reconvened in August, before moving on to Wessex Studios. There was no producer as such — "nobody really turned up."

The volume and variety on the album was the result of going in to record with only two numbers already on paper; most of the material being penned on the spot in what was a new way of working for the band.

"We also did a lot of composing with Mickey Dread. To write with an

outsider is new for us. He's teaching us stuff."

If 'Sandinista' comes as a surprise to hardened Clash fans, Strummer's honest enough to admit that that's also true of the band themselves. There was a point according to him where the four stopped and looked at each other, knowing they "had something." Suddenly becoming aware of the choices — to carry on or to retreat back behind their demarcation lines.

"It's very hard to have that kind of foresight or planning. We just went in and did it song by song, we just fumbled around, we never had a definite plan."

"Obviously we're interested in the rhythms we haven't played before so that made it more varied rather than keeping to a 4/4 beat."

Working through the tracks, even reading the liner notes is an illuminating experience of change. 'Junco Partners' for instance is credited to "writer unknown."

"I learnt it off this bargain record I bought in a shop five years ago. It was written by a guy called James Wayne, but apparently it's a 50 year old New Orleans standard. We used to do it in the old days with the 101-ers, R & B style, and since then it's

been credited to James Booker, and some other people, so we're investigating a bit more before we pass out any royalty cheque."

As ever, the band's views on the need for racial harmony crops up. Having almost fallen off the chair at the old school tie Englishness of 'Something About England' the lyrics immediately find the target. It's the bait, for although the words stand up through their own merits, the musical dressing the Clash employ digs deep — deep enough to guarantee undivided attention regardless of the subject.

"People are gee-ing up all the young people by saying 'You gotta get rid of the black community and the Asian community because they're to blame'. It's not that at all. The class system is to blame as owners and workers — we just wanted to make that point. Mick was the one going — 'Find me a brass band'. And we were going — 'Don't be ridiculous'. There are no such things around here."

"Eventually Topper brought some mates up from Dover. One of 'em played sax, and he brought his dad who played cornet and he in turn brought this guy from a band who played euphonium and they worked on it bit by bit. It was kind of fun to



OF S



HEATON



SIMENON

see things like euphoniums that we don't normally come across."

And so Marine Band Sergeant David Yates was immortalised on The Clash's sleeve notes.

Or there's the waltz beat of 'Rebel Waltz'.

"Yeah, to start fooling with that must be the unhippest thing in town — but we just wanted something you could listen to with a waltz beat in it for laughs.

"There were a few moments when we looked at each other and perhaps thought 'Are we going a bit too far? Is this too much?' But you realise you gotta keep on going, keep changing — there's no harm in that although we've been put down for it."

'Somebody Got Murdered' — a future hit single make no mistake — is the result of an incident Strummer encountered while living in the World's End flats, and which brought home the realisation of horror and savagery on his doorstep.

"I looked out the window and saw a white police ribbon and it was the car park attendant underneath the flats who'd been stabbed. It wasn't like watching it on telly — it's no wonder we sometimes get too blasé about it.

"Living in London isn't frightening because of the size but for the aggro in the air. When I go out in the back on my mind I realise there's a good chance somebody's gonna start something somewhere along the line — I never used to feel like that a few years ago.

Sometimes I'd rather not bother, it kinda closes the town off a bit." Then, bearing in mind 'White Riot', 'Safe European Home' et al, 'Sound Of The Sinners' has simply got to be heard to be believed. A rousing tabernacle chorus complete with authentic "God's chillun" backing harmonies; subtract Strummer's distinctive breathless vocals and you've got the radio mystery musical quiz to end them all.

"I really hated Christianity — still do. The organised church system was stuffed down my throat when I was at school. Although I'm kinda taking the mickey out of born again sinners I'm also in a way saying that they got a point, y'know?"

"I don't think it's too bad to have a moral outlook or believe in right and wrong, good and evil. I'm having a good laugh — especially in the chorus — I had so many drugs/I thought I was Jesus."

The contribution of "names" such

as Blockheads Davey Payne, Norman Watt Roy and Mickey Gallacher, girlfriend Ellen Foley, and Lew Lewis is offset by some kids and an old folkie.

The kids — Luke 'n' Ben 'n' Maria — offspring of Gallacher, pop up on 'Guns Of Brixton', and a superbly effective 'Career Opportunities'. Parochialism, gospel, waltz beats, kids — just who's the joke aimed at if there is one? And where are the performing dogs?

"'Guns Of Brixton' was something Mickey and Maria who's five, recorded one night when they were wasting time down the Blockheads' sessions in Fulham. When I went round their house he played it to me and I asked if we could have it to stick it on somewhere.

"We asked Luke 'n' Ben if they'd like to have a go at 'Career'. We didn't have to teach 'em it or anything — they went home and actually recorded it on a cassette, demo-ed it themselves. We felt that the song still meant a lot and it means even more to them. It makes it more poignant when you hear kids so young singing that song, because they're the ones who're gonna be here when we've all had it."

Or there's 'Lose This Skin' which strikes a chord somewhere between The Bothy Band, Fairport Convention or The Chieftains. If you've survived the album under pressure so far, 'Lose This Skin' will finish you off.

"It's sung by a guy called Timon Dogg who first taught me how to play a chord.

"I used to busking with him, collecting the money and eventually I got hold of a ukelele and he taught me how to play 'Johnny Be Goode' on it so that I could busk at Green Park while he went on to Oxford Circus. We did a Trans-European busking tour — we had a lot of fun — and he turned up one day in New York with Mick and they were yelling about this song.

"Timon was signed up by Apple in the swinging sixties at the same time as James Taylor — they thought he was a male Mary Hopkin. He had a record which Tony Blackburn played once and it was re-released, but it was only a single.

"At home he's got half an acetate left — tracks recorded on one side and all shiny on the other. They never really recorded the other side and his career never really took off. He could really write good numbers

— he's got about 300 now. All the violins on the track is his natural style — he doesn't hold it by the neck; but jams it into his hip bone and plays harmonium, with his foot.

"We're definitely backing him up on the number — it took us ages to follow him, if the material is aired live The Clash will be augmented by only a keyboards player.

"We'll just play them in rock 'n' roll style, twice as fast. I like the idea of playing something delicate and wonderful in the studio then taking it onstage and murdering it. I like that."

If they continued on their courageous kick they'd go on with an orchestra and brass section. Still, I suppose they've got to compromise somewhere along the line.

That would be taking things too far. Or as Strummer says:

"If you played the album to a Martian who'd come out of a spaceship and never heard of The Clash he'd say — 'You know, this is good music'."

"But sometimes I worry that your hardened Clash fans will be far too angry to actually bother to listen." Tough shil for them.

NATURAL BLONDE COLUMNIST



PAULA tears to work on her latest acquisition. Hell's Angels hide quivering at the roadside.

IT'S, believe it or not, almost two years since I started writing for this revered organ, and in the last four months I think I've aged about 10 years. I've actually aged about five of those in the week since Christmas.

For Christmas I got a motorbike. All the Ed, is always telling moi how he likes a personal touch to my columnette, since the advent of my motorcycle he will now be getting even more of a catalogue of disasters than before, if that's possible.

So far I've only been on the bike three times and I'm typing this with one of my hands bandaged up the elbow, a plaster the size of Wiltshire on my hip and a swollen knee. My displays up and down our street have so far confirmed one thing, Barry Sheene I am not. Bawling and gnashing of teeth as never before seen in Clapham have been witnessed this last few days. Marianne Faithfull can safely rest easy knowing her 'Girl On A Motorcycle' crown is currently out of my reach.

The problem, apart from my complete neurosis about banging any part of my face, is my truly gripping fear of taking my feet off the ground, which means I basically run up and down the street with the engine going! If nothing else, I am wearing my boots out very successfully. And nothing else is about it, unless you count the heart attack I nearly gave one of our rather elderly neighbours when I unfortunately revved the bike up while I was turning around (feet safely gripping the pavement of course). This meant that the bike suddenly decided it was an extra from Urban Cowboy and bucked its way up our neighbour's garden wall, crushing several hyacinths and my leg at the same time.

Having first made sure I still had both legs I ran bawling into our chaz nous for comfort and tripped over my foot, falling flat on my back, hence the extensive damage to my hip (which hit a milk bottle) and my hand, which was crushed under moi and the welcome mat in a very odd position.

The only good thing to come out of the whole event was that I didn't end up with my nez (that's french for nose en passant) spread across my face. I'm now going to take classes before I do any more damage to the flowers and hedgerows of Clapham.

THIS WEEK several unusual stories reached my ears about the blow-wave brigade, the men that are currently invading our telly screen with their shirts unbuttoned to their waists and the crown jewels swinging from gold chains amid fitted public hair. Michael Parkinson found his chat show being held up recently when Engelbert Humperdinck refused to go on until he'd been given a manicure.

Unfortunately the BBC didn't have an actual manicurist on the premises so one had to be sent out for, rather like a

Chinese take away. Then Engelbert didn't like the varnish she was going to use and wanted a special colourless one. You may wonder if anyone was going to be gazing avidly at Eng's mitts (especially if they recall the tales of him spraying a Sunday school teacher with salad cream during a torrid boudoir session). However, he was wearing what looked like a diamond tombstone on one finger, which he no doubt felt deserved carefully manicured nails to match.

Barry Manilow on the other hand had a special table put into his Wembley shows for fans to put their Christmas presents on.

The Johnsons (clothes people) party at the Venue was a rip roaring success in aid of charity with tickets exchanging hands at £40. Madness played under the intriguing pseudonym, The Rubber Biscuits. Bette Bright sang a selection of songs including a truly rousing rendition of 'These Boots Were Made For Walking', which took me back to the days of my youth when I used to spend large amounts of time in front of the bedroom mirror imitating Nancy Sinatra.

Carlene Carter also appeared (to put it mildly). A large part of my evening was spent wandering about with a girlfriend attempting to find a ladies loo, without a four mile long queue of trendy young things with their legs knotted up like origami. The amount of people hopping around on one foot would be hard to imagine. In the end we found a secluded loo in the kitchen I soon realised why it was secluded, the ceiling was the glass floor of the bouncers 'Tea Rooms', giving them an interesting, if slightly distorted, view of any activities below.

Kevin Godley and wife Sue were there of course, they has yet to be an event they aren't gracing. Sue floored all my tales of what I got for Christmas by telling me that she'd spent Christmas Eve at Midnite Mass with Cliff Richard, something many of us can only dream of doing. At least she'd got someone singing the carols in tune next to her. Later on the Stray Cats played and by then I'd recovered from the horrors of the loo. The Stray Cats, lovely boys that they obviously are, had their mothers over from America and several proud faces could be seen applauding the shenanigans. Apart from that Graham Parker and his wife exuded festive spirit, one girl caught her tu tu on a chair and was relieved of the garment in one rip and a good time was had by all.

I HAD one of my innumerable afternoon teas with Chris O'Donnell the other day after bumping into him after chaperoning a close chum to the dentist (a dentist who numbers luminaries such as my mother and Pete Townshend among his clientele). The suave manager of Thin Lizzy told me tales about Ultravox and Lizzy that would burn through the page. I could hardly swallow my peanut flip. Actually, he mainly told me that Phillip and Caroline are at this moment in Nassau sunning their exhausted bodies

while their two daughters frolic in the surf. (Maybe I should take up writing travelogues). When Thin Lizzy played a gig in Australia a while ago their bus driver suddenly informed el Lynotto that he wouldn't drive them back to the hotel till his replacement arrived as he'd gone off duty four minutes ago! This, naturally, didn't go down too well with the tempestuous

gentleman who stormed about the bus for several minutes ordering the driver to shift his gears or else. As Phil left the bus in a huffy boots the driver could be heard muttering in between swigs of Fosters: "Who does he think he is, Elvis Presley?"

After the coy behaviour I was treated to by Midge Ure when he was showing me his

borrowed porn film and refused to look I was hurt to find out that this was a Jekyll and Hyde persona. The tales I hear from Ultravox on the road of women abandoning all virtue at the sight of the young Scot leads me to believe he was leaving moi on somewhat.

Until next week, if I'm still alive, Au revoir PAULAxxxx

private highs



RICARDO JOBSON reads the many congratulation telegrams (only kidding).

Christmas presents amongst the olive and sun-kissed territory. Unfortunately because her luggage was raided by Grecian baggage handlers and are now in the possession of the thieving employees of Athens airport.

WHILE we can understand RCA rejecting the Dead Kennedy's for their American roster did they really have to write in their letter that they're "Only signing peace orientated groups at the moment"!!!

THE new Clash single has now been confirmed as their ode to the independent record labels 'Hitsville UK' and it will be rush released within the next two weeks.

ALREADY a contender for the dumb move of 1981 award is Debbie Harry's rejection of the lead female role in Martin Scorsese's new epic 'Raging Bull', which is set to pick up every Oscar going according to eye witnesses. Of course, her debut in 'Roadie' has still to make it over here due to the critical hammering given to it in the States.

I KNOW things are tough when you are a new struggling band but did John Rollason really have to get arrested in Nunaton on December 27th on a charge of stealing womens underwear from a clothesline and is it true that he has a previous conviction for a similar offence performed at the age of 14. The band is appropriately called Kicks.

THE embarrassing 'Night Of 100 Stars' on ITV over the Christmas hols was bereft of the magnificent moment when Oliver Reed, the major star of the night having flown in specially from some exotic hideaway, came down the walkway like Muhammad Ali shouting 'I'm the greatest', bowed in the wrong direction to Princess Margaret, continued walking in the aforementioned wrong direction and had to be carried off. A spokesman claimed he was suffering from acute alcohol poisoning. I didn't think he touched the stuff actually.

RICHARD Jobson found himself roaming the streets of London on Boxing Day when his flat mate Bram Tchiakovsky went off on his holidays and never left a key for our favourite Scot. Still our lad has at least got a warm glow all over if not a roof over his head with the blossoming romance between him and the sultry Ramona of the Mo-Dettes. The liaison is begging on "Like a block of flats on fire" according to the earwiggers on the Private Highs desk but we hear the two lovers are far away in the bliss of Geneva to bother about such trivial tongue wagging.

FOLLOWING in the tracks of Spizz Oil for 1978, Spizz Energi for 1979, and the even more illustrious Athletic Spizz '80, the monicker for 1981 is the rather disappointing Spizzies. There is still time to reconsider!

The Flatbacker, the all girl trio, whose single is called 'Buzz Going Around' had the accolade of Lemmy calling them the second best all girl group after the infamous Girlschool. They'll need a better buzz than that.

MUCH as I realise that there is a certain appeal to the almost all female record company Dindiac, did they really have to be broken into three times over the Christmas break?

Steve Jones, Siouxsie and her wonderful Banshees, Kevin Godley, Gary Tibbs, of Roxy Music, Martin Chambers of The Pretenders sporting a massive line in beards, The Regents, Graham Parker, Bobsie and Paula, Carlene Carter and Nick Lowe were all seen in various states of enjoyment at The Venue's Christmas party where Madness helped make a very good Bette Bright set into something special.

THE Shaw Taylor department asks very nicely if the person who nicked all the gear of the band Redbeat from the ICA last Sunday could call 229 5390 with the usual no-questions-asked.

THE tragic picture of John Lennon signing 'Double Fantasy' for Mark Chapman hours before Chapman pumped five bullets into him looks like becoming the biggest photographic revenue earner in history, apart from the pictures of Alf Marlin at last year's 25th birthday party which he is still paying a sum of money to keep quiet, already a figure of 100,000 dollars looks easily reachable. While the anonymous shot of Lennon in the morgue is also likely to fetch a sum in tens of thousands.



SPLIT ENZ

NEW SINGLE

POOR BOY

b/w MISSING PERSON (From the album "TRUE COLOURS")

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EXCLUSIVE FREE POSTER WITH THIS SINGLE FROM ALL BRANCHES OF OUR PRICE RECORDS, VIRGIN AND THE HMV SHOP. WHILE STOCKS LAST.





IAN DURY: "I couldn't pull a skin off a rice pudding."

Pic by Jane Harper.

IAN DURY GETS THE NEEDLE

LIKE an aged brigadier going through the Times Obituary Column, Norman Watt Roy examines a copy of the Herald. Winos sell their blood, Norman hires out his eyeballs to ping pong players.

To his right, the Northumbrian cadneces of a John Turnbull are addressed to an attentive, yet introspective tape machine. To my left, Davey Payne inclines his (Block) head at such an angle as to imply a crick. Turnbull and Payne pour beer and grapefruit juice into their respective mouths, simultaneously conversing with the Hot Irish Press.

Payne: "I like a mixture of any music from modern jazz to John Cage and Bartok, to Schoenberg, with Japanese and Chinese music thrown in."

Turnbull explains: "Davey's the vegetarian, non drug taking, non drinking member of the band. Everybody else has a little dabble."

Payne elaborates: "I wanna make enough money so I can give up rock 'n' roll, it's horrible. I think it stinks. The only good thing is that you can travel around and meet people. I like that. Because the things I want to see is the reality I'm after. It clouds that reality if I take drugs or drink. I get too involved in earthly things. It's physical, spiritual vibration which is there. People only see it sometimes and then can see it more clearly if they clear their minds. They've forgotten the past and the future or their worries. Maybe if I sit there and look at it every day it becomes stronger."

Ian Dury, new shades and calipers, prowls across the carpet of the Gresham Bar, shaking his head to indicate disapproval. Flustered, his press agent suggests we retire upstairs to the suite — "and don't tell him we've been drinking." Sensing tyranny, my personal press agent and I are bundled into a lift, prepared for any eventuality. In the hall, we abandon our drinks.

Normality resumes inside. Ian is tendered a glass of orange juice, and kisses my press agent for her trouble. The worst is over, amicability rains gently down, and we can proceed.

ON talent: "It's not what you've got it's what you come across that might have friggered you off accidentally. But you need help from a hell of a lot of people. When you're in art school, if you're lucky, you get a teacher who inspires you to work hard and then you get a fever about it. I learned to enjoy learning."

The best way to learn a thing is by doing it. Ideally, you can do something and then take it to someone who knows what they're doing, and they'll tell you if you're doing right, give you encouragement. Rembrandt had a teacher called Van Ryan. Then Rembrandt had a lot of students who all became painters and carried on that tradition. You don't have that tradition in rock 'n' roll 'cos it's very young, hedonistic, wayward and self destructive."

A spark flies. "I don't believe a word you're saying" — and Dury reacts well, aware of his own sparring abilities — "Nor do I. I don't believe a word anybody says. I don't believe anything I've ever read either. The first piece of writing that was ever put down on papyrus was a transaction involving sheep. So the only reason they invented writing was to make a profit out of it. I've been hearing in interviews for the last three years that I'm an imitation Cockney. I never claimed to be anything real. You'd like Julie Burchill. She's a sweetie as well. I like her, she's useful. What is it you're trying suggest?"

Dury likes to be needed, he enjoys a good probe, particularly with women involved. It gives him an opportunity to defend himself, to show off, to score. It's good for his old motor — "your jacket's cleaner than mine. A pose for me is standing up straight without falling over. What's a pose for you?"

Popping rock 'n' rollers? I mean I've been laying on a satin cushion all my life with a silver spoon up my arse full of cocaine. That's why I brought you up here. Of course! It's for nothing, I pay normal room price for this. I ignore it. I don't smash up hotel rooms and I don't kiss 'em. I'm grateful if you're a bit irate with me, 'cos it's more interesting. Be irate! All you're saying is that you find me interesting and you want to see if I've got something stuck up my sleeve. Well, keep on prying buddy, you're very welcome" — then the smile — "ask me if I've got a guilty conscience about anything."

What about all the ladies you've shifted on in your life?

"Nah, I always feel remorse for the ones I didn't shit on. I've only been out with three girls in my life. I've only taken cocaine six times, never taken LSD, smack, speed since I was 16. I have four joints a day and a couple of pints of beer. I'm an extremely boring old fart. I just work hard, near all the time."

Ian Dury is clever. He knows the ins and outs of his own person and personality. His adopted language is now his own entirely. His lyrics are notable because they are derived purely from his own language:

"some of them come out a bit trite, a bit quick, the limericky ones."

"Sweet Gene Vincent" took a long time. I tried to make each phrase ring of something. "Billercay Dickie" took a day. It's about a friend of mine who was an exceedingly miserable geezer, who used to put salt on his prick, you know. He used to have terrible worries about his wankie. Put salt on it every night. I'd see him like that, and then three quarters of an hour later he'd be in bed with someone he didn't know before. A puller. That's why I hang around with him."

Are you a puller?
"I couldn't pull the skin off a rice pudding."

DURY doesn't regard his commitment to the Blockheads, to 'rock 'n' roll' as a short term investment. Both the

DECLAN LYNCH sticks it in

manner in which he times his releases, and in the running of his own human race, longevity is the main rule. He sees himself as a rock 'n' roller who wishes he was an Artist, and failing in this ambition, he'd settle for the lifestyle of a Picasso, still feeling attractive and being attractive at 37. He's too subtle and too slick to be a rebel.

"Rebellion has got no point if all it does is overthrow something. I never believe that I should be a threat to anybody at all. I don't believe in threat and fear. I think if you have a battle of wills, a confrontation, then both of you are wrong. All you need to do is know what you want to do.

"The revolution beings in your own sitting room. I want my music to be, if you like, some kind of wallpaper. I wanted to call last year's album 'Earpaper' William Morris did wallpaper that was as good as a painting. And if it's background music, it's good enough for me. It just depends on the quality you put into it. Anything more than that gets a bit ponderous. That's why I only make records every year and a half. I think that's what kills rock 'n' roll — the goose that lays the golden egg is force fed, and made to shit out eggs 20 at a time until there's none left. And that's why there's no such thing as a long term rock 'n' roll existence. My heroes are people like Monet and Matisse, artists who carried on as long as they wanted to."

Dury's Wallpaper is designed with a cultured sitting room in mind, a home in which it will be appreciated. It's too classy for Burgerland, where 'Slow Train Coming' and 'Survival' can exist in states of etherised nothingness. The Clubberger element can still appreciate his textures on spec, acquiring random strips out of context with the ensemble (re. 'Hit Me With Your Rhythm Stick'). Dury is cagey, he can manipulate, and he's well within his rights to do so. As is any good craftsman.

"My position is that of a neutral in a way. I'm allowed to make comments without getting lumbered for them. If you have a social responsibility it's to work hard at what you do and not to pontificate, and the worst thing that can happen to someone like me is to get a Messianic complex and try to lead people around. If I make any points — you know, the BBC balance — I try to phrase things so that there are no arguments, but there's an area where you can draw your own conclusions. And what my conclusion is, is how I describe it, and how accurately I describe it makes it work or not work.

"I wrote 'Plaistow Patricia' about a girl called Jennie Wren, who died when she was 19 from doing too much smack. She went to a doctor when she was 17, and he said, 'more sex darling, it's good for you, more sex is what you need.' And she was being past the point of enjoying sex and she was a very pretty girl. Beautiful. I wrote the song about her, and in the song she met a Chinese gentleman who had lots of money so every six months she goes to Switzerland to get her blood changed. She's still a smack freak but she's alright. It just had to be a happy ending and not a sad ending. To remove the suicide from that story was me making my point, but I don't think fingerwagging will get you anywhere.

"It's like having a bad leg. All I can do for other people with bad legs is to wear mine with a bit of pride. If I start talking about it, I take on too much responsibility for other people's problems. From day to day, from person to person, if you can impart physical knowledge of something across a table to a person, a reciprocal thing, then you're doubled by that experience, and like Rembrandt, passing it on. So teaching is very important. A social worker who goes to try to help a family that's f—ked up, finds himself spending maybe eight hours with that one family. So as many people in wheelchairs as there are, it would need so many others to help those people organise their

lives. The world doesn't need Albert Schweitzers. It needs thousands and thousands of people. There aren't that many people about."

MOST rock 'n' rollers don't possess a fraction of Dury's intelligence, compassion or talent, yet are somehow expected to alter the course of civilisation. As Prime Minister of his own Cabinet, Dury contemplates, and legislates, realising that all political terms save personal ones, are impotent. He is philosophical, cute sneaky, and useful. The way he's arranged the pieces is as good a chessgame as Bowie's but subtler. His ideal image of the supply, demand and interchange of knowledge may be diluted by unwanted adulation, but it's such a sound basis to build on, a genuine *raison d'être*.

"I'm put where I go by people giving me what they'd like me to have and asking me for what I'd like to give them. The only place you can get self-respect is from people you respect giving you some respect. The one thing most people don't have is opportunity. Circumstances intervene. The best teacher you can have is your mum. I had a theory called the Zulu Exchange whereby you have the first two years with your mum, and then you swap over to a totally different environment. If you've got two languages, and you're your own best friend, then you can think in two different ways. I think schizophrenia's helpful."

MR Dury's a talker (must have been 2½ hours) a bit of a chancer (aren't we all) and someone who perceives his world extensively, joining the dots to suit

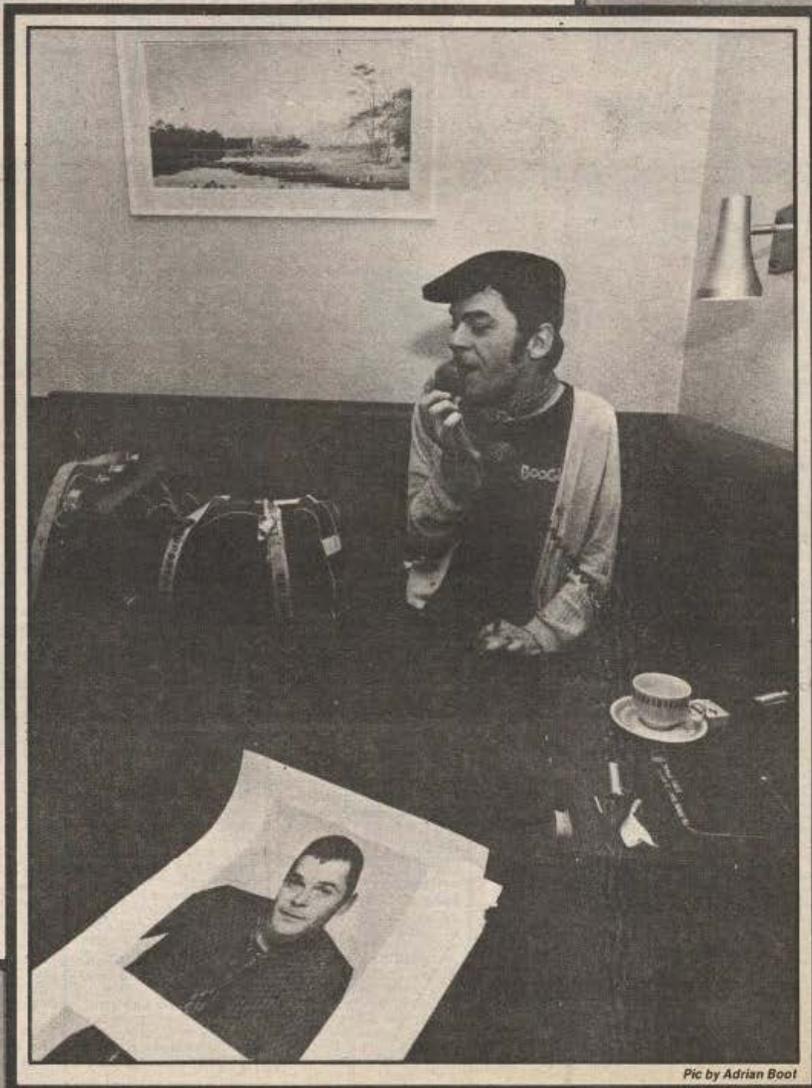
his good self. He shakes a leg to Merle Haggard, Taj Mahal, Ornette Coleman and Don Cherry: "I saw him in Paris last year and he blew me away. Afterwards he was walking past me, and his wife said 'are you Ian Drury, my son loves 'Sex and Drugs And Rock 'n' Roll'. And the riff of that song was stolen from a record that Don Cherry was on — it was a bass riff. And he didn't know. He was caught!"

Work and money, the terrible siamese twins, mentioned repeatedly: "There are lots of people who manage to lead an enjoyable life, who do what they want to do. And those people are invariably inspiring to others. Gardeners are always smashing. Also people who spend a lot of time being busy with their bodies, who work out in the country, maybe in the cold, on the farm. Invariably, people who use their bodies during the day, are much more balanced and much more pleasant to be with.

"Sex should occupy no more than 8 per cent of your living hours, and there are plenty of tribes who get along almost without it. Half the neuroses, the reasons people visit the family doctor, is because they've got some hang-up about not achieving orgasm before breakfast. That's just a sign of boredom and horrible jobs. That's why I wrote 'Sex And Drugs and Rock 'n' Roll'. It was taken up wrongly I feel."

Downstairs, the old doss house is holding up well. Here, a Christian burial for 'Galway Bay', there, the good ol' boys reunion, black and white running prostitutes abound. But I'm broke — I've just been sold some wallpaper.

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Pic by Adrian Boot



Reviewed by CHAS DE WHALLEY

BEST OF THE BUNCH

BABY BHUDDA: 'Stand By Your Man' (415 Records) Yesirree, it's Tammy Wynette tribute time, folks. But if you're expecting to hear a nasal drawl and a pedal steel guitar on here you've got another think coming. Baby Bhudda sound more like Perre Ubu or Throbbing Gristle gone to Nashville with their disembodied synthesizers and dissonant tape-loops. This is certainly the most adventurous record of the week, but does that mean the best? Dunno. (The B side is an awesome eight minute dub of the same which sounds like Holger Czukay had a hand in it, though I very much doubt it).

THE GO BETWEEN: 'I Need Two Heads' (Postcard) To my eternal shame this is the first Postcard record I have laid my grubby hands on. And to make matters

of Stiff Little Fingers and the rural romance of U2. Evocative and exciting and bristling with the lead guitar of new boy Pat Gribben, 'Donegal' demands respect. Especially when you consider it was recorded and mixed in two hours flat as part of a session for Downtown Radio in Belfast.

BEST OF THE REST

DEE BRIDGEWATER: 'When Love Comes Knocking' (Elektra) Somehow or other the Warner Brothers consortium manages to conjure up classy Black lady balladpersons out of thin air. Ms Bridgewater is one such although I don't fancy she's got quite the right song here. But it has an extremely subtle quality to it that might just mellow with age and a few plays.

THE QUICK: 'Young Men Drive Fast' (Epic) It always seems to me that an unknown or forgotten artist with a record that gets played a lot on the

Stray Cats however the Shakin' Pyramids lack that modern cutting edge, which is why purists will doubtless enjoy it more.

SPLIT ENZ: 'Poor Boy' (A&M) From the 'True Colours' album everything about this single is as clean and neat as a new pin; the performance, the production and the song dovetailing themselves into the sort of sound radio programmers love. Trouble is though that the melody doesn't have the inspirational charm of their blockbuster 'I Got You' and unless a certain lady DJ plays it

PEARL HARBOUR: 'Fujiyama Mama' (Warner Bros) You'll have to roll all the bass off this one! Blockhead and Clash sidekick Mickey Gallagher's production on a rewrite of Joe Turner's 'Boogie Woogie Country Girl' lurches more than Mike

make it beyond South Shields.

SATURDAY NIGHT FEVER
YARBOROUGH & PEOPLES: 'Don't Stop The Music' (Mercury) Can't say the title/hook line appeals to me very much but this Texan twosome sing against a muscular, half tempo beat that is reminiscent of Bobby Rush's great 'I Wanna Do The Do'. The Chipmunks join in on the refrain towards the end

Both creditable stabs at the pop end of the disco funk game, a la Linx. But nice horn arrangements and snappy percussion alone are not enough. Whatever happened to melody?

THE REDDINGS: 'Remote Control' (Epic) I suspect some branch of the late great Otis' family is involved in this sub-Jacksons disaster. They should be ashamed of themselves, bringing the old man's memory into disrepute like this.

ANDY LLOYD: 'Living In America' (Ariola) is this boy from the East End of London or Liverpool? He effects both accents on a scrappy mixture of white reggae and cockney disco that is probably best forgotten about.

COUNTRY CLUB
THE DOOLITTLE BAND: 'Who Were You Thinking Of?' (CBS) Bellamy Brothers styled pop

a dead straight version of the Herb Alpert classic with all the style of a soup-stained tuxedo. The Public, on the other hand, have condensed the whole of Mike Oldfield's catalogue onto two and a half minutes of obscenely jaunty vinyl.

UFO: 'Lonely Heart' (Chrysalis)
WEAPON: 'It's A Mad Mad World' (Weapon) Heavy Metal rarely constitutes music to my ears, I'm sorry to say. So while UFO serve up their customary brand of metal melodrama (this time with distinct Bob Seger overtones) and Weapon throb along in overdrive with blistering guitar and headbanging chants flying off in all directions, I'm left unimpressed by either. They certainly don't sound different enough to me.



worse I don't know anything about the Go Betweens either. But they do make very appealing "pop" music that is as stimulating as it is simple and ingenious. The song rides through a set of mini climaxes on the back of a full frontal bass guitar and sounds sort of Television influenced. But there's nothing wrong with that.

THE ROOM: 'Motion' / 'Waiting Room' (Box) A double A side debut from one of Liverpool's more enterprising young bands. 'Waiting Room' is an unashamed dirge-inspired, I shouldn't doubt, by one too many trips down the DHSS. But 'Motion' is all that its title might suggest. Thanks to a phased, rubber band guitar figure, it fairly careers along, intuitively controlled by some fine drumming and Dave Jackson's resignedly desolate vocals.

TANGO BRIGADE: 'Donegal' (Epic) The band that time forgot oops, sorry. CBS/Epic forgot? The remnants of the effervescent Starjets (who almost made it with 'War Stories' and 'Shiraleo') and then spent a year mothered by CBS corporate policy for their sins) change their name and bounce back with a wall of solid Irish rock pitched halfway between the urban riot

radio only reaps the benefit chartwise with an inferior follow-up. Robert Palmer's 'Clues' doing substantially better than the superior 'Johnny And Mary' being a case in hand. If this is so then the Quick should do very well with 'Young Men Drive Fast'. Admittedly the melody isn't so surprisingly off-the-wall as their last 'Hip Shake Jerk' but George McFarlane's disco synthesizer is still hipper than hipper than hip and Colin Campsie's vocals could turn the coldest of bedsits into a sweating Studio 54.

REVELATION: 'When I Fall In Love' (Handshake) it will be forever. A nice try at turning this hoary ol' chestnut into a Billy Preston and Syreeta flavoured hit. It will either be very big indeed or else it will sink without a trace.

ROCOCO: 'Snowscape' (Rialto) Them lads in charge of Rialto certainly

to death I don't reckon it'll quite make it

THE THUNDERBOLTS: 'Dust On Me Needle' (Clap) Could this be the same Thunderbolts who used to back Jona Lewie when he called himself Brett Marvin (aka Terry Dactyl) and the Dinosaurs? It probably is because this is as good a bit of electric jug band music as you'll hear anywhere. Such a pity that the song isn't a shade more memorable.

ROCKABILLY REBELS

THE SHAKIN' PYRAMIDS: 'Reeferbilly Boogie' (Cuba Libre) Judging by the amount of tape hiss on this I reckon it was probably recorded on a two track Revx. Possibly even in one of the Pyramids' garages. Mind you, that's how some of the earliest rockabilly classics were made — with lots of echoey excitement and not a lot of news. Compared to the

Gaffey down Dingwalls. There must be some mistake, 'cos despite screaming her lungs out for close on three minutes young Ms Harbour remains almost completely inaudible. Whoever played the bass guitar has the record to themselves.

AMATEUR HOUR

THE NEWTOWN NEUROTICS: 'When The Oil Runs Out' (No Wonder) Noble sentiments from Harlow. It's a pity that this three piece can't quite sing and play as well as they can think. They thrash about a bit sort of halfway between the Barracudas and the Jam but lack the charm of the one and the craft of the other. Great photo of a dead petrol pump on the cover though.

PULSAR: 'Do You Like To See The Movies?' (Amigo) Tries so hard to be as commercial as possible in every single respect, but it ends up vanishing up its own ass. **SEVEN MINUTES:** 'Give It Gusto' (EP Siam) Lead guitarist A Stovonon seems to be a dab hand at finger-twisting chord riffs and wrist wrecking rhythm patterns, but otherwise this four man Newcastle outfit offer no evidence that they will

and give the song a satirical flavour. The silliest but best disco record of the week. **THE GAP BAND:** 'Burn Rubber On Me' (Mercury) **HEATWAVE:** 'Gangsters Of The Groove' (GTO) **RAY PARKER & RAYDIO:** 'It's Time To Party Down' (Arista) To my ears these three records sound virtually identical in construction all of them extremely smooth disco soul with a chugalug guitar riff, echo returned handclaps duplicating the snare drum and touches of sticky Fender Rhodes piano everywhere. At least Ray Parker and Heatwave have marks of distinction — the one in his great gospel inflected voice, the other in their very close, jazzy harmonies. But just like the Gap Band they all sound like they're made of reconstituted cliches. **LEVEL 42:** 'Flying On The Winds Of Love' (Polydor) **BUNNY MACK:** 'Love Sweet Love' (Rokel)

country but with slightly Caribbean flavour makes me think of Jimmy Buffet or Mike Nesmith's 'Rio'.

JANIE FRICKE: 'Enough Of Each Other' (CBS) This girl will never be the new Crystal Gale until she finds some better material.

BILLY JO SPIERS: 'Your Good Girl's Gonna Go Bad' (UA/Liberty) When Tammy Wynette first recorded this great song the best part of 10 years ago, she sang it with bile in her mouth. Billy Joe sounds like she's singing it with a club sandwich in hers.

REMAINDER

WESLEY MAGOCCAN: 'This Guy's In Love With You' (Mainly Modern) **THE PUBLIC:** 'Sussex' (MCA) Both instrumentals. Wesley M is Hazel O'Connor's saxophone player who has recorded

SAILOR: 'Don't Send Flowers' (Caribou) Since mainman George Kajanus departed and took with him Sailor's magic piano, the boys in the band have gone AOR, recruited a Stevie Nicks soundalike and given her a Stevie Nicks-styled song to sing. Not a bad imitation really but, if you want the truth, I prefer the real thing.

THE VIP'S: 'Need Somebody To Love' (Gem) The VIP's drummer always sounds like he's playing too far ahead of the beat and this is no exception. It's a very shoddy attempt at updating Merseybeat and makes a man bemoan the fate of both the Pleasers and the Flamin' Groovies who played the same game but with real skill and affection. A free EP included in the package won't sweeten this pill.

PETER FOLDY: 'School Of Love' (Earlobe) **PETER SKELLERN:** 'Too Much, I'm In Love' (Mercury) Peter Skellern at his best captures the essence of the scampi and chips set that Peter Foldy can only dream of. At his worst, however, no amount of fine arranging and 'Close Encounter' synthesizers can save him from the trashcan.

THE CHEATERS HIT BACK AT BORING OLD HIPPIES

MIKE NICHOLLS reports from the front line

IF YOU think The Cheaters is an unusually zesty name for a band coming from Manchester, you're not far off the mark. Whereas The Fall, Joy Division and now A Certain Ratio have enhanced the Rainy City's reputation as a cold, bleak, industrial sort of place, The Cheaters are in the front line of a bright, energetic new breed of bands aiming to crush the cliché once and for all.

Hence a recent special 'Rock Against Grim Boring Old Hippies With Short Hair' bash in Salford where along with fellow locals The Images and Zanathus they succeeded in showing there's more to northern life than long mocs, stern expressions and an obsession with Judgement Day.

When I saw the band, however, they were in the midst of recording a spot for that well-known Muriel Young tea-time extravaganza, 'Get It Together'. If nothing else, this was indicative of their aspirations towards playing effervescent, light-hearted pop music, a matter confirmed on meeting the chaps in a hostelry round the corner from Granada's TV studios.

Quite a remarkable little pub it is, too. Finding the place is akin to trying to apply for membership of some particularly dodgy secret society. The entrance is totally

concealed and only on banging the appropriate hollow panel will the door creak open, accompanied by a genial bouncer type checking that there's a good excuse for being there.

Being close to the studios, all sorts of celebs frequent the place. Angela, EMI's rep, (The Cheaters signed to the label in August) tells us that Hilda Ogden comes to this real life Rovers' Return whilst Albert Tatlock really does totter about intoning 'Eh Up!'

Anyway, enough of this Coronation Street little tattle and into the sunnier climes of Malaysia. This is where vocalist Mick Brophy was born, which is quite original for a burgeoning rocker. What were you doing there, I ask the man in black with black specs?

"Well the old man was in the Military Police doing his National Service and got posted there, training the local cops to supervise their own country for when it got independence from the Commonwealth."

Three years later Mick was

LOOK



HERE

RADIO ONE might have dropped their playlist but the DJ's still play the same records as each other. The proof in question is a single by The Look — 'I Am The Beat'.

For the last two months they have persistently plugged this single until finally it entered the charts just before Christmas.

The single deserved the plugs. It's an upbeat, fast beat pop song which adds a simple freshness to Radio One's jaded output.

Now that name — The Look. Could it be the same Look that I saw back in '77 at Stiff/Chiswick's audition night at the grubby Acklam Hall?

A rendezvous at Pathway Studios was promptly arranged. Two Look lookalikes Johnny Whetstone (vocals/guitar) and Gus Goad (bass/vocals) provided me with the answers.

"Yeah we're the same Look that you saw at the Acklam Hall," says Johnny. At the time The Look played a few touted London gigs but then came their instant disappearing trick. Where did The Look vanish to?

"Well Ted Carroll of Chiswick was very keen to sign us up and we recorded a demo for him," explains Johnny. "But then we got ourselves a new manager and he reckoned he could get us a better deal. So he started taking this demo round to a load of different companies and in the end he blew out Chiswick and we ended up with nothing at all."

Three years later the band, with a new manager, finally got themselves a deal, with MCA, and now their debut single is a hit.

"It might sound big-headed but we've got loads of good songs," Gus points out. "The faith we had in our songs was probably the only things that kept us going for so long. We never gave up hope, we always knew it was gonna happen eventually."

Johnny, Gus, organist Mick Bass, and drummer Trevor Walter, all in their mid-twenties, have had to try their

hands at a whole load of different jobs during the last couple of lean years.

"We've worked on building sites, washed cars, helped out in the warehouse at Pickwick Records, and me and Mick were porters at Selfridges where we worked with Pete Townshend's brother," laughs Johnny at this claim to fame.

The Look are an unusual band in that they've all stuck together even though nothing was happening for them for a pitifully long time.

"We're far from being yer typical rock'n'rollers," is a phrase Johnny seems to be fond of using. Unlike a lot of posy bands The Look don't hesitate to tell me about one of their recent sidelines. Johnny explains: "We've been going out as The Desperadoes playing places like the Cricklewood British Rail Club doing things like 'Rhinstone Cowboy'. It's just out of necessity really as we need the money. Everyone just sits there and looks into their drink, and no one takes any notice of us. Then for the last quarter of an hour we play some rock'n'roll and by then everyone's a bit pissed so they all get up and dance. It's good fun really and sometimes we have a game of bingo there as well."

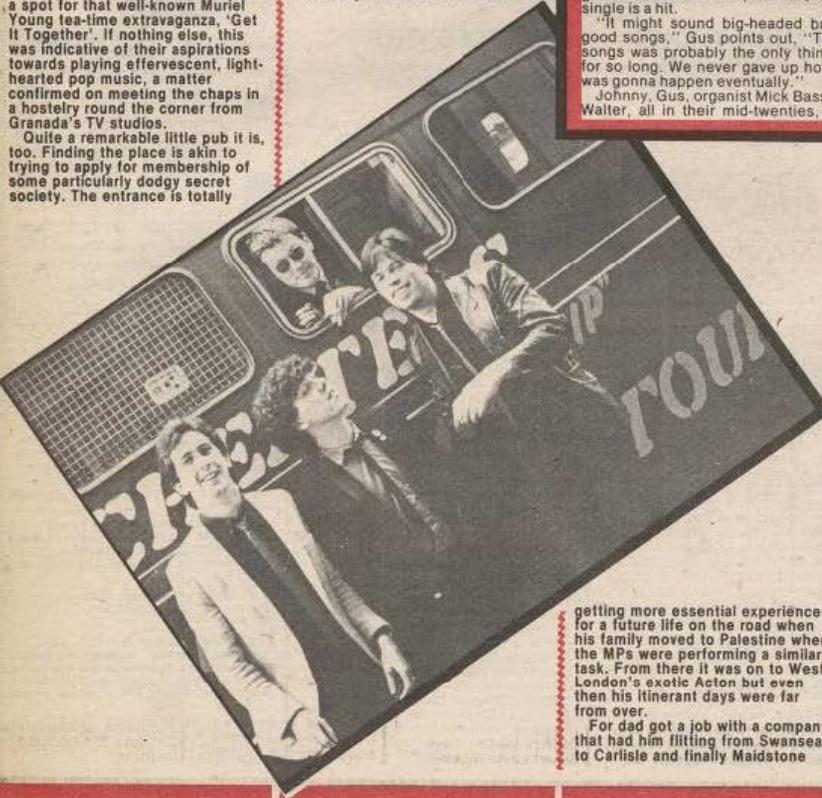
As The Look, the band's set consists almost entirely of group originals — they do run through their own version of 'Tonight' from 'West Side Story' three years ago. The Look seemed to be playing what could loosely be described as power pop. Things are different now.

"You wouldn't recognise us as the same band," Gus is quick to point out. "We've always played melodic and catchy songs but we've got a much fuller sound now. There's not many bands that have their sound centred around a Hammond organ so this gives us a distinctive feel."

Johnny's vocals, especially on the single, help to add a certain amount of character to The Look's direction.

When the band finally hit the road they're not expecting an awful lot from the Press. They admit that they are not going to be a particularly fashionable band. At the moment The Look are a band without an image. Let's hope they can change that.

PHILIP HALL



where Mick went to college. His course was another vital thread in his career's rich tapestry since a degree in Food Technology enables him to pin-point all the top take-aways during the band's nationwide assaults on all the key gig centres.

Actually, to be honest, his studies were more useful in getting him to Manchester where he met the other three Cheaters. For on graduating he picked up a job as a master baker, hitting the fair city this time two years ago. A small ad in the Manchester Evening News found him Neil Cossar (guitar), John Martin (bass) and Stewart Burkett (drums) and a band was born.

Since they needed abundant cash to maintain a van and equipment, retaining day jobs was mandatory, which in Neil's case proved quite handy.

"I was working in the HMV store (the city's largest record shop) and met some good contacts though I can't say whether that contributed towards us signing with EMI who own the place."

About the same time The Cheaters got involved in a co-operative situation with another local band - Stiff supremos Any Trouble from neighbouring Stalybridge.

"We used to share our gear with them," Mick recalls fondly. "We'd use their PA and they'd borrow our van - unless we both happened to be gigging at the same time. Not that that was likely. Neither of us were exactly hip and it wasn't

always easy to get dates. Still, we found them places in the city centre and they returned the compliment in Stalybridge."

"I shouldn't be telling you this," he continues, "but Clive Gregson (the main man) used to be our roadie. We were in Edinburgh the same night as the Stiff tour and they asked us to jam on 'You Can't Hurry Love'. I was desperately trying to find a microphone that wouldn't work!"

Another skeleton in someone else's cupboard is that their driver used to be the rhythm guitarist in Sham 69 - when the latter were an R&B outfit: "Purseys saw the publicity the Anarchy Tour was getting so the next day he sacked his band and turned punk," Brophy claims mischievously.

The Cheaters, for their part, have never followed fashion and though their fab 'Nothin' Ever Happens On A Saturday Night' didn't make the Top 40, there's no doubt they're playing a peculiarly contemporary style of pop music. How else could they have filled a couple of hundred pubs and clubs over the past two years with nary a paragraph of press, good or otherwise.

"It's not that simple even in your own home town unless you're part of the Factory mob," says John, "and they don't want anything to do with us."

I suspect the feeling is mutual, hence the Rock Against Grimsness festival. Who said nothing ever happens on a Saturday night?

getting more essential experience for a future life on the road when his family moved to Palestine where the MPs were performing a similar task. From there it was on to West London's exotic Acton but even then his itinerant days were far from over.

For dad got a job with a company that had him flitting from Swansea to Carlisle and finally Maidstone

MAILMAN

Write to: MAILMAN, 48 LONG ACRE, LONDON WC2

BARE . . .

GOD I'VE read some bloody stupid letters in Record Mirror in my time, John Connolly's weekly rubbish included, and Keith Gooch's letter is no exception. If wearing make-up makes a bloke "nothing short of homosexual" then I guess Gay News must have some very famous readers who are. As for ridiculous clothes, it's really a case of individual tastes, or does he think we all ought to be still wearing bear skins? Anita Stepnitz, West Wittering, Sussex

. . . FACED

I KNOW what's eating Keith Gooch when he complains about guys who wear make-up and clothes that he considers ridiculous. He just ain't got the guts to wear the stuff himself! He's frightened of what people might say. Don't knock it until you've tried it mate. Do you mean to say that if groups you consider "normal" like OMITD and Ultravox started wearing make-up you'd suddenly go off them? Pull the other one. The music's just as good, make-up or no make-up. You might call them poseurs, but you're a voyeur and that's 10 times worse. I hate people like you who write in to music papers and slag people off. Trace Blower, Bedford

HAIR TODAY

I AM into sniffing hair John Inman, London
• Yours, or somebody else's?

NO JOKE

MY GIRLFRIEND Janette is 16, pretty, quiet and I think a hell of a lot of her. I am into HM, AC/DC and such and am principally the same as John Manwell regarding views. The Thin Lizzy single is bloody sick. Jan doesn't say much regarding music, she listens to my AC/DC records but never says anything about sexist lyrics. She doesn't take it to heart. But the Thin Lizzy single, she did say something about it. After all, talking about a murderer / rapist is horrible when there's a raving lunatic about. I always take Jan home, meet her from school. She doesn't go out alone, even gets scared in the day time. I look after her 'cos I don't want her to be his next victim. Guys reading this might laugh at that. But I'm sure many do the same. Shows I bloody well care. We don't have to worry. But the Ripper could get your girl, sister, anyone next. And I don't want it to be my girlfriend, like you don't want it to be yours. C Smith, you want your head looked at. Mark Jackson, Huddersfield

MISGUIDED

I'VE GOT to say that Chris Westwood has got a peculiar, misguided opinion of Bauhaus. I used to think Marc Bolan was something really fantastic until he became a superstar and started churning out tripe. 'Telegram Sam' being one great big yawn. But the version by Bauhaus is just so damned good, so utterly exciting, they must be miracle workers to inject so much life into such a grotty song...and if you don't think much of that, who could fail to be moved by the beautiful, original and melodic 'Crowds' on the B side? To rate Bauhaus alongside the deadly boring, dreary poseurs like Spandau Ballet is an unforgivable insult to the former and pathetically ridiculous. I think the music papers don't like Bauhaus very much and it's not hard to see why. Bauhaus

ARMY GAMES



THIS IS only one of the fun things you get to do in today's modern army . . .

I THINK the letter titled 'A Ruined Life', criticising the army was rather unfair. What's wrong with being a mindless moron? I am a moron and therefore well suited to the army. It's a brilliant life. Every day we march along with blank moronic expressionless faces to the tune of the 'Floral Dance'. Also we spend a lot of time polishing our buttons for the inspection parade and if we have a speck of dust showing or a

crease in our shirt sleeves we have to run twice round the field. It's a brilliant life. Of course you never actually get to see a tank (like in the adverts) but there are plenty of compensations. The highlight of the day is when we make our beds in the morning and then create them all up again when we get back into them at night. It's great fun, being in the army. Private George McKelvar, Catterick, North Yorkshire.

represent glamour, Bauhaus are glamorous. The staff of music papers usually aren't. So much jealousy around these days. Lee Li

GOOD GOD

I AM sick of seeing features in the rag about heavy metal groups, punk mod etc. Why not a feature on the Christian music scene . . . David Hancock, Benfleet, Essex.
*Cut!



RETURN TICKET

BRYAN FERRY was recently quoted as saying something to the effect that at each concert we see that our fans are growing up with us. This may be quite true, but I feel that half of these "maturing" fans are not present at these concerts as they can't get hold of a ticket. When the last Roxy Music tour was announced (the cancelled one) I went down to the Manchester Apollo on the date cited in Record Mirror as being the one when the tickets went on sale. In fact, the tickets had gone on sale the previous day and had sold out. When the rescheduled tour was announced in these pages, I thought I would have another chance. However, it was not to be. After queuing outside the Apollo theatre before I could get to the box office, both nights had sold out. Not quite stumped, I queued this morning outside one of the record shops that sells tickets for gigs. I was annoyed to find that the shop had been given no tickets whatsoever. While bands may prefer the smaller venue, it means that many fans are left out in the cold by not being able to get a ticket. Therefore, during this coming tour, I'll just sit at home and play my 'Flesh And Blood' album. But I must make a plea to Roxy and other bands: if there is another tour, either play more nights or pick bigger venues. Then fewer of us will get ripped off by the touts that lurk outside the venue selling forged tickets. P A Lamb, Manchester.

JEALOUS

IF PAULA YATES' tits were as big as her eye, she'd be Dolly Parton. Anon.
*Who rattled your cage?

BOTTLED OUT

MY MATE drank six pints and threw up on my copy of RM. Would you like it back? Jake, Birmingham.
*Take it to your nearest bottle bank and have it recycled.

CASH IN

I GOT six blank tapes for Christmas. I thought about being a good citizen and handing them over to the home taping police. Then I thought oddit. I'll tape The Clash's album and save myself some cash. Ha Ha. Jim Harvey, Clapton.

SOCK IT

WHAT DO you think Paul Weller's mum and dad gave him for Christmas? I'd really like to know. What do you buy someone who has everything? D'you suppose they gave him socks, like everybody else's mums and dads do? If you can find out for me, I'd be grateful. Must be awkward being rich sometimes. Dave White, Ewell, Surrey.

FIRM RESOLVE

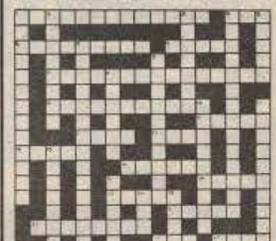
JUST IN case Mike Nicholls hasn't made up his own New Year resolutions, I thought I'd give him some ideas. 1 Take the tape off his ears when he's reviewing Queen records and gigs. 2 Write about someone that doesn't come from Manchester and I don't have any more photos of him in RM. I have more suggestions for the rest of the staff if you'd like me to send them on . . . Queen Fan, Liverpool.

WIN AN LP

NAME

ADDRESS

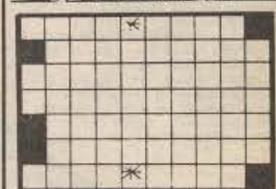
X-WORD



- ACROSS
- 1 Be careful this film can cut (8, 5)
 - 4 Paul McCartney LP (3)
 - 6 Secret Affairs followers (5, 4)
 - 8 Flash Gordons friends (5)
 - 10 What Tony Banks had (1, 7, 7)
 - 12 Lemmy's favourite card (3, 2, 6)
 - 15 A friend Of Paul and Mary (5)
 - 16 Christmas D.J. (4)
 - 17 They have a Freedom Of Choice (4)
 - 18 What you might find in a teacup (5)
 - 20 Recent single by 17 Across (4, 2)
 - 22 Paul's beginning (5)
 - 23 Derek and The Dominos hit (5)
 - 26 Paint it (—) Slate (5)
 - 27 Eerily Tamla Motown group (4, 4)
 - 28 Smoke label (3)
 - 29 They left us The Crack (4)

- DOWN
- 1 Madness hit (5, 8)
 - 2 O.M.I.T.D. single (5)
 - 3 Cool For Cats group (7)
 - 4 1976, Bad Company LP (3, 4, 3, 5)
 - 5 They had 1977 hit with Romeo (2, 3)
 - 7 Rod Stewart hit (5, 2, 2, 5)
 - 9 1975, Elton John single (6, 4)
 - 11 From Tommy it was a hit for Roger Daltrey (2, 4)
 - 13 Judy Tzuke's transport (6, 3)
 - 14 Art Garfunkel No 1 (6, 4)
 - 19 Roxy hit (4, 3)
 - 21 Goes with Sweet and Tears (5)
 - 24 Group full of Drama (3)
 - 25 Super Troupers (4)

POP-A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle. If you're right the starred down column will spell out someone who helped John start all over. Remember the clues aren't in the correct order. You have to decide what the right order is.

A shock led Ian's boys to death (10)
Those Joan confused helped someone put a kiss on my list (4, 5)
On the foggy death moor they might deal you a high card (9)
It's either Sting or R.A.R., or both, putting one of Fab 4 into panic (5, 5)
If tall Fry went with her you might discover a special person (5, 4)
Ian's roads might lead you to Motown's queen (5, 4)
Did the sun ever go down on this single man? (5, 4)

LAST WEEK'S SOLUTION TO POPAGRAM: (in order of puzzle) James Brown, Jona Lewie, Commodores, Boney M, Madness, Fashion, Mike Berry, Down, Blondie.

LAST WEEK'S WINNER: Linda Stanley, 2 Greencroft Close, Darlington, Co Durham DL3 8HW.

LAST week's winner to our "spot the deliberate mistake" competition (where we printed the solution to the X-word on the same page as the X-word itself): Bill Coatsworth, 4 Arley Hill, Cotham, Bristol S6, Avon.

And the winner of our 5 LP tokens for the Christmas mega-quiz is: M O'Connor, 6 Kensington Road, Ellesmere Port, South Wirral L65 5EN.

KATE BUSH was quite obviously thrilled. Which surprised me. After all, when you think about it, she must be as used to winning awards as you or I are used to getting up in the morning and combing our hair. So, what's so special about one more magazine — even though it is Record Mirror — voting you Number One Female Singer? Or Number One Female Sex Symbol? Or even voting the sleeve of your latest album Number One Cover Of The Year?

I dunno. But Kate Bush obviously does because, like I said, she sounded genuinely thrilled. Overwhelmed even.

"I can't believe all the awards. It's really fantastic. Please make sure you give everybody a big thank you from me," she said in that 'Wow, Gosh, Amazing' voice that has endeared her to chat show audiences everywhere. "I honestly didn't expect anything like this at all. Really. And the album cover too? Nick Price will be over the moon about that. He's such a good artist. I always wanted an animated cover for an album and when I saw Nick's work I knew he was the man to do it."

Kate Bush was sitting amongst the post-Christmas debris in her front room when we spoke. I was in an empty office kindly lent by her record company EMI and talking to her on the telephone and she kept saying that she couldn't talk for too long because she had all this cleaning up to do.

I had visions of England's brightest young singing star in curlers and a Hilda Ogden housecoat, dustpan and brush in her hand and a fag on her lip, scraping mince pies up from the Axminster.

She laughed and assured me that was not the case at all and for the best part of the next hour we chatted amiably. Kate proving herself to be quite the unspoilt, polite and modest young lady she always appears. Our conversation bounced from Christmas TV and disaster movies (both of which Kate Bush avoids like the plague) to Roland Rhythm Boxes and Captain Beefheart (both of which Kate Bush is ready to swear by).

I said I'd try to ask young Kate questions about herself and her music that were hopefully a little different from the ones she must get asked all the time. She giggled a little at that.

"I don't think you'll be very successful," said the girl who has been on the interview conveyor belt ever since her first single.

"Wuthering Heights" rocketed into the Top 10 more than three years ago. "I mean, there can only be a certain number of questions in the world that are relevant to me. I guess most of them have been asked already. But by all means have a go."

Well, an obvious place to start seemed to be the Record Mirror Readers Poll results in which, if you've been reading this attentively, you will already know that Kate Bush scooped just about everything going that a girl could. Beating the likes of Chrissie Hynde, Debbie Harry, Siouxsie and the Banshees, Toyah Wilcox, Joan Armatrading, Hazel O'Connor, Sheena Easton and all the Nolan Sisters put together, she came out top of the polls in both the Female Singer and the Female Sex Symbol categories — not to mention the sleeve of her 'Never For Ever' album voted Artwork of the Year. So which accolade did she value the most?

"Ooh, the singer of course. It's so to do with just my music, isn't it? Not my image or something. It means I'm being treated as a musician and that means a hell of a lot to me. Much more than people might think."

"I suffer from doubts sometimes. I think everybody does, if they're honest about it. You begin to wonder what the purpose to your life is, you know. Now I've convinced myself that my real purpose of living is my music. But I never really know whether it's all worthwhile or not until things like this happen. When the public actually say 'We-like you as a singer. We think your music's good', then all the doubts I have about myself get pushed away. And it's only really things like readers' polls that give you that reassurance.

BUSH — STILL BURNING



KATE BUSH: "I just hope I get better."

You ain't seen nuthin' yet reckons CHAS DE WALLEY about KATE BUSH

You get so little genuine feedback otherwise, because the only communication you get is through the media. And that isn't always very trustworthy, you know."

FOR a lady whose stage persona always seems so much larger than life, that struck me as pretty down-to-earth and human. But then I suppose that honesty and sensitivity must be a part of Kate Bush's discreet personal charm. And yet this is also the girl speaking who is deemed a sex symbol by thousands. It's all a bit paradoxical and Kate sounded a little confused by it all.

"Well, it's gratifying, I suppose. But it makes me laugh really. What's it mean, being a sex symbol? It means people find me attractive, doesn't it? It's a gesture of affection I suppose and of course I'm very grateful. But I don't really think of myself like that."

I ventured that maybe 'Kate Bush as Sex Symbol Of The Year' meant more than it immediately appeared. That perhaps in these enlightened times the term 'Sex Symbol' didn't necessarily mean the vampish sex kitten stereotype in the mould of Jean Harlow, Jayne Mansfield or Brigitte Bardot. Could it be, in casting their votes, that Record Mirror readers were really responding to Ms Bush's intellectual and artistic charisma as well as the physical one?

"Yeah, that's very interesting. I think a lot of people probably do think about it in that way. Sex symbol becomes just another label to vote under. But you can't really separate sex from music. Especially modern music. It's so full of sexual energy anyway."

None quite like Kate Bush's. I would suggest. Prior to interviewing her I spent two days studying the Complete Works of Catherine Bush in closer detail than I had ever done before and, at the risk of sounding

over-academic, was amazed at what I found. Lurking beneath the surface of what I had previously considered charming tunes on the radio was a heady, intriguing web of the symbolic, Platonic innocence and worldly carnality. The lyrics of so many of her songs present a world of red-blooded sexuality cloaked in ambiguity and ambivalence quite unlike the bump and grind wordplay that passes for your average rock lyric these days, in terms of both form and content. Kate Bush the wordsmith is certainly knocking on poetry's door.

"I'm very flattered. You should say that, because I do try very hard with my words. I used to write them at the same time as I wrote the music whereas now I tend to work with a rhythm box and a piano and leave the words till later. But I still take an awful lot of care over them. I try to create a mood rather than merely convey an idea. But if I can't get that mood right then I get a mental block and I can't take the song any further. But everything has a mood. Even if you're writing about a carpet, that carpet has a mood."

"Are my songs autobiographical? Well, sort of and sort of not. They're often based on physical experiences I've had or emotions that I have felt personally. But I try to put those sensations into a totally different context and see if I can extend them from a new perspective. Like if you've felt fear once you could describe that same fear again, but make somebody else feel it in a completely different set of circumstances."

"My songs are not really meant to be taken at face value. I use a lot of symbols as a kind of personal shorthand so that when I sing about children, or drugs or God it's most frequently because of what they stand for within the terms of the song rather than what they might mean in the real world. I tell a few riddles as well, I suppose. But I

don't set out to do so consciously. At the risk of sounding a little pretentious I would say that reality is a riddle anyway so if you're writing about reality then the riddles come naturally. Steely Dan are good at that. And Elvis Costello. And 10cc: they were fantastic at riddles and puns."

But what about what she has to say, rather than how she goes about saying it? In the wake of songs like 'Them Heavy People', 'Don't Push Your Foot On The Heartbrake' or 'Symphony In Blue' has Kate Bush taken the place of Bob Dylan, Cal Stevens or Joni Mitchell, offering solace and advice to a whole new set of kids facing a bewildering and seemingly futile existence? Would she consider herself a spokesperson for her generation?

Kate Bush laughed a little nervously. "That sounds like I give presidential speeches or something, doesn't it? Which I don't think I do at all. I actually write for myself first and foremost. I put things that I've observed or experienced into songs that are designed to lift me up and stop me getting depressed. Now if those songs have the same effect on other people then that's great isn't it? But that's not what I set out to do."

"But I certainly do have a code of values that I believe in. You might even call it God, I suppose. But I have to be very careful when I talk about God because there are so many different interpretations of the word and so many different religions too. I was brought up as a Roman Catholic but I don't hold with all of that now. I just see God as something you live your life by. Something that is in you which you have to look after or else your existence is meaningless. It's something totally different from ambition which is too often simply superficial human greed. It's something much purer, but it's hard to talk about."

TIME was running on and while I suspected that, given the opportunity, Kate Bush could conduct a very learned discussion on the philosophy of personal integrity and the religions of the world, the telephone did not seem the place to do it. So we returned to a more worldly, but no less wondrous, plane: Kate Bush's music itself. As anybody who has listened to her albums will know, they risk running a gamut of different musical styles and influences: from psychedellic rock at one pole to the mock-operatic at the other via traditional folk music, Dietrich-styled decadence and torch songs à la Piaf. Her work automatically becomes part of a greater musical tradition than a mere 25 years of rock'n'roll can provide.

"I must admit I don't see myself as a rock artiste. I mean I like rock and it's certainly what's happening now so I strive to make my songs work within its tradition. But they're not of the rock tradition, if you see what I mean. When I was younger, Elton John was a big hero and a big influence because he was the only person around at the time who was writing and singing songs at a piano, which was what I was trying to do. And nowadays I tend to go for people like Steely Dan and all that smooth jazz rock stuff like Stevie Wonder and Eberhard Weber. Have you heard of him? He's a fantastic fretless bass player from Germany. And then there's Captain Beefheart, of course. I think he's tremendous."

"But I was brought up on traditional folk music, mostly Irish stuff and that must be the biggest influence on me, I suppose, because I grew up with it. Bert Lloyd is the man, as far as I'm concerned. Not very many people know about him because he's very old indeed. In fact he must be in his seventies by now. He's one of those folk song collectors like Cecil Sharp except that he has this incredible voice which sounds old but at the same time sounds very pliggily like a young boy's. He sings with a glint in his voice like he's telling you a dirty joke."

"I like to think I'm into music in general and not just rock, you see. So I'll take any form of music that appeals to me whether it be a traditional ballad or a waltz or French or Japanese or whatever, and I'll try and work them into the rock context. Not because they're hip but simply because they're music."

"I adopt a similar attitude when it comes to choosing singles. EMI always feel they should make suggestions because they're my record company but they would be far happier if I chose singles because they were blatantly commercial vehicles. But I don't agree with that. I think it's better to put out songs that have lots of character to them. I'd be much happier to put out a good song that wasn't a hit rather than a mediocre one that was."

A little hypothetical — Kate Bush hasn't had a single that was a flop yet, has she?

"Well, it depends upon how you define your terms, I guess. 'Breathing' didn't get very high at all but I was so thrilled that people bought it and I listened to it because I had something really important to say. I was glad to get the opportunity."

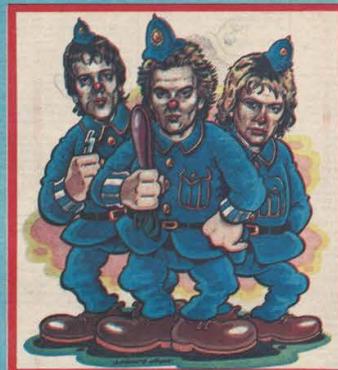
And so the conversation meandered on towards 1981 and with it Kate Bush, her plans and ambitions. Regrettably she told me she wouldn't be touring for the time being as she was currently concentrating not just on clearing up after Christmas but on writing some truly inspiring songs for her next album. When would that be released? Probably after a couple more singles, she seemed uncharacteristically vague on this point. Knowing her great interest in film and video and her gripping screen personality, I wondered whether she was contemplating following Debbie Harry, Toyah Wilcox and Hazel O'Connor into movie making. But Kate reckoned that an appearance in 'Daughter Of Breaking Glass' was not for her. So what then were her immediate ambitions?

"I don't know really. I just hope to be able to keep writing and hope that my work gets better. I really want to write fantastic music which I don't feel I'm doing at the moment. One day I'll write something I consider a work of genius but until then I just hope I get better at my art."

POLL

1980

RESULTS



- BAND OF THE YEAR**
1. THE JAM
 2. POLICE
 3. ABBA
 4. Orchestral Manoeuvres In The Dark
 5. Blondie
 6. Queen
 7. Adam & The Ants.
 8. Genesis
 9. Status Quo
 10. Motorhead

- SINGLE OF THE YEAR**
1. GOING UNDERGROUND, THE JAM, POLYDOR
 2. ASHES TO ASHES, DAVID BOWIE, RCA
 3. DON'T STAND SO CLOSE TO ME, POLICE, A&M
 4. The Winner Takes It All, Abba, Epic.
 5. Enola Gay, Orchestral Manoeuvres In The Dark, Dindic.
 6. Start, The Jam, Polydor.
 7. What Your Propositin', Status Quo, Vertigo.
 8. Ace Of Spades, Motorhead, Bronze.
 9. Fool For Your Lovin', Whitesnake, United Artists.
 10. I Die You Die, Gary Numan, Beggars Banquet.

- ALBUM OF THE YEAR**
1. SOUND AFFECTS, THE JAM, POLYDOR
 2. SCARY MONSTERS & SUPER CREEPS, DAVID BOWIE, RCA.
 3. NEVER FOREVER, KATE BUSH, EMI.
 4. Zenyatta Mondatta, Police, A&M.
 5. Super Trouper, Abba, Epic.
 6. Telekon, Gary Numan, Beggars Banquet.
 7. The Game, Queen, EMI.
 8. Back In Black, AC/DC, Atlantic.
 9. Duke, Genesis, Charisma.
 10. Ace Of Spades, Motorhead, Bronze.

- FEMALE ARTIST**
1. KATE BUSH.
 2. HAZEL O'CONNOR.
 3. DEBBIE HARRY.
 4. Sheena Easton.
 5. Toyah Wilcox.
 6. Chrissie Hynde.
 7. Siouxsie.
 8. Barbra Streisand.
 9. Diana Ross.
 10. Pauline Murray.

- RECORD SLEEVE**
1. NEVER FOREVER, KATE BUSH, EMI.
 2. ZENYATTA MONDATTA, POLICE, A&M.
 3. SCARY MONSTERS & SUPER-CREEPS, DAVID BOWIE, RCA.
 4. Super Trouper, Abba, Epic.
 5. Sound Affects, The Jam, Polydor.
 6. Signing Off, UB40, Graduate.
 7. Organisation, Orchestral Manoeuvres In The Dark, Dindic.
 8. Chinatown, Thin Lizzy, Phonogram.
 9. The Game, Queen, EMI.
 10. The Unbearable, T Rex.

- TV SHOW OF THE YEAR**
1. NOT THE 9 O'CLOCK NEWS.
 2. TISWAS.
 3. OLD GREY WHISTLE TEST.
 4. Dallas.
 5. Top Of The Pops.
 6. Minder.
 7. Soap.
 8. Star Trek.
 9. Something Else.
 10. Professionals.

- MOST COMPLACENT RECORD COMPANY 1980**
1. EMI
 2. A&M
 3. VIRGIN
 4. SIRE
 5. Epic
 6. CBS
 7. Z-Tone
 8. Polydor
 9. RCA
 10. WEA

- MOST DESPISED TAX EXILE**
1. ROD STEWART
 2. BEE GEES
 3. STING
 4. Tom Jones
 5. David Bowie
 6. Mick Jagger
 7. Andy Summers
 8. Lord Lucan
 9. Olivia Newton-John
 10. Ronnie Biggs.

- NAFF ACT OF THE YEAR**
1. POLICE
 2. SHEENA EASTON
 3. PLASMATICS
 4. Nolans
 5. Kelly Marie
 6. Gary Numan
 7. Liquid Gold
 8. Bad Manners
 9. Splodgenessabounds.
 10. Motorhead.

- BIGGEST EGO 1980**
1. STING
 2. GARY NUMAN
 3. ROD STEWART
 4. Bob Geldof
 5. Richard Jobson
 6. Paula Yates
 7. Adam & The Ants
 8. Sheena Easton
 9. Stewart Copeland
 10. Hazel O'Connor

- MALE ARTIST**
1. DAVID BOWIE.
 2. GARY NUMAN.
 3. STING.
 4. Paul Weller.
 5. Cliff Richard.
 6. Peter Gabriel.
 7. Adam Ant.
 8. Bruce Springsteen.
 9. Freddie Mercury.
 10. Bryan Ferry.

- GIG OF THE YEAR**
1. THE JAM.
 2. GARY NUMAN.
 3. POLICE.
 4. Genesis.
 5. Pink Floyd.
 6. AC/DC.
 7. Queen.
 8. Orchestral Manoeuvres In The Dark.
 9. Blondie.
 10. Stevie Wonder, Cliff Richard.

- DJ OF THE YEAR**
1. JOHN PEEL.
 2. TOMMY VANCE.
 3. MIKE READ.
 4. Noel Edmunds.
 5. Dave Lee Travis.
 6. Peter Powell.
 7. Kenny Everett.
 8. Roger Scott.
 9. Anne Nightingale.
 10. Nicky Horne.

- BEST MUSIC VIDEO ON TV**
1. FASHION/ASHES TO ASHES, DAVID BOWIE, RCA.
 2. DON'T STAND SO CLOSE TO ME, POLICE, A&M.
 3. THE WINNER TAKES IT ALL, ABBA, EPIC.
 4. Army Dreamers, Kate Bush, EMI.
 5. We Are Glass, Gary Numan, Beggars Banquet.
 6. Buggy Trousers, Madness, Sire.
 7. Breathing, Kate Bush, EMI.
 8. Save Me, Queen, EMI.
 9. Coming Up, Paul McCartney & Wings, Parlophone.
 10. Banana Republic, Boomtown Rats, Ensign.

- SEX SYMBOL 1980**
1. KATE BUSH.
 2. DEBBIE HARRY.
 3. STING.
 4. David Bowie.
 5. Hazel O'Connor.
 6. Sheena Easton.
 7. Adam Ant.
 8. Toyah Wilcox.
 9. Bruce Foxton.
 10. Chrissie Hynde.

- MOST INSPIRED COMEBACK OF THE YEAR**
1. SLADE
 2. JOHN LENNON
 3. GARY GLITTER
 4. David Bowie
 5. Ultravox
 6. Adam & The Ants
 7. Bruce Springsteen
 8. Ronald Reagan
 9. Diana Ross
 10. Ian Gillan

- LEATHER TROUSERS OF THE YEAR**
1. CHRISSE HYNDE
 2. FREDDIE MERCURY
 3. PHIL LYNOTT
 4. Adam Ant
 5. Rod Stewart
 6. Suzi Quatro
 7. Kate Bush
 8. Gary Numan
 9. Sting
 10. Dave Lee Roth

Compiled by SUSANNE GARRETT

The information here is correct at time of going to press but may be subject to change. Please check with the venue concerned.

**THURSDAY
JANUARY 8**

BIRKENHEAD, Hamilton Club (051-447 8093), Dick Smith Band.
BIRMINGHAM, Mercat Cross (021-622 3261), Britain.
BOURNEMOUTH, Pinescliffe Hotel (426312), Hot Shots.
BRADFORD, Princess (578845), Chinatown.
CAMBRIDGE, Great Northern (60340), Radio Cowboys.
CHALGILE, Mick's Club, Wayward Skylabs / Wranglers.
CHESTERFIELD, Fusion (32594), Conditionally Human.
CHORLEY, Joiner's Arms (70611), Madame Coventry, Dog And Trumpet (21678), Sub Zero.
CROYDON, Cartoon, London Road (01-688 4500), Brent Martin And The Thunderbolts.
EASTCOTE, Clay Pigeon Hotel (01-866 5358), Kael Harley Band.
ETON, The Christopher Hotel (Windsor 65948), Dangerous Age.
GLASGOW, Dial Inn (041-332 1842), The Jets.
GLENHOTES, Rothes Arms (753701), The Cheaters.
GREENOCK, Victorian Carriage (25456), Diamond Head.
GUILDFORD, Wooden Bridge (72768), Overkill.
HIGH WYCOMBE, Nag's Head (21758), The Chaps.
KINGSTON, Waves, Three Tuns (01-549 8601), Parallels.
LEEDS, Fan Club, Brannigan's (663252), Section 25 / Crispy Ambulance.
LONDON, Alan Pullinger Centre, Southgate, The Skins, (bank close), Private Lives / The Escorts.
LONDON, Bridge House, Canning Town (01-478 2891), Nix Turner's Inner City Unit / Kid Carol.
LONDON, Castle, Tooting (01-872 7016), Dead Cat.
LONDON, Dingwells, Camden Lock (01-267 4967), Little Reelers.
LONDON, Half Moon, Herne Hill (01-274 2733), Lindisfarne.
LONDON, 188 Club, Oxford Street (01-636 9933), Trinity.
LONDON, Marquee, Wardour Street (01-437 6603), The Lambrettes.
LONDON, Moonlight Railway Hotel, West Hampstead (01-424 7611), Private Lives / The Escorts.
LONDON, Pegasus, Stoke Newington (01-226 5933), Hans Gardner, Covent Garden (01-240 3901), Rio And The Robots.
LONDON, Ruskin Arms, East Ham (01-472 0377), Dave Machine.
LONDON, Starlight, Railway Hotel, West Hampstead (01-424 7611), New Yorkers.
LONDON, Torrington, North Finchley (01-445 4710), Morriay / Wullen Band.
LONDON, Windsor Castle, Harrow Road (01-246 3603), Dave Ellis.
NEWCASTLE UPON TYNE, Coopersage (82888), Chart Commandos.
NEWPORT, Isca (67499), Firebrand.
NOTTINGHAM, Hearty Goodfellow (42257), Colin Staple's Breadline.
NOTTINGHAM, Imperial Hotel (42864), Gaffa.
PORT TALBOT, Trazcoastor (77665), Eddie And The Hot Rods.
PORTSMOUTH, HMS Neptune, The Flittrations.
SHEFFIELD, Haldemore Hotel (26237), Rembrandt D / Less Of Head.
SHEFFIELD, Limit Club (370989), Climax Blues Band.
SOUTHAMPTON, Joiner's Arms (25612), The Polcats.
SOUTHERN, Scamps (40098), Switches.
SWANSEA, White Swan, The Tunnel Runners.
WINCHESTER, Railway Inn, The Outsiders.
WINDSOR, Blaziers (56222), Showaddywaddy.
WORTHING, Balmoral (36232), Designers.

FRIDAY

JANUARY 9

ARRAN, Victoria Hall, Wayward Skylabs / Wranglers.
ASHTON UNDER LYME, Spread Eagle (061 330 572), Skak.
BASINGSTOKE, Magnams (57575), Prime Suggests.
BEDFORD, Horse And Groom, C-Salm.
BIRMINGHAM, Mercat Cross, (021 622 3281), Rocker.
BLACKPOOL, Jenks (283203), Phil Little Band.
BOURNEMOUTH, Pinescliffe Hotel (426312), Tread Softly.
CAMBRIDGE, Great Northern, (60340), Spring Drive.
CAMBRIDGE, Sawrey College, The Rank Amateurs.
CHELMSFORD, YMCA, Switches.
CHIGTON, The Danston, Question Marks.
CHORLEY, Joiner's Arms, (70611), Mean Street.
COUPA, Gorm Exchange, Café.
COVENTRY, Dog And Trumpet (21678), Chicane.
CROYDON, Cartoon, London Road, (01 688 4500), The Pencils.
EDINBURGH, Payhouse Nile Club, (021 665 2084), The Freaks / Photographers.
ETON, The Christopher Hotel, (65948), Real To Real.
EXMOUTH, Holle College, The Fourbeats.
GLASGOW, Dial Inn, (041 332 1842), Jiffy Blades.
GLENHOTES, Rothes Arms (753701), Chaser.
KINGHORN, Guintie Neuk (830247), Penetrations.
KINGSBURY, Sandwagons, Kingsbury Circus, Dirty Tricks.
KINGSTON, Waves, Three Tuns, (01 549 8601), Kevin Coyne Band.
LEEDS, Florde Grene Hotel, (40964), Limglight.
LEEDS, Trinity And All Saints College, Horstorth, Dale Harraves' Flamingos.
LOCKERBIE, Town Hall, Wayward Skylabs / Wranglers.
LEICESTER, De Montfort Hall, (27632), Boomtown Rats.
LEICESTER, Fosseway Hotel, (61129), New Age.
LONDON, Acklam Hall, Portobello Road, (01 960 4306), UK Decay / Erazorhead.
LONDON, Bridge House, Canning Town (01 478 2891), Gerry McEvoy.
LONDON, Dingwells, Camden Lock, (01 267 4967), The Gas / Neon Dole.
LONDON, George Canning, Brixton, (01 274 6329), Black Market.
LONDON, Goldsmiths College, New Cross, (01 892 146), The Lambrettes.
LONDON, 188 Club, Oxford Street, (01 636 9933), Dubo Pukwana's Zaa / Atte.
LONDON, Half Moon, Herne Hill, (01 788 2367), Nicky Barclay And AFM.

OCCASIONAL HIGHS in the gig forecast break the all-prevailing lack of entertainment this week folks, as we leave the low pressure New Year atmosphere and head into a picture of sunnier spells on the sound circuit. **ROXY MUSIC**, making-up for the days they had to blow out last autumn when **BRYAN FERRY** fell ill, open a five-dater tour at Manchester Apollo, (Tuesday and Wednesday), with the rest to follow next week. And, from the macho wilds of Canada, heavy metal outfit **APRIL WINE** return for a slightly longer stretch, taking in eleven major cities, including a London culmination, coinciding with the release of a new album 'Nature Of The Beast', kicking-off at Bradford St George's Hall, (Tuesday), moving to Birmingham Odeon (Wednesday). Back at the Brits, Bob and the gang, who else but the **SCOTTISH RATS**?; zap into the second leg of their spring offensive, including dates at Leicester De Montfort Hall, (Friday), Manchester Apollo, (Saturday), Glasgow Apollo, (Tuesday), and Edinburgh Odeon, (Wednesday). **TOYAH** WILL COX, star of stage, screen, turntable, and ancient disaster movie 'Jubilee', complete with a new band line-up and plenty of fresh material, (some of which will be featured on her latest album due out in May), gets into the grind again, stepping out on a 14-dater blast of the college and club circuit with a starter at Canterbury Kent University, (Tuesday), **THE SPECIALS** and **THE BEAT** embark on a trio of charity concerts in Ireland at Belfast Ulster Hall, (Wednesday), playing the debut faith 'n' hope set in aid of Carri Mael, an interdenominational group who provide 'East Coast', (Ireland), hits for kids who need 'em. Funds are split between Anti Nukes charities and local needs next gig round.

Nostalgia-wise, here come the **PRETTY THINGS**, making a rare appearance with a one-night, London Venue, Victoria, (Friday), closely followed by **BO's** bluesbuster, **GEORGIE FAME**, same venue, (Saturday). Moving forward thru' the time-warp, **LINDISFARNE** impart a touch of foggy Tyneside to the big smoke, competing for any available airspace at London Half Moon, Herne Hill, (Friday), **CRYSTAL PALACE** Hotel, (Saturday), and Venue, Victoria, (Sunday), prior to hitting a major 48-dater nationwide concert tour.

And if you're into grease, ducks bums and sheer entertainment, the perennial **SHOWADDY WADDY** can be viewed for a limited time only, (Thursday thru' Saturday), **Windsor Blaziers**, **Mote** resurrection with **EDDIE (AND THE HOT RODS)**; **Port Talbot Troubador**, (Thursday), **Margate Winter Gardens**, (Saturday).

Meanwhile, earlobes into the shape of things to come could do worse than check out **BOOTS FOR DANCING** London Greyhound, Fulham, (Monday).

LONDON, Half Moon, Herne Hill, (01 274 2733), Lindisfarne.
LONDON, Imperial College, Union Building, (London, Lough, (01 589 8238), KGB.
LONDON, Marquee, Wardour Street, (01 437 6603), Eddie And The Hot Rods.
LONDON, Moonlight, Railway Hotel, West Hampstead (01 424 7611), Bart / The Danston Did.
LONDON, Pegasus, Stoke Newington, (01 226 5933), Juice On The Loose.
LONDON, Rock Garden, Covent Garden, (01 240 3901), The Lemons.
LONDON, Ruskin Arms, East Ham, (01 472 0379), Sam Apple Pie.
LONDON, Starlight, Railway Hotel, West Hampstead (01 424 7611), No Idea.
LONDON, Teniers Arms, Devon Road, Italian Parade.
LONDON, Thurlow Arms, West Woodrow, Sore Throat.
LONDON, Uppstairs At Romnies, Frith Street (01 439 0471), Sigmis.
LONDON, The Venue, Victoria, (01 834 5500), Pretty Things '78.
MANCHESTER, Port On The Wall, (061 632 6625), Tsunami.
MANCHESTER, Portland Bars, (061 236 8414), Last Fair Deal.
NORWICH, White's (25539), Lizard.
NOTTINGHAM, Hearty Goodfellow, (42257), Last Call.
NOTTINGHAM, Imperial Hotel (42864), Redfern.
NOTTINGHAM, Test Match, (011481), Dawn Trader.
OXFORD, Corn Dolly, (44781), Talon.
OXFORD, Penny Farthing, (46007), Metro Gridley.
OXFORD, Cedar Bar, (26130), The Accused.
PIPPIGLEY Band.
SOUTHERN, Zero Six, (546244), Aerial Beeps.
SOUTHAMPTON, Joiner's Arms, (25612), Stig.
WALLASEY, Dale Inn, (051 638 9847), Bug The Guards.
WINDSOR, Town Hall, The Cheaters.
WINDSOR, Blaziers (56222), Showaddywaddy.
WORTHING, Balmoral, (36232), Designers.

SATURDAY

JANUARY 10

ARRAN, Victoria Hall, Wayward Skylabs / Wranglers.
ASHTON UNDER LYME, Spread Eagle (061 330 572), Snatchass.
BASINGSTOKE, Magnams (57575), Spiral Models.
BIRMINGHAM, Red Lion, Chinatown.
BIRKENHEAD, The Gallery (051 647 8057), Slender Thread.
BLACKPOOL, Jenks (283203), Phil Little Band.
BOURNEMOUTH, Pinescliffe Hotel (426312), Overseas.
CAMBRIDGE, Great Northern (60340), Samurai.
CHORLEY, Joiner's Arms (70611), Mean Street.
COVENTRY, Dog and Trumpet (21678), Star.
COVENTRY, General Wolfe (86402), Loaded Dice.
CHRISTCHURCH, Jumpers Tavern (0619), The Blips.
DUMFRIES, Belleville Hotel (21676), FK9.
ETON, The Christopher Hotel (Windsor 65948), Kid Cairo.
GLASGOW, Dial Inn (041 332 1842), Jim Wylie.
GUILDFORD, Wooden Bridge (72768), Bo And The Generals.
KINGSTON, Waves, Three Tuns (01 549 8601), Parallels.
KIRKALLAN, Community Centre, Breakdown / Sublime / The Skivers.
LONDON, Crystal Palace Hotel, Crystal Palace (01 778 8342), Lindisfarne.
LONDON, Dingwells, Camden Lock (01 267 4967), Telephone Menusies.
LONDON, George Canning, Brixton (01 274 6329), Wasmo.
LONDON, Greyhound, Fulham (01 385 9526), Metro Glider.
LONDON, Half Moon, Herne Hill (01 274 2733), Pictures.
LONDON, Marquee, Wardour Street (01 437 6603), Lionheart.
LONDON, Moonlight, Railway Hotel, West Hampstead (01 424 7611), The Sound.
LONDON, Pegasus, Stoke Newington (01 226 5933), Big Chief.
LONDON, Pizzis Express, Dean Street (01 437 9295), Johnny M And The Middlemen.
LONDON, Rock Garden, Covent Garden (01 240 3901), Marge Handford.
LONDON, Rock Store, Doan Street, The Elgin Marbles.
LONDON, Ruskin Arms, East Ham (01 472 0377), Gibraltar.
LONDON, Starlight, Railway Hotel, West Hampstead (01 424 7611), Sole Distributors.
LONDON, Two Brewers, Clapham (01 822 3621), Sad Among Strangers.
LONDON, Uppstairs At Romnies, Frith Street (01 439 0747), Sigmis.
LONDON, The Venue, Victoria (01 834 5500), Georgie Fame.
LEICESTER, Community Hall, The Cheaters.
MANCHESTER, Apollo, Ardwick (061 273 1112), Boomtown Rats.
MANCHESTER, Band On The Wall (061 632 6625), Tsunami.

LONDON, George Canning, Brixton, (01 274 6329), Southside.
LONDON, Half Moon, Herne Hill, (01 274 2733), Press Gang.
LONDON, Kensington, Russell Gardens, (01 603 3245), Kicks.
LONDON, King's Head, Acton, (01 892 0282), Metro Glider.
LONDON, Marquee, Wardour Street, (01 437 6603), Long Tab Sherry.
LONDON, Moonlight, Railway Hotel, West Hampstead (01 424 7611), Jobay Wars' 7th Sun.
LONDON, Pegasus, Stoke Newington, (01 226 5933), Back To Back.
LONDON, Rock Garden, Covent Garden, (01 240 3901), Malchin/Willie And The Stools/Back Door Man.
LONDON, Torrington, North Finchley, (01 445 4710), Juice On The Loose.
LONDON, The Venue, Victoria, (01 834 5500), Lindisfarne.
LONDON, Windsor Castle, Harrow Road, (01 246 3603), The Flays.
MANCHESTER, Portland Bars, (061 236 8416), Slender Thread.
NEWCASTLE UPON TYNE, City Hall, (2007), Boomtown Rats.
NOTTINGHAM, Hearty Goodfellow, (42257), Dawn Trader.
NOTTINGHAM, Imperial Hotel, (42864), Teken Gesture.
NOTTINGHAM, Test Match, (011481), Harry And 4719.
OXFORD, Penny Farthing, (46007), Moonstone.
PAISLEY, Bungalow Bar, (041 889 6676), The Storms.
RICHMOND, Broly's The Castle, (01 848 4244), Neal Kay.
SOUTHAMPTON, Joiner's Arms, (25612), Sphere.
WALLASEY, Dale Inn, (051 638 9847), England's National Sport.
WINDSOR, Blaziers, (56222), Grace Kennedy.

MONDAY

JANUARY 12

BIRMINGHAM, Rothea And Julie's, (021-643 6696), Enigma.
BRISTOL, Stonehouse, behind Bunch of Grapes.
BRISTOL, Stonehouse, behind Bunch of Grapes.
CAMBRIDGE, Great Northern, (60340), Dolly Mixture.
CROYDON, Cartoon, London Road, (01-688 4500), Audition Night.
ETON, The Christopher Hotel, (Windsor 65948), Travelling Shoes.
GLASGOW, Dial Inn, (041-332 1842), Interstate.
LONDON, Castle, Tooting, (01-672 7016), Fruit Eating Bears.
LONDON, Dingwells, Camden Lock, (01 267 4967), Roseetta Stone/The Switches/Strange Party.
LONDON, Greyhound, Fulham, (01-385 9526), Boots For Dancing.
LONDON, Marquee, Wardour Street, (01-437 6603), Tea Set.
LONDON, Pegasus, Stoke Newington, (01-226 5933), Janx Today.
LONDON, Rock Garden, Covent Garden, (01-240 3901), Sad News.
LONDON, Ruskin Arms, East Ham, (01-472 0377), M3 Band.
LONDON, Stapleton, Crouch Hill, (01-272 2108), Sore Throat.
LONDON, Starlight, Railway Hotel, West Hampstead (01-424 7611), Fluzz.
LONDON, Uppstairs At Romnies, Frith Street, (01-439 0747), The Mind.
NEWPORT, Isca, (67499), Sole Distributor.
NOTTINGHAM, Hearty Goodfellow (42257), Jagged Edge.
SHEFFIELD, The Penguin, (385887), Alcatraz.
SHEFFIELD, University, (24076), The Amobias.
SOUTHEND, Zero Six, (546244), Mickey Jump Band.
WINDSOR, Blaziers, (56222), Grace Kennedy.



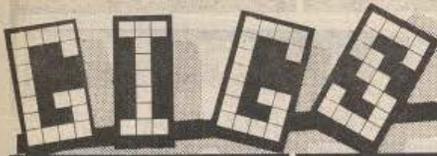
ROXY MUSIC: Manchester Apollo, Tuesday and Wednesday

KENNEDY STREET
ENTERTAINMENT

April Wine
plus guests **CHEVY**

13 January	BRADFORD St George's Hall	£3.50, £3.00
14 January	BIRMINGHAM Odeon	£3.50, £3.00, £2.50
15 January	DRURY Assembly Rooms	£3.00
17 January	SHEFFIELD City Hall	£3.50, £3.00, £2.60
18 January	LIVERPOOL Empire	£3.50, £3.00, £2.50
19 January	NEWCASTLE City Hall	£3.50, £3.00, £2.50
20 January	EDINBURGH Odeon	£3.50, £3.00, £2.50
21 January	MANCHESTER Apollo	£3.50, £3.00, £2.50
25 January	SOUTHAMPTON Gaumont	£3.50, £3.00, £2.50
26 January	BRISTOL Colston Hall	£3.50, £3.00, £2.50
27 January	HAMMERSMITH Odeon	£3.75, £3.25, £2.75, £2.25

All performances commence at 7.30pm EXCEPT Hammersmith Odeon at 8.00pm



ELVIS' ARMY

UB40/ELVIS COSTELLO/SELECTER/MAD NESS/ROCKPILE/SQUEEZE Birmingham NEC

By Kevin Wilson

DUE TO missing a train and getting lost, I arrived at Arena 7, a giant "Thunderbirds are go" type hanger in time to see Squeeze finish their set. Rockpile were next up. Juxtaposing the vocals, they slip neatly 'twixt Bremner, Lowe and Edmunds with ease. Highlights are 'Pet You And Hold You', 'Girls Talk' and the brilliant 'Crawling From The Wreckage'.

John Cooper Clark did a good job as MC and Madness followed to much cheering. The start seemed strangely uncertain and 'Mistakes' was riddled with them. Their brand of music is based on communication and it wasn't until 'My Girl' and 'Embarrassment' that the dancing began. 'Prince' and 'Baggy

Trousers' preceded a manic 'Madness' and the first encore of the night 'Nighboat To Cairo'. Love them or hate them, they're good at what they do.

Selecter entered and presented the new band with Adam Williams on bass and James Mackie on keyboards. Pauline Black was still in fine fettle but the band's new direction is too political, moralistic and patronising as well as far too guitar dominated. The new album was plugged and 'Bristol + Miami' and 'Bomb Scare' will never bear up to comparison with the 'bontempi' feel of the quaint popiness of 'On My Radio' or 'Missing Words'. Nice try.

The enigmatic Elvis and the Attractions strangely did not headline. Beginning with a ballad 'Shot With His Own Gun', EC, not one to wallow and glory in the past, treated us to a set of mainly new or 'Get Happy' songs. The "broken piece" keyboards of Steve Naive stood out on 'Pretty Words' and

'Human Touch' whilst 'King Horse' was a gem. The man is never boring and the band are probably the best around. It wasn't until the well deserved encores 'Oliver's Army', 'Watching The Detectives' and 'I Can't Stand Up' that the crowd gave full vent to their pent up appreciation. Elvis Costello's OK.

And so to UB40. Their rise to stardom has been as meteoric as deserved but tonight was the peak. Despite all the NEC staffs' efforts, UB40 got 11,000 people dancing. Dancing in seats, on seats, in aisles, in toilets, on steps everywhere. 'Dream A Lie', a really underestimated 'B' side was the catalyst, from then on, dance, dance, dance through 'Earth Dies Screaming', 'Burden Of Shame', 'Little By Little' and so on. Music to dance to late at night!

The whole night worked, the bands worked, the audience worked and I worked. Seven hours of something to please everyone but, come on, no bar???



ELVIS finally gets the human touch

personality apart, one was tempted to ask whether Steve Harley really deserved the unquestioning adulation of his massed fans when he offered them absolutely nothing new that could match successes six years old.

Support bands Fischer Z and the Hitmen, on the other hand, played well over the heads of the majority of the audience. But then I suspect neither were quite at their best. A newly honed down Fischer Z were scrappy in the extreme — the sweet reggae new wave hybrid of 'Remember Russia' soured by some horrendous musical blunders as they near — rockabilled to a close. Nevertheless they showed a poise and presence that eluded openers. The Hitmen whose breakneck, high tension dance rhythms seemed to have shaken off the more Costello influences in favour of a more new psychedelic ambience on 'Don't Talk To The Enemy' and 'Picking Up The Pulse'.

DURAN DURAN Cedar Club, Birmingham
By Kevin Wilson

THE INTIMATE atmosphere of a small night club goes very well with the image of the new darlings of the

Birmingham scene. Duran Duran. Their future is looking as bright as the glitter ball which sparkles as it revolves above vocalist Simon Le Bon's head.

Opening with the excellent 'Planet Earth', the band's brand of raunchy techno pop is magnificently paralled by a light show of stunningly simple effectiveness.

'Is There Anyone Out There' spills into a haunting 'To The Shore' and then the manic 'Faster Than Light'. It's now that you realised that the trio Taylor, (John bass, Roger drums and Andy guitar) are really rocking the joint to pieces as a tight, cohesive unit. A daily dose of practice, practice and then some more is now really bearing fruit. 'Friends Of Mine' and 'Sound Of Thunder' give Nick Rhodes' synth a chance to shine. 'Careless Memories' must be a single; a devastating intro leads into a glorious melody and memorable hook line. Then, with audience on stage and forming a spontaneous backing choir, 'Suffragette City' completes a unique night.

Duran Duran will never again be so close to their audiences because the promise they display will manifest itself in a major promotional tour in '81. I hope they'll never forget nights like this though.

STEVE HARLEY / FISCHER Z / THE HITMEN Lyceum, London

By Chas de Whalley

"A REBEL without a song!" observed the Hitmen's drummer Mike Gaffey as Steve Harley led his five piece band of tousled-haired youngsters through one more rambling re-write of Bob Dylan's 'Like A Rolling Stone'. And, sadly, young Gaffey's cynicism was not unfounded. At the Lyceum, Steve Harley had everything going for him except a good new song to sing.

Mind you, he began his set snappily enough. With one surprising bound he leaped straight into 'Here Comes The Sun' and 'Mr Soft' like this was still 1974 and the heat was on. And for the first 15 minutes of his set he was frankly riveting; rolling dice like thunder with a theatrical athleticism that showed no signs of fading after those years spent in Los Angeles. Then, however, as his newer songs began to lose their edge, so he began to look faintly ridiculous in an oversized leather jacket. It gave him the appearance not so much of a clown but one of the bruisers who always get beaten up in 'Minder'.

But all came right again at the end when, joined by former Cockney Rebelites Jim Grogan and Duncan Mackay, an excellent rendition of 'Come Up And See Me (Make Me Smile)' rescued the evening's entertainment. But, strength of his

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TWO WEEKS FROM

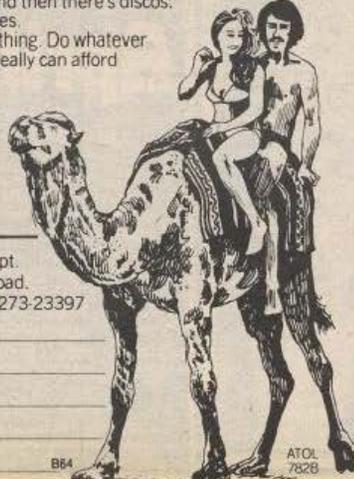
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RATS IN A JUNGLE

THE BOOMTOWN RATS Colston Hall, Bristol
By Fred Williams

BOB GELDOF tried, he really tried: But God wasn't watching this show, and too much was wrong. A 'Mondo Bongo' intro in front of a Boomtown Rats curtain, a static tableau coming alive with jungle rhythms, equals a dramatic beginning which we'll reach in a minute.

Down where the action isn't, we've spent half an hour hearing taped jazz and trying to work out why the top of the stage leans alarmingly to one side. It looks like a ship going down — surely they won't go on 'till it's fixed?

But they do, and in mid-bongo the curtain goes up and throws light on the answer: the stage is like one of those trick rooms that makes people of the same height seem taller and smaller. Broad stripes across the back, sloping down from Fingers, who looks a tiny tot in pyjamas, to the drummer, a giant with dustbin size drums.

This would look great on a video. Like the many others, it's imaginative and distinctive, yet on stage it has a grotesque resemblance to a puppet show, and

although dynamic in itself, it serves more to distract the action than enhance it. Which could be one reason for the initially negative reaction from the audience, at which Geldof soon took a verbal swipe. The response veered between an almost awed silence and a friendly cheer between songs. Only when the safe ground of 'Banana Republic' was reached did some jiving start, and Bob continued to try and arouse them throughout the set — he did everything but plead.

Bob Geldof is an exceptional man to see; he speaks body language fluently, with an accent of exuberance. His long limbs look as if they're about to fly off. In contrast, the rest of the band seem to play the songs by sheer momentum, at the same time wondering what to choose for supper. It doesn't detract from the music much but does leave Bob as the action man, looking like he needs some help.

What didn't help were things like a droopy mike; a bass guitar which broke down twice and the unscheduled appearance of two male dancers silhouetted on the backdrop by the lights. Geldof got the better of them after they stole his limelight — he put three girls from the front row up there instead. It was a good live show, perhaps more live than intended, or perhaps not lively enough, but then, the best laid plans of Rats and men.

THE EXPRESSOS

Marquee, London
By Nick Kemp

A WHILE ago, the Expressos caused a minor stir with their charting of their 'Hey Girl' single.

A half empty (or half full if you're an optimist) Marquee isn't the most exhilarating of sights, and it took a pretty remarkable set to salvage something reasonable from the aura of despondent gloom surrounding the "event".

The five piece (four boys, one girl... well, woman) Expressos were dogged by problems from the onset, with an almost unbearable mix. Even so, the band overcame this recurring difficulty with both style and sheer guts. 'Hey Girl', their strongest effort, suffered more than most, yet still shone through as the classic pop song that it is — where have I heard that tune before?

The line up is standard: two guitars, keyboards, bass, drums and vocals. (Nicholas Pyall plays both guitar and keyboards.) Vocalist Rozzi (no surname offered) is a rather awkward performer. She seems to revel in the "gerramoff" chants emanating from the predominantly male front row, whilst exercising a total inability to retort with the standard scathing response. The rest of the band are extremely tight, especially Milan Zekavica on drums who plays with a manic style similar to that of Keith Moon, but he misses the beat a little less than the deceased maestro. The overall sound is similar to that of Mud, circa 'Tiget Feet', 'Rocket', 'Cat Crept In', in other words, yet more regression to the mid-seventies power pop era.

The problem with a band of this stature (or rather "lack of it") is that they'll only achieve real success by submitting to the record industry's infamous "vicious circle". Chart action is only going to be made possible through intense promotion, and if the Expressos do make it, they're likely to suffer the same hype label as their CBS counterparts The Photos.

X EFFECTS

Thames Poly, Woolwich
Chas de Whalley

ANYBODY WHO turned up to see X Effects on the strength of their admirable Pre-Fab single 'Nineteen (French Gymnastics)' would have been a little disappointed by the band's workout in Woolwich. But then not too many people turned up anyway, which was at the root of the problem. Obviously both intimidated and exasperated by the vast areas of space on the dancefloor, lead singer and guitarist Ian Martin threw subtlety to the wind, took X Effects 10 number set at a run and dragged the rest of the band behind him. The result was an uncharacteristic "punk" performance.

Which was something of a pity since X Effects' taut and edgy new wave style relies on nuance and mood for much of its success, and given the chance to be precise, this Covent Garden four-piece can be as simultaneously entertaining and stimulating as Talking Heads circa 1977. At breakneck speed however what are normally strengths suddenly appear as shortcomings and in X Effects case the untutored simplicity of Phil Saatchi's drumming and Jon Astrop's bass became a little too erratic for comfort.

All was not lost though. 'Nineteen' sparkled as did its B side 'Female Pulse' while with Saatchi smattering the syndrums and electronics genius Dave Simmons squeezing more sounds from a Fender Rhodes and an ARP Odyssey than might have been thought possible, X Effects kept up their psychotic dancebeat through 'Going Over The High Side' and 'Routines'.

But there's a fine line to be drawn between the nerry and the panic-stricken. And at Woolwich X Effects were near suicidal.

So it goes.

SHAKIN' STEVENS

Apollo Theatre, London
By Paul Sexton

THE PROBLEM with being English, and wanting to be American is that you end up introducing your songs in an accent that seems to come from midway across the Atlantic. Shakin' Stevens doesn't quite have the affrontery to make us believe he's a Memphis boy, but on the other hand he's none too keen on betraying his Blighty background.

The criticism can only go so far, because after all rock 'n' roll (for it is he) is really Stateside music, first off, and since Stevens' stage persona is modelled so obviously on E The P from Tennessee, it would be incongruous, even laughable, to listen to an Anglicised version.

The Apollo performance drove home the existence of the Shakin' Stevens Fan Club (Junior Division); the 12-16 year-olds were there in force and really I haven't heard screaming like it in years. How much of it is all a product of a teenmag dream is debatable — more than a little, I suspect, and the way the kids went all quiet and disinterested when the band jammed didn't change my mind.

All that aside, there was still plenty of good rock 'n' roll on offer, in particular the hits 'Hot Dog' and 'Marie Marie' but also other former Elvis fixtures like 'Big Hunk O'Love', 'Too Much' and, the best, impersonation of all, 'Lonely Blue Boy'.

BRIAN BRAIN/B-FILM

Kings Head, Acton

By Mick Mercer

WERE IT not for the right wing heavies strategically placed in the crowd the Regency Suite could have been a nice place for a gig. As it was, the bonuses of good acoustics and amusing decor was distinctly hard to appreciate whilst a Nuremberg atmosphere hung wearily in the air.

Between the shorneheads I was just able to witness B-Film going through the support band ritual. Immeasurably improved since last I saw them their peculiar mix of The Cure meets Duruth Column is remarkably pleasant on the ears, whilst once they reduced the listener to an early grave, they still look pretty miserable but they rattle along quite nicely thank you.

As it was Brian Brain delivered a fairly hit or miss affair. Martin Atkins, the brain behind the brains, seemed over excited and became a dark shaggy figure scuttling around on the floor level darkened stage. The other two band members (the drums come courtesy of a tape loop) performed with slight interest and Martin himself dived deep into any glass available, unable to invigorate the songs in his usual manner.

The sound soon became unbearably atrocious through excessive volume and all that was left, after two excellent cover versions ('Tourist' and 'Careering') was the visual jokes of his mimed introductions, the backwards dancing and the distribution of Christmas crackers that went largely ignored.

THE ROOM

Snoopies, Richmond

Chas de Whalley

THE ROOM came down from Liverpool where the New Depression has bitten hard and, sandwiched between two variously NeuPsychedelic bands from London's soft white underbelly, played a less fortunate set of near perfection. On their third trip to London (this time with a self-financed single 'Waiting Room / Motion' and a mail order cassette album 'Bitter Reaction' to promote) the three men, one girl group proved themselves quite the unsung heroes of the industrial North West.

Characteristically bleak and doom laden they may have been — and in that respect they contrasted wildly with the excesses and indulgences of the Richmond natives — but The Room nevertheless created a strangely ambivalent atmosphere of innocence and despair. Singer and writer Dave Jackson was largely responsible; his strong, clear, confident voice initially reminiscent of the late Ian Curtis. Curiously however he made little or no effort towards building an image for himself on the stage and this surprisingly low-key attitude towards performing was echoed by both guitarist Bobyn Odum and bass player Becky Stringer. Anti-style seemed to be The Room's order of the day and theatrics were out.

But if The Room's performance was low on the visual front the band more than compensated with the quality of their playing. 'Fever' and 'Motion' are typical of the stunning precision the group brought to their minimal yet inventive arrangements. Most impressive of all however was Clive Thomas on the drums. A master of economy and dynamics, Thomas tossed the beat around with

DURY'S KNEES-UP

IAN DURY AND THE BLOCKHEADS

Michael Sobell Sports Centre, London

By Mark Cooper

THE SOBEL Centre is one of those large, empty, modern halls, designed as all-purpose facilities and, as a result, having a purposeless air. It's a very ordered place, toilets and everything signposted. The Blockheads sail as close to chaos as is possible for a totally skilled outfit that knows each other's foibles as well as the crowd, and knows the lyrics to 'Billericay Dickie'. The place and the band are not quite in harmony. At the end of the show, Ian remarks, "We used to play in the pubs, now the pubs come to us. Thank you for making me sing well." The implication is that nothing has changed — but hasn't it?

First, the Blockheads are now an extraordinary band, utterly sympathetic to one another, a showband that is capable of absorbing extra musicians such as the Clash's Topper Headon on congas and Don Cherry on trumpet because they are the ultimate pub rock band, as versatile in the matters of support and solos as, say, the Hot Band or any supergroup of musicians. They are all outstanding, particularly the large lunged Davey Payne, but the addition of Wilko has resulted in a complete sound.

Wilko underpins the whole of 'Laughter' with his resolutely choppy guitar that he employs as a rhythm stick. It's sunk right in there at the bottom of the sound, nothing flash but endlessly chunky. He has the largest thumb in rock and he brings out the rhythm and the rock in all Dury's songs, making them less music hall and a lot tougher and funkier. Plus he's Dury's perfect foil, the straight man for Dury's ticks and leers. It's not far from 'Stupidity' to the Blockheads but Wilko looks happy for the first time since the much loved Feelgoods, particularly leaping legs akimbo on 'Sweet Gene Vincent'. His innocent incredulous face marks every nuance of the lyrics, eyebrows raised in permanent shock, arm laying down and emphasising every rhythm, a complete Blockhead.

As for Dury, he remains completely loveable and a skilled performer using his limited voice and his unlimited talent with language to endlessly dramatic effect, bellowing at one moment, sinking to a leering whisper at another. He's dressed as a rocker, ted coat and all, and basic rock lurks under most of his songs. He too seems very happy. It's a Christmas party onstage, a perfect context for the Dury pantomime. Streamers float across stage, a wind machine blows snow and everybody shouts each other with goo. The crowd marvel and cheer but they can't quite join in because of the vastness of the hall. Dury has always thrived on intimacy, without it he becomes less subtle, more of a rabble rouser, less of a character actor.

Ian and the Blockheads are a very male affair with their celebrations of psychopathic events in lonely bus shelters and Billericay Dickie's endless attempts at conquest. Formerly, in intimate surroundings, Ian portrayed these chaps as characters, keeping an uneasy line between acting and reality. As a cheerleader, all this uneasy divide is lost and he ends up a loveable villain leading a football crowd in celebration of being boozed, unstraight and involved in typical perverse "dirty" British sex jokes on top.

Still, there are only reservations in what was a qualified laugh, a good old fashioned knees-up with a bit of a nudge and a taste of a wink. England persists and so does Dury. Now what will he be like on TV. Will they bleep him?

the skill of a conjuror and played neo-jazz figures with all the simplicity and snap Charlie Watts once brought to rock.

THE PRESIDENT'S MEN

Dundee University

By Bob Flynn

THE PRESIDENT'S Men are from Aberdeen, home of the black oil. It is a rare event to see a new band from the north east. Many have aborted in a short period, all still-born into a hostile atmosphere created by a ridiculous lack of venues, promotion and interest. Up here, it takes a particular brand of courageous madness to attempt survival. The President's Men are a foolhardy lot.

So to the mystery of a new band, and the speed and drive of their first numbers provided some clues for its solving. They have glowering, powerful bass and drum backdrops, from Donald Macdonald and John Watson, moving in precise cohesion below the hard melody of Roy Ingram's guitar and the perceptive lyrics, delivered in refreshingly clear style, by Jeremy Thoms.

There were numerous highlights: 'Good Boys', a simple song, heavy with sarcasm, about the attainment of success; 'Sarah Anne', slower and quieter, full of shades of innocence, being almost romantic and a million miles from the overfast jumble of chords that burdens some of their other songs; 'Reasons For Living', another surprising switch with a power-drumming introduction leading into a Doors-type weave of eastern-influenced guitar, topped off by their usual intelligent lyrics. 'Circles' was, for me, their peak, an

inflectious stuttering chorus of voices and deep bass sounds that built into an explosive, evil crash of an ending, all menace and fire.

At times, Jeremy Thomas is reminiscent of Joe Jackson and many of the songs fall into a similar field of hurt pride and explicit rage surfacing from behind sad eyes. Their new single, 'Out In The Open', released by oily records (from Aberdeen) was, surprisingly, one of the weakest of the set.

This is not one of your one shot, one chord locals, there are sharp splinters of quality in their work. They are more than adequate to match the promise of the new bands from Glasgow and Edinburgh.

THE LOOKALIKES

Fulham Greyhound, London

By Gill Pringle

DESPITE THEIR all too evident adolescent egos, the Lookalikes really have nothing to boast about...

They appear to regard themselves as new and unique in every way, but after only minutes it became sadly apparent that this band have certainly found themselves the right name in Lookalikes. Every pretty boy they tottered through the feeble opening number 'Come And See Me Some Time', they look and sound like a hundred and one other bands who have enthusiastically embarked upon the same worn-out tracks before.

This Irish four-piece makes no contribution that I can see towards the progression of music. Sounds hard, but pulling bassist Eamonn Doyle leaps around as though



IAN DURY: nudge and a wink

playing lead, while singer / vocalist Sean O'Connor blandly dribbles out the lyrics: "Living on the road again / Wish you were at home again / Never seems to end". Says it all really.

FAMOUS NAMES

Leeds Florde Grene

By Lesley Stones

GOOD JOB the entrance fee was high for this concert. That excluded this venue's regular bikers, and what they'd have thought of cat-suited dancers writhing around to 'Funkytown' and the like is beyond me.

It's the first time I've seen a dance-troupe masquerading as support act but I guess with Famous Names you expect something unusual, although even they haven't avoided the tedium of a long taped intro. Visually both vocalists chose rather bizarre attire, with Bev Sage resembling a roll of tin-foil whilst Steve Fairne sported a tasteful pink checked jacket. Musically they all too frequently degenerated into pure cacophony.

Now every song seems to have extra trimmings — screams, moans and shrieks — which detract from rather than enhance their style. It's gradually becoming too cluttered to be fun anymore.

Less embellished numbers like 'Blind Girl' and the enjoyable 'Luxury' are still attractively poppy, but others, 'Button Up Your Overcoat' for instance are just plain dreadful.

Despite the valiant contributions of the other four musicians, it was no longer an impressive set.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 30) with increased support are Altitude: Six Nine Shuffle (Impact 12in), Ovaltines: We Are The Ovaltines / Happy Days Are Here Again / Wish Me Luck (As You Wave Me Goodbye) (OVA), Massara Margherita (Champagne 12in), Shamalar: Some Things Never Change / Make That Move / Pop Along Kid / Work It Out (US Solar LP), Frazee: Southern Frazee (Pink Rhythm LP), Fuse: Grand Prix / Double Steal (Japanese CD LP), Al Foster: She Is The Greatest Dancer / Japanese Better Days LP, Grover Washington Jr: Just The Two Of Us / Take Me There (Elektra LP), Trampms: Mellow Out / Trained - Eye (US Atlantic LP), Dazz Band: Shake It Up (Motown 12in promo), ConFunkShun: Too Tight / Lady's Wild / Kidnapped! (US Mercury LP), Linda Clifford: Shoot Your Best Shot (RSO 12in), Bobby & Don: Do It Right (Canadian Scorpio 12in), Fire: Watching You / Dreamin' (Atlantic 12in promo), Johnny Bristol: Love No Longer Has A Hold On Me (Ariola Hansa 12in), Linda Clifford: Runaway Love (US Warner Bros 12in), Sweat Band: Freak To The Top / Hyper Space / Love Munch (US Uncle Jam LP), M'Lady: Baby You Lied / Come Into Me (US 20th Century - Fox 12in), Reddings: Remote Control (Epic), Demo Gates: Barry Magic (Canadian Scorpio 12in), Beggar & Co: Help Me Out (Ensign 12in promo), Desi Roots: One In A Million You (Hawkeye 12in), Sugar Minot: Good Thing Going (Hawkeye 12in), Gregory Isaacs: Can't Give You My Love (Shantaneam 12in), Dan Siegel: Full Moon (US Inner City LP), Blondie: Rapture (Chrysalis LP), Bar-Kays: Boogie Body Land / As One / Open Your Heart (US Mercury LP), Jermaine Jackson: Little Girl Don't You Worry (Motown 12in), Radiation: Rocket In The Pocket (Simon's 12in), Parliament: Agony Of Defeat (US Casablanca LP), Dee Dee Sharp: Gamble: Breaking And Entering / See You Later / Everyday Affair (US Phil Int LP), Pure Energy: When You're Dancing (US Prism 12in), David Benditt: Love Collect / Goldmine (Ensign 12in promo), Hot Cuisine: All Fired Up / Dancin' Me To Ecstasy (Kaleidoscope 12in promo).

DORC (Disco Featured Pop Hits) 1 (4) John Lennon: Imagine, 2 (2) Spandau Ballet: 3 (3) Police, (6) Jona Lewis, 5 (1) John & Yoko: Happy Xmas, 6 (7) Abba, 7 (5) John Lennon: Starting Over, 8 (9) Roxi Music: 9 (14) Madness, 10 (10) UB40, 11 (11) Sirensaid / Gibb, 12 (13) Robert Palmer, 13 (8) Boomtown Rats, 14 (15) Nolans, 15 (12) Orchestration, 16 (19) John Lennon: Mind Games, 17 (16) Nick Straker, 18 (17) Siusie, 19 (20) Devo, 20 (-) Chic & Dave.

DISCO DATES

THURSDAY (8) John Grant & Eric Hearn start jazz - funk. Birkenhead Hamilton Club weekly, George Power & Andy Hunter jazz - funk. London Oxford Street Studio 21 weekly, Roger Johnson starts jazz - funk. Hatfield Hatters weekly, FRIDAY (9) Chris Hill jazz - funk. Didcot Rio, Jeff Young & Chris Brown jazz - funk. Canvey Goldmine, Steve Dee: Hits Henley Town Hall, George Power: jazz - funk. Soho Gossips in Meard Street weekly at lunchtime (and Sunday nights), SATURDAY (10) Greg Edwards & Nikki Peck: Funk Sitting-room Martens, Froggy & Mick Clark: jazz - funk. Southgate Royalty, SUNDAY (11) John DeSade: does Charing King Arthur's Court, MONDAY (12) Tony Jenkins & Ray Stevens: jazz - funk. Funktion's: Blue Ball



at Bond Street's Embassy; TUESDAY (13) Froggy funks Hackney Marshes Flamingo's weekly.

TOP TEN

ROGER GUIDERY and Andy Shurrock run their MOR - orientated Diamond Dog Disco (024026 - 2138) around the Chitlens, mainly appearing in village halls and at sports clubs, plus the usual weddings and birthday parties. Roger, was not a jock but a church organist too, says that as last year was their most successful in the five years they've been going, they're not too worried by the MOR tag. In fact, my musically ultra-aware chum Sparrow recommended them to me after hearing them at a party, so they must be doing something right.

- 1. DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson
2. BROWN SUGAR, Rolling Stones
3. CELEBRATION, Kool & The Gang
4. HI HO SILVER LINING, Jeff Beck
5. ROCK AROUND THE CLOCK, Bill Haley & His Comets
6. AND THE BEAT GOES ON, Whispers
7. TOM HARK, Piranhas
8. DANCE YOURSELF DIZZY, Liquid Gold
9. THE HOKEY COKEY, Joe Loses
10. THAT'S THE WAY (I LIKE IT), KC & The Sunshine Band

UK NEWIES

JAMES BROWN: 'Rapp Payback (Where iz Moses?)' (RCA RCAT 28). Shock horror gap sensation - GBS passed not wanting to get involved with the TK-Polydor wrangle and RCA stepped into the breach - and should give JB his first big hit in ages! Speeded up on UK 12in to 118bpm, it's a dynamite typical groove, more a grunter than a rapper, and in fact even better on the much longer LP version. FREEZE: 'Southern Freeze' LP (Pink Rhythm EL PEE 1). Pushed for time I last week was sadly unable to appreciate the subtle glory of this superb Latin-influenced beautifully played UK jazz - funk set, from which the chick - jazz 124 (intro) - 128bpm title track rattler with great at-

SKYY - struttin' on Cloud 9 - have their 'Here's To You' import smash released by Excalibur next week (EXCL 504), but here of course they'll have to be called New York Skyy for much the same reason as the Spinners are now known as the Liverpool Spinners.



at Bond Street's Embassy; TUESDAY (13) Froggy funks Hackney Marshes Flamingo's weekly.

ODDS 'N' BODS

CBS SOON releases a 17-track jazz - funk compilation LP including (and hopefully this does not preclude 12in issue too) Niki Doheny: 'To Prove - M. Love', MFSB 'Mysteries Of The World', Benny Golson 'New Killer Joe', Herbie Hancock 'Just Around The Corner'. UK 12in releases this month include: Whispers: 'Insight', Crusaders: 'Last Call', Honky Tonk Struttin', ConFunkShun: 'Too Tight', Bar-Kays 'Boogie Body Land', Blondie: 'Rapture', T.S. Monk's 12in LV will be 'Candidate For Love', his last 'Night Of The Wind Romancer', 'House Of Music', and amazingly not 'Bon Bon Vie' (the US single) which already gets 'em singing along. Ensign's white labels by Beggar & Co and David Benditt will be out later in the month, preceded by Rudy Grant (The Mexican) reggaefying Stevie Wonder's 'Lately', and Ray Charles 'Tarantula Walk'. Groove Prod's Inverlades tracks have been delayed by a bit of re-recording, but I look out for the Yarborough & Peoples-ish K.I.D. 'Don't Stop', due imminently. Funk Masters 'Love Money' is evidently being remixed... Whispers LP review last week should have read 'the least interesting dancier surprisingly being the 12in - issued fatisso choppy smacking 0-117-118-116bpm 'It's A Love Thing', and indeed let's hope CBS don't go in it because it's still LP's noticeable stuff. Funktion's 'White Ball' at the Embassy was a dazzler (see Tony & Ray), and is followed this Monday (12) by another but this time you gotta wear should suit you, the least interesting in advance gets free food 'n' booze, 'oh, and their New Year's Eve at the Barracuda packed in 1,300 and turned away about as many (mind you, when they're turned away who's counting?). 1979's EMI dancetette Julie Brown is currently starring in a spectacular 'The Disco Queen' stage show at Liverpool's Everyman Theatre... DJ's Marc Roman & Colin Jucker are selling a Disc Jockey's Big Guide & Diary - basically a bound stack of booking forms useful for keeping by the telephone - the 106-page standard version costing £2.95, 210-page bumper £3.95, and customized 210-page de-luxe £6.95 (all inc. P&P), cheques / PO's to Holy Music Publications, 2 Holly Road, St-Marys-Bay, Romney Marsh, Kent TN29 0XB (details 0203-82-2983). Andrew Massey, Paul Hill & Kevin Roussel have formed the Thelnet-based Soulicizer mobile (0843 - 32247) specializing in white labels and rappers, but are finding it hard to locate the local scene which is not like putting the cart before the horses, surely?... Steve Dennis's Birmingham Faces 'rowing' championships before Xmas were won by the 'Famous Five' team, Bernie Lyons reports certain Dutch jazz-funk jocks are mulling over the possibility of a Funktion type operation there as the scene for them at the moment isn't exactly flourishing... TV star, Andy Hunter, spotted on WIT at Brixton's Soka Records shop where he flogs jazz - funk to discerning tribesmen, says any publicity can't be bad publicity even if it is courtesy of Radio Invicta (which is, if you can't be bothered, Radio Halam seemed to be plugging the Polaroid and Patrice Rushen about equally over Xmas and slotted several surprisingly specialist disco sounds into its general programming (in fact, a sensational pure soul)... Adam & The Ants appeared to be the seasonal pet hates of parents with pre-teen children, which means the guys have got to be superstars... Ermaine Jackson's LP has turned out to be a total stiff with DJs - maybe a beeliner remix might help... I hope the growing habit of certain labels to use only flimsy paper 12in sleeves doesn't last too long... Bernard Penn from Newton Melars, Glasgow, can't order Dave Baker: 'Glow Of Love' and Funk Masters 'Love Money' locally without distributor information - which I always give when I know it - but why not get it by mail from London?... It's a brand new year so let a man come in and do the funky popcorn - huh! - MAKE IT FUNKY!

ODDS 'N' BODS

THE REDDINGS: 'Remote Control' (Epic EPC 9369). Redd's two sons and a nephew debut on Tin here with this AI Hudson-ish 118 - 117 - 118 - 117bpm US single, which sounds OK on radio but had nearly zero disco response on their killer. The Awakening: 'import LP', the complex bass - played instrumental title track being flip flop. THE TRAMPPS: 'Mellow Out' (LP 'Slipping Out' Atlantic K 50769). Lovely easily tripping gentle 118bpm swayer with jazzy guitar and synth behind their sweet harmonies, nice out of 'Bring The Family Back' for instance, 'Trained - Eye' being a rapper - rhythm styled 120 - 121 - 126bpm (poling smooth chugger and 'Looking For You' a sickly driving 123 - 124bpm subtly urgent chugger with sirens intro). DEE DEE BRIDGEWATER: 'When Love Comes Knockin' (Elektra K 12499T). Dead slow strings - introed attractive radio - aimed 0-35-40bpm 12in smoocher, flipped by the oddly rhythmic convoluted 32 / 64 - 64 / 128 - 127bpm 'Gunshots In The Night' - both beautiful - and kinda tricky... WESLEY MAGOOGAN: 'This Guy's In Love With You' (Mainly Modern / VA STP 5). Nice instrumental 43bpm Tin sax version of Herb Alpert's old smoocher, useful MOR if not exactly out - and - out jazz, the alternative fast 139 - 138 - 136bpm flipside material being very zingy. MISTY IN ROOTS: 'Zappata' (People Unite P/U/S 004). Rather nice lush instrumental although piano - played 57bpm Tin reggae smoocher.

DEE DEE SHARP GAMBLE: 'Breaking And Entering' (LP 'Dee Dee' US Phil Int JZ 35370). Dee Dee, long married to Kenny Gamble, actually dated me a couple of times back in her 'Mashed Potato Time' single days (we went to Coney Island). Anyway, she's wailing away over this spazily backed dated clean jolting 121 (intro) - 124 - 125 - 126 - 125 (break) - 126bpm loper in the old 'Armed And Extremely Dangerous' style with cooing chick and long siren - featuring break, 'Everyday Affair' being a swaying 51bpm duet with co - producer Jerry Butler and 'See You Later' a gently trotting lush 111 / 55bpm jigger.

DAN SIEGAL: 'Full Moon' (LP 'The Hot Shot' US Inner City IC 1111). Fast jerky 137bpm but smooth Jeff Homan - blown jazz sax instrumental with lush tone and nice rining outflow. Garry Hagberg, the best received cut from a typically specialist set.

DISCO MELODY: 'Get Up And Boogie 1980' (US K.Y. Records). A totally different kettle of fish from the brilliant 'Brix & Paced III', this red vinyl 12in 'disco mixer' is horrendously messy and uninspired, with badly planned mixes swamping each other in rapid succession to create a dull blur of sound. 'Al The Copa' comes out of the 111bpm intro and it ends at a zingy 140bpm.

PRINCE CHARLES AND THE CITY BEAT BAND: 'Gang War' LP (US Solid Platinum HCM 8255). Prince Charles, who always championed 'Wide Receiver', rates the somewhat similar bass - pushed simple jittery 124bpm title track heavy funk instrumental, similarly similar but vocal being the 123 - 125bpm 'The Streets'. Lady Di is NOT on backup vocals!

ROMANA BROOKS: 'I Don't Want You Back' (US Q Records, Q2001). Winsomely squeaked away 119bpm 12in juddering thudder with nice bass - backed scating break, the scating being lacking from the evidently hotter instrumental flip.

HIT NUMBERS: Beats Per Minute for the last two pop charts' worth of new entries on 7in are John & Yoko: 'Xmas' 50 / 25 - 49 / 24 - 01, John Lennon: 'Imagine' 38 / 76 - 01, Gary Numan: 'Cars' 0 - 163 - 169, Rod Stewart: 0 - 35 / 69, The Look 87 - 175 - 181 (perpetually repeating round groove), yarborough & People 97 - 99 - 86, Gap Band 117, Jim Davidson 0 - 124 - 125 - 0, UB40: 'The Works' 112 / 86, Stevie Wonder 57 - 114 - 57 - 114 - 115, EWF 156 (intro) - 116 - 119, Elva Costello 124 / 62 - 126, said 'Oke Oke' 28 (intro) - 123 - 127 - 128, Slade: 'Gaye Cokey' 159 - 20 - 01, Adam & The Ants: 'Young Parisians' 0 - 56 / 112.

TUNE IN

JON SHELDRAKE writes from Swindon with reams of interesting info about various European radio stations broadcasting disco programmes, most of which by our standards might seem slightly out of date but could reward the dedicated tuner twiddler. Boiled down, the best bets appear to be 'Hit Parade Des Clubs' on Europe No. 1 (1647m / 182 kHz LW Saturday 19.00 - 21.30 hrs, Les Hits Des Clubs on RTL (1217m / 236 kHz LW) daily / nightly (7/9 02.30 - 5.00 / 14.30 - 17.00 hrs (Jon's a bit vague on this one), 'Disco Radio Action' on RTL (690 kHz SW) Monday - Friday 10.00 hrs (with US imports), while Andorra's Radio Sud (hard to get on 366m / 819 kHz MW) has 'Disco Production' 18.00 - 19.00 hrs and a disco chart show 20.00 - 21.30 hrs (again he's unspecific about what days). Any hints requiring fuller details can probably bug the hell out of him on Swindon 27732!

MIX MASTER

MEGAMIX TIME: Funk Masters, mix Demo Cates: 'Jammin', chop minus intro Nino Tempo, at halfway 'huh', chop into main beat LOTW: 'Sheriff', vari - mix MFSB, vari - synch through lull or outro Deodada 'Whistle Bump', after halfway whistle chop into 'everybody take it to the top' Brog Johnson 50-200 'Sheriff' chops out of 'Stomp' tool, vari - synch bass. Reddings: 'Funkin On The One', chop Blackbyrds 'Better Days', synch (sensational) Parliament: 'Detee', synch Prince 'Head', chop Skyy: 'Superlove' Minimax: Trammus: 'Mellow Out', mix Slave: 'Watching You', mix Heatwave: 'Jitterbuggin', vari - synch Whispers: 'Continental Shuffle', Minimax: Zapp, synch like 'Strong' (Gee) 'Sheriff' chops out in fact 106bpm, chop minus intro T.S. Monk: 'Bon Bon Vie', synch Wilton Felder 'Insight', mix Juanita Quinlan: 'Go Funk Yourself (Inst)', Minimax - and nobody comes more mine than Graham Gold, whose these are!... Whispers 'I Can Make It Better' in and out of Demo Cates: 'Magic', or Shakata: 'Covina' before MFSB (has anyone else spotted the similarity)? David Bailey or Finchley Road's Le Purple Pussycat chops from Billy Ocean into the second break of James Brown 12in: LP's LP version bass break synchs 50-200 'Boogie Land' out of JR Funk: 'Feel Good Funk (Break)', and so on.

RECORD SHACK OF LONDON TOWN HOME OF THE PURE F.U.N.K. TEL: 01-437 2655

THANKS FOR YOUR SUPPORT THROUGH 1980. SEE YOU FOR MORE FUNKIN' THROUGH 1981. (MORE GOSSIP NEXT WEEK) TONY HODGES

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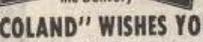
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CHARTS

UK SINGLES

1	9	IMAGINE, John Lennon	Apple
2	4	HAPPY CHRISTMAS (WAR IS OVER), John Lennon	Apple
3	7	STOP THE CAVALRY, John Lennon	Apple
4	7	ANTHONY, Adam & The Ants	CBS
5	2	JUST LIKE STARTING OVER, John Lennon/ Yoko Ono	WEA/Geffin
6	1	THERE'S NO ONE QUITE LIKE GRANDMA, Si Wilfred's School Choir	MFP
7	8	DE DO DO DO DE DA DA DA, Police	AMM
8	5	SUPER TROUPER, Abba	Epic
9	8	EMBARRASSMENT, Madness	Stiff
10	15	FLASH, Queen	EMI
11	13	RABBIT, Chas & Dave	Rokaway
12	10	RUNAWAY BOYS, Stray Cats	Ariola
13	11	BANANA REPUBLIC, Boomtown Rats	Ensign
14	12	LIES/DON'T DRIVE MY CAR, Status Quo	Vertigo
15	14	DO NOTHING/MAGGIES FARM, Specials	Z-Tone
16	20	TO CUT A LONG STORY SHORT, Spandau Ballet	Chrysalis
17	18	LOVE ON THE ROCKS, Neil Diamond	Capitol
18	19	OVER THE RAINBOW/YOU BELONG TO ME, Matchbox	Magnet
19	14	LADY, Kenny Rogers	UA
20	23	YOU NEED TO TALK TO, The Beat	Go Feet
21	20	LONELY TOGETHER, Barry Manilow	Arista
22	17	NEVER MIND THE PRESENTS, Barron Knights	Epic
23	21	DO YOU FEEL MY LOVE, Edgy Grant	Ensign
24	31	WHO'S GONNA ROCK YOU, Nolans	Epic
25	28	DON'T WALK AWAY, Electric Light Orchestra	Jet
26	25	CELEBRATION, Kool And The Gang	De-Lite
27	28	THIS WRECKAGE, Gary Numan	Beggars Banquet
28	20	THE TIDE IS HIGH, Blondie	Chrysalis
29	48	RUNAROUND/RACE, Racer	RAK
30	42	I AM THE BEAT, The Look	MCA
31	55	I AM 'N GONNA STAND FOR IT, Stevie Wonder	Motown
32	34	BLUE MOON, Showaddywaddy	Arista
33	36	LORRAINE, Bad Manners	Magnet
34	38	IT'S HARD TO BE HUMBLE, Mac Davies	Casablanca
35	50	DON'T STOP THE MUSIC, Yarbrough And Peoples	Mercury
36	32	DECEMBER WILL BE MAGIC, Kale Bush	EMI
37	41	MY GIRL, Rod Stewart	Riva
38	37	IF I COULD ONLY MAKE YOU CARE, Mike Berry	Polydor
39	75	LOOKING PARISIANS, Adam And The Ants	CBS
40	33	YOUING FOR CLUES, Robert Palmer	Island
41	49	GUILTY, Barbra Streisand	CBS
42	51	BURN RUBBER ON ME, Gap Band	Mercury
43	27	ROCK 'N' ROLL AN'T NOISE POLLUTION, AC/DC	Atlantic
44	38	EARTH DIES SCREAMING, UB40	Graduate
45	35	IM COMING OUT, Diana Ross	Motown
46	39	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
47	53	FADE TO GREY, Visage	Polydor
48	30	I COULD BE SO GOOD FOR YOU, Dennis Waterman	EMI
49	—	SCARY MONSTERS, David Bowie	RCA
50	47	HEARTBREAK HOTEL, Jacksons	Epic
51	42	ACE OF SPADES, Motorhead	Bronze
52	44	I LIKE WHAT YOU'RE DOING TO ME, Young And Co	Capitol
53	67	BAGGY TROUSERS, Madness	Stiff
54	36	WOMAN IN LOVE, Barbra Streisand	CBS
55	54	DIE YOUNG, Black Sabbath	Vertigo
56	58	FASHION, David Bowie	RCA
57	62	YOU'RE OK, Otiswan	Carrere
58	60	WHAT A POOL BELIEVES, Aretha Franklin	Arista
59	66	IM IN LOVE AGAIN, Sad Cafe	Polydor
60	58	ISRAEL, Siouxsie And The Banshees	RCA
61	54	PASSION, Rod Stewart	Riva
62	52	TOO RISKY, Jim Davidson	Scratch
63	85	ENOLA GAY, Orchestral Manoeuvres In The Dark	Dindac
64	63	BACK ON THE ROAD, Earth Wind And Fire	CBS
65	46	SANTA CLAUS IS BACK IN TOWN, Elvis Presley	RCA
66	72	DOG EAT DOG, Adam And The Ants	CBS
67	61	LOVE ME TO SLEEP, Hot Chocolate	RAK
68	57	BOOM BOOM, Black Slate	Ensign
69	69	THE CALL UP, Clash	CBS
70	70	DAYS ARE OK, Motels	Capitol
71	88	I SONG CASSETTE, Bow Wow Wow	EMI
72	73	D.I.S.C.O., Otiswan	Carrere
73	79	SH BOOM, Darts	Magnet
74	64	CLUBLAND, Elvis Costello	F-Beat
75	—	RAPP PLAYBACK, James Brown	RCA

CHARTFILE

SEVERAL REQUESTS FROM readers for more information about America's best-selling records of 1980 following a brief mention in Chartfile a couple of weeks ago. Of the 80 plus categories containing 7,839 placings listed in Billboard's annual recap by far the most important are the best-selling singles and albums. Here then are the Top 30 in each of those categories.

Singles: 1 Call Me — Blondie, 2 Another Brick In The Wall (part two) — Pink Floyd, 3 Magic — Olivia Newton-John, 4 Rock With You — Michael Jackson, 5 Do That To Me One More Time — Captain & Tennille, 6 Crazy Little Thing Called Love — Queen, Coming Up (Live At Glasgow) — Paul McCartney, 8 Funktown — Lipps, Inc, 9 It's Still Rock & Roll To Me — Billy Joel, 10 The Rose — Bette Midler, 11 Escape (The Pina Colada Song) — Rupert Holmes, 12 Cars — Gary Numan, 13 Cruisin' — Smokey Robinson, 14 Working My Way Back To You/Forgive Me Girl — Detroit Spinners, 15 Lost In Love — Air Supply, 16 Little Jeannie — Elton John, 17 Ride Like The Wind — Christopher Cross, 18 Upside Down — Diana Ross, 19 Please Don't Go — K.C. & The Sunshine Band, 20 Babe — Styx, 21 With You I'm Born Again — Billy Preston & Syreeta, 22 Shining Star — Manhattan 3 Stars, 23 Still — Commodores, 24 Yes, I'm Ready — Teri DeSario with K.C., 25 Sexy Eyes — Dr Hook, 26 Steal Away — Robbie Dupree, 27 Biggest Part Of Me — Ambrosia, 28 This Is It — Kenny Loggins, 29 Cupid/We Loved You For A Long Time — Detroit Spinners, 30 Let's Get Serious — Ermae Jackson.

Albums: 1 The Wall — Pink Floyd, 2 The Long Run — Eagles, 3 Off The Wall — Michael Jackson, 4 Glass Houses — Billy Joel, 5 Damn The Torpedoes — Tom Petty & The Heartbreakers, 6 Against The Wind — Bob Seger, 7 In The Heat Of The Night — Pat Benatar, 8 Eat To The Beat — Blondie, 9 In Through The Out Door — Led Zeppelin, 10 Kenny — Kenny Rogers, 11 Ladies Night — Kool & The Gang, 12 The Rose — Soundtrack, 13 Cornerstone — Styx, 14 On The Radio Greatest Hits — Donna Summer, 15 RAINIE — Dan Fogelberg, 16 Keep The Fire — Kenny Loggins, 17 Christopher Cross — Christopher Cross, 18 The Gambler — Kenny Rogers, 19 Pretenders — Pretenders, 20 Tusk — Fleetwood Mac, 21 Breakfast In America — Supertramp, 22 Midnight Magic — Commodores, 23 Rise — Herb Alpert, 24 Flirtin' With Disaster — Molly Hatchet, 25 Greatest Hits — Waylon Jennings, 26 Whispers — The Whispers, 27 Mad Love — Linda Ronstadt, 28 Love Slave — J. Geils Band, 29 The B-52's — The B-52's, 30 Gold & Platinum — Lynyrd Skynyrd.

Lionel Richie of The Commodores is currently basking in the across-the-board success of "Lady", the song he wrote and produced for Kenny Rogers. Having reached Number One on the Billboard pop and country charts, "Lady" has sold upwards of one and a half million in America alone and has now climbed into the Top 50 of the soul charts. It's the first record to gulf the musical gap between soul and country since Linda Ronstadt's remake of Smokey Robinson's "Ooh Baby Baby" in 1978. Rogers' next single, already in the can, is another Richie composition, "The Man". Meanwhile Lionel is considering a solo album.

Further to Susanne Garrett's listing of John Lennon's solo project in Feedback (27 Dec) it should be noted that the "Mind Games" LP is no longer available on Apple having been replaced by a Music For Pleasure pressing (MFP 5050) retailing at just £1.99.

Still on the subject of Lennon, rip-off merchants have been much in evidence since the ex-Beatle's tragic demise. No less than seven glossy tributes have hit the news stands but only the Sunday Times and Melody Maker efforts are worthy of the man. More annoying are the small ads appearing in the classified columns of several pop weeklies offering copies of the "Liverpool Echo" of December 9 (the day after Lennon's death) at grossly inflated prices. It's worth noting that the Echo itself offers by far the best deal in this respect with mint copies of the paper's December 9-12 issues at £1 for the four, inclusive of postage, from The Subscriptions Department, Liverpool Echo, PO Box 48, Old Hall Street, Liverpool L69 3EB.

Shortest ever: Top 10 hit/Elvis Presley's "One Broken Heart For Sale" clocking in at just 54 seconds.

And the Kinks' live rendition of "Lola" a big Yuletide hit in Holland.

Solar Records take the plunge into the Latin market shortly with a whole album of Spanish language remakes of disco hits from its talented roster which includes Carrie Lucas, Shalamar, Lakeside, Dynasty and The Whispers.

Recent weeks have seen the simultaneous release of five singles apiece from London group Geexer and Muhammad Ali protégé Michel recalling CBS's marketing exercise on Moby Grape's eponymous '67 debut album. On that occasion five singles comprising 10 of the album's 13 tracks were released at the same time.

Australian chart dominated throughout December by Joe Dolce's "Shaddap You Face" a title which ranks up there with the best of the Aussie offerings like "Up There Cazaly". — ALAN JONES

UK ALBUMS

1	1	DOUBLE TROUPER, Abba	Epic
2	2	SOBER FANTASY, John Lennon	WEA/Geffin
3	6	GUILTY, Barbra Streisand	CBS
4	3	DR. HOOK'S GREATEST HITS, Dr Hook	Capitol
5	4	MANLOW MAGIC, Barry Manilow	AMM
6	5	ZENYATTA MONDAGATA, Police	Arista
7	7	NOT THE 9 O'CLOCK NEWS, Various	SBC
8	8	GOLDEN GREATS OF KEN DODD, Ken Dodd	Warwick
9	15	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
10	9	BARRY, Barry Manilow	Arista
11	13	ABSOLUTELY, Madness	Stiff
12	20	FLASH GORDON, Queen	EMI
13	—	THE VERY BEST OF DAVID BOWIE, David Bowie	K-tel
14	12	AUTOAMERICAN, Blondie	Chrysalis
15	14	CHART EXPLOSION, Various	K-Tel
16	10	INSPIRATION, Elvis Presley	RCA
17	23	SOUND EFFECTS, Jam	Polydor
18	17	FOOLISH BEHAVIOUR, Rod Stewart	Riva
19	29	HOTTER THAN JULY, Stevie Wonder	Motown
20	22	MAKING WAVES, Nolans	Epic
21	16	JAZZ SINGER, Neil Diamond	Capitol
22	19	SINGS 20 NO. 1 HITS, Brotherhood Of Man	Warwick
23	11	CLASSICS FOR DREAMING, James Last	Polydor
24	27	SIGNING OFF, UB40	Graduate
25	47	NIGHTLIFE, Various	K-Tel
26	31	REGGATA DE BLANC, Police	AMM
27	25	SANDINISTA, Clash	CBS
28	24	SCARY MONSTERS & SUPER CREEPS, David Bowie	RCA
29	—	YESSHOWS, Yes	Atlantic
30	—	SLADE SMASHES, Slade	Polydor
31	28	THE RIVER, Bruce Springsteen	CBS
32	26	COUNTRY LEGENDS, Various	Bancos
33	33	BRIGHT LIGHTS, Showaddywaddy	Arista
34	42	MAKIN' MOVIES, Dave Straits	Vertigo
35	28	JUST SUPPOSIN', Status Quo	Vertigo
36	37	FLESH & BLOOD, Roxy Music	Polydor
37	18	AXE ATTACK, Various	K-Tel
38	52	SKY 2, Sky	Arista
39	—	IMAGINE, John Lennon/Plastic One Band	Parlophone
40	37	OUTLANDS OF AMOUR, Police	AMM
41	36	BAT OUT OF HELL, Meat Loaf	Epic
42	52	BACK IN BLACK, AC/DC	Atlantic
43	73	EVERYTHING IS BEAUTIFUL, Dana	Warwick
44	40	NEVER FOREVER, Kate Bush	EMI
45	40	FLEETWOOD MAC LIVE, Fleetwood Mac	Warner Bros
46	43	VERY BEST OF ELTON JOHN, Elton John	Rocket
47	30	BEAUTIFUL SUNDAY, Lena Martell	Ronco
48	48	LIVE IN THE HEART OF THE CITY, Whitesnake	UA
49	56	LOONIE NEWS, Bad Manners	Magnet
50	—	ONE STEP BEYOND, Madness	Stiff
51	32	THE LOVE ALBUM, Various	K-Tel
52	51	PARIS, Supertramp	Arista
53	59	ORGANISATION, Orchestral Manoeuvres In The Dark	Dindac
54	46	ACE OF SPADES, Motorhead	Bronze
55	61	LIVE, Eagles	Asylum
56	48	THE HITMAKERS, Various	Polydor
57	49	WAR OF THE WORLDS, Jeff Wayne	CBS
58	67	THE BEATLES 1962-1966, Beatles	Parlophone
59	44	GREATEST HITS VOL. 2, Abba	Epic
60	60	GE2, Mike Oldfield	Virgin
61	69	STRONG ARM OF THE LAW, Baxton	Carrere
62	64	MORE SPECIALS, Specials	Z-Tone
63	72	IN CONCERT, Deep Purple	Harvest
64	56	GIVE ME THE NIGHT, George Benson	Warner Bros
65	53	LITTLE MISS DYNAMITE/BRENDA LEE, Brenda Lee	Warwick
66	36	PEACE IN THE VALLEY, Various	Ronco
67	45	JEST A DIGGLE, Barron Knights	Epic
68	24	THE LEGENDARY BIG BANDS, Various	Ronco
69	—	ARC OF A DYER, Steve Winwood	Island
70	66	ARC OF ACTIVE, Various	Ronco
71	83	BREAKING GLASS, Hazel O'Connor	AMM
72	71	DIANA, Diana Ross	Motown
73	54	MASTERWORKS, Various	K-Tel
74	75	GAUCHO, Steely Dan	MCA
75	74	RUMOURS, Fleetwood Mac	Warner Bros

HEAVY METAL

1	HEAVY METAL THUNDER, Saxon	Carrere
2	THE WIZARD, Black Sabbath	Vertigo
3	LOVE DRIVE, Scorpions 1st Version	Harvest
4	FLIRTIN' WITH DISASTER, Molly Hatchet	Epic
5	ANGEL WITCH, Angelwitch	Bronze
6	BEER DRINKER EP, Motorhead	Big Beat
7	ACE OF SPADES, Motorhead	Bronze
8	TO HELL AND BACK AGAIN, Saxon	Carrere
9	DOWN ON ME, Janis Joplin	CBS
10	LES, Status Quo	Phonogram
11	THE HOUSE OF THE RISING SUN, Frigid Pink	Deram
12	SOMETHING IN THE AIR, Nightwing	Ovation
13	DON'T BE FOOLISH, White Spirit	MC-A
14	FIRE BALL, Deep Purple	Harvest
15	JAN, Jefferson Starship	Grunt

Compiled by Mick & Geoff, From Mon - Tues Rock Nights on behalf of Stirling House, 'Monday Rock Club', Saltwell Road, Gateshead, Tyne & Wear

FUTURIST

1	RIOT SQUAD, Vee Versa, Music 4 EP	Neutron
2	FREQUENTLY 7, Visage, B-side	Radar
3	THE SCREEN, Herbie	Merita
4	TOUCH & GO, John Fox, from Matamatic	Metal Beat
5	THE ROBOTS DANCE, Classix Nouveaux	ESP
6	HIROSHIMA MON AMOUR, Ultravox, from 'Hi Ha Ha'	Island
7	CRUCIS OF DEATH, Human League	Fast
8	FREEDOM FIGHTERS, Dalek 1	Vertigo
9	NIGHTCLUBBING, Iggy Pop, from 'Idiot'	RCA
10	ANGEL FACE, Shock	RCA
11	MIND OF A TOY, Visage, from 'Visage'	Polydor
12	TRASH, Roxy Music	Polydor
13	WOMAN IN ROOM, Viva Best 12'	Charisma
14	SPEED OF LIFE, Bowie from 'Low'	Merita
15	CHRISTINE, Siouxsie & The Banshees	Polydor

Compiled by Gary, The Glamour Club, Cross, Rayleigh High Street, Rayleigh, Essex (Saturday's Only)

REGGAE

1	PEACE AND LOVE, Barry Brown/Rankin Toyan	Daddy Kool
2	GOOD THING GOING, Sugar Minott	Hawkeye
3	KISS SOMEBODY, Johnny Osborne	Cha Cha
4	YOUTH MAN, Noel Phillips	Jammies
5	GUN FEVER, Pablo Gad	Form
6	IF YOU SEE MY MARY, Gregory Isaacs	African Museum
7	WALK ON BY, Motion	White Label
8	SOMEONE SPECIAL, Dennis Browne	Yvonne
9	AT THE CLUB, Victor Romero	Special Request
10	LOVING KIND, Simplicity	Neville King

YESTERYEAR

ONE YEAR AGO (January 5, 1980)	FIVE YEARS AGO (January 10, 1975)	TEN YEARS AGO (January 9, 1971)	FIFTEEN YEARS AGO (January 8, 1966)	TWENTY YEARS AGO (January 7, 1961)
1 ANOTHER BRICK IN THE WALL, Pink Floyd	1 BOWMEAN RHAPSODY, Queen	1 GRANDAD, Clive Dins	1 DAY TRIPPER/WE CAN WORK IT OUT, The Beatles	1 POETRY IN MOTION, Johnny Tillotson
2 MAKE A BREAK, Abba	2 THE TRAIL OF THE LONESOME PINE, Laurel and Hardy	2 I HEAR YOU KNOCKING, Dave Edmunds	2 WIND ME UP, Cliff Richard	2 SAVE THE LAST DANCE FOR ME, The Drifters
3 DAY TRIP TO BANGOR, Fiddler's Dram	3 I BELIEVE IN MY FATHER CHRISTMAS, Greg Lake	3 WHEN I'M DEAD AND GONE, McGuinness Flint	3 THE CARNIVAL IS OVER, The Swears	3 I LOVE YOU, Cliff Richard
4 I ONLY WANT TO BE WITH YOU, LOLO	4 GLASS OF CHAMPAGNE, Sailor	4 RIDE A WHITE SWAN, T. Rex	4 THE RIVER, Ken Dodd	4 IT'S NOW OR NEVER, Elvis Presley
5 BRASS IN POCKET, Pretenders	5 LET'S TWIST AGAIN/THE TWIST, Chubby Checker	5 BE BERNIE, Jackson Five	5 KEEP ON RUNNIN', The Spencer Davis Group	5 ONELY PUP, Adam Faith
6 WONDERFUL CHRISTMAS TIME, Paul McCartney	6 WIDE EYED AND LEGLESS, Andy Fairweather Low	6 CRACKLIN' ROSE, Neil Diamond	6 MY SHIP IS COMING IN, The Walker Brothers	6 PERIFIDA, The Ventures
7 RAPPER'S DELIGHT, Sugarhill Gang	7 ART FOR ART'S SAKE, Icc	7 BLAME IT ON THE PONY EXPRESS, Johnny Johnson and The Ronco-gang	7 TEARS, Ken Dodd	7 STRAWBERRY FAIR, Anthony Ford
8 WALKING ON THE MOON, Police	8 GOLDEN YEARS, David Bowie	8 NOTHING 'R' HAD, Gilbert O'Sullivan	8 LET'S HANG ON, The Four Seasons	8 MAN OF MYSTERY / THE STRANGER, The Shadows
9 QUE SERA MI VIDA, Gibson Brothers	9 IT'S GONNA BE A COLD COLD CHRISTMAS, Dana	9 IT'S OK MAKE BELIEVE, Glen Campbell	9 MERRIE, The Drifters	9 COUNTING TEARDROPS, Emile Ford
10 MY SIMPLE HEART, Three Degrees	10 CAN I TAKE YOU HOME LITTLE GIRL, The Drifters	10 HOME LOVIN' MAN, Andy Williams	10 TELL THE END OF THE DAY, The Kinks	10 GOODNESS GRACIOUS ME, Peter Sellers and Sophia Loren

UK DISCO

- 1 2 DO YOU FEEL MY LOVE?, Eddy Grant Ensign 12in
- 2 1 CELEBRATION, Kool & The Gang De-Lite 12in
- 3 3 I LIKE (WHAT YOU'RE DOING TO ME), Young & Company Excaliber 12in
- 4 12 DON'T STOP THE MUSIC, Yarbrough & Peoples Mercury 12in
- 5 5 I'M COMING OUT, Diana Ross Motown 12in
- 6 6 NEVER GONNA GIVE YOU UP/DON'T BLAME ME, Patrice Rushen Elektra 12in
- 7 7 STRETCH EXPRESS/DO IT (TILL YOU'RE SATISFIED), BT Express Excaliber 12in
- 8 10 I SHOT THE SHERIFF/PAINTED LADY, Light Of The World Ensign 12in
- 9 4 GROOVE-ON, Willie 'Beever' Hale TK 12in
- 10 8 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills 20th Century-Fox 12in
- 11 9 MYSTERIES OF THE WORLD/IN THE SHADOW/FORTUNE TELLER, MF5B US TSOP LP
- 12 36 BURN RUBBER ON ME, Gap Band Mercury 12in
- 13 13 CAN'T FAKE THE FEELING, Geraldine Hunt Champagne 12in
- 14 16 RISE AND SHINE, Linx Chrysalis 12in
- 15 11 JUST A GROOVE, Glenn Adams Affair Excaliber 12in
- 16 17 RAPP PAY BACK, James Brown RCA 12in
- 17 12 EVERYBODY UP/RINGS, UK Players A&M 12in
- 18 22 WHAT CHA DOIN', Seawind A&M 12in
- 19 18 BILLY WHO?, Billy Frazier & Friends Champagne 12in
- 20 23 IF YOU FEEL THE FUNK, LaToya Jackson Polydor 12in
- 21 14 YOU'RE OK - D.I.S.C.O. (ISEGUE)/YOU'RE OK, Citawan Carrere 12in
- 22 19 (FLYING ON THE) WINGS OF LOVE, Level 42 Polydor 12in
- 23 24 HEARTBREAK HOTEL, Jacksons Epic 12in
- 24 32 ALL MY LOVE, L.A.X. Epic 12in
- 25 21 FASHION, David Bowie RCA 12in
- 26 26 I WANT YOU/GET UP!, Narada Michael Walden Atlantic 12in
- 27 29 BOURGIE BOURGIE, Gladys Knight & The Pips CBS 12in
- 28 25 TIME, Light Of The World Ensign LP
- 29 37 LET IT FLOW/WINELIGHT, Grover Washington Jr. Elektra 12in
- 30 35 HAPPY BIRTHDAY/LATELY DID I HEAR YOU SAY YOU LOVE ME/DO LIKE YOU/AS IF YOU READ MY MIND, Stevie Wonder Motown LP
- 31 41 BITS & PIECES III, Various Canadian Special Disco Mixer 12in
- 32 28 IS IT IN/SPANK, Jimmy 'Bo' Horne TK 12in
- 33 30 BETTER DAYS/LOVE DON'T STRIKE TWICE/DON'T KNOW WHAT TO SAY/DANCIN'/DANCIN'/WHAT'S ON YOUR MIND/DO IT GIRL/WITHOUT YOUR LOVE, Blackbyrds US Fantasy LP
- 34 31 FEELS LIKE THE RIGHT TIME/COVINA, Shakatak Polydor 12in
- 35 33 IF YOU WALK OUT THAT DOOR, Jerome DJM 12in
- 36 34 THE TIDE IS HIGH, Biondie Chrysalis
- 37 39 HEPS' TO YOU/SUPERILL, L. Sky US Salsoul LP 12in promo
- 38 27 THE GLOW OF LOVE, Change WEA 12in
- 39 40 INHERIT THE WIND, Wilton Felder MCA 12in
- 40 50 YOU'RE TOO LATE, Fantasy US Pavilion 12in
- 41 82 IMAGINATION/I CAN MAKE IT BETTER/CONTINENTLE/UP ON SOUL TRAIN/SAY YOU (WOULD LOVE FOR ME TOO), Whispers US Solar LP
- 42 38 MORE BOUNCE TO THE OUNCE, Zapp Warner Bros 12in
- 43 45 BOOM BOOM, Black Slate Ensign 12in
- 44 42 I WANNA BE WITH YOU/SLIP AND DIP, Coffee De-Lite 12in
- 45 20 LOVELY ONE, Jacksons Epic/French 12in
- 46 58 GANGSTERS OF THE GROOVE, Heatwave GTO/US Epic 12in
- 47 46 DISCO NIGHTS (REMIX), GO Arista 12in
- 48 48 (HOOKED ON) YOUNG STUFF, Nino Tempo & 5th Avenue Sax A&M 12in
- 49 52 HELP YOURSELF, Edif Point Magnet 12in
- 50 61 THROW IT DOWN, Cameo Casablanca 12in
- 51 44 SHE'S A GOODOY FREAK/IT'S THE REAL THING, Real Thing Calibre 12in
- 52 43 JUST AROUND THE CORNER, Herbie Hancock CBS LP
- 53 79 BON BON VIE/CANDIDATE FOR LOVE, T.S. Monk US Mirage LP
- 54 51 FUNKIN' ON THE ONE/DOIN' IT, The Reddings US Bid LP
- 55 53 COMING TO YOU LIVE/GOOD QUESTION, Charles Earland US Columbia LP
- 56 59 FUN TIME/ONE CHILD OF LOVE, Peaches & Herb Polydor 12in
- 57 78 STRUT YOUR STUFF/WAITING ON YOUR LOVE/CHECKING YOU OUT, Young & Company US Brunswick LP
- 58 57 JITTERBUGGIN'/POSIN' TIL CLOSIN'/TURN AROUND/GOIN' CRAZY/WHERE DID I GO WRONG/ALL I AM, Heatwave US Epic LP
- 59 72 THE BOTTLE, Gil Scott-Heron/Brian Jackson Inferno 12in
- 60 55 DOUBLE DUTCH, Frankie Smith WMOT 12in
- 61 70 BACK ON THE ROAD, Earth Wind & Fire CBS
- 62 80 FUNKY MEN/HONKY TONK, James Brown US TK LP
- 63 87 I HEAR MUSIC IN THE STREETS/IN THE MIDDLE, Unlimited Touch US Prelude 12in
- 64 67 LOVE FESTIVAL/TAKE IT TO THE TOP/NIGHT PEOPLE/JONES VS. JONES, Kool & The Gang De-Lite LP
- 65 69 NIGHTS (FEEL LIKE GETTING DOWN), Billy Ocean Dutch GTO 12in
- 66 59 POSSESSED, L.A.X. US Prelude LP
- 67 60 NO PROBLEM, Sadao Watanabe CBS 12in
- 68 66 STEP ON, Harry Mooco Samba 12in
- 69 63 AND LOVE GOES ON/FACES/SPARKLE/WIN OR LOSE/YOU, Earth Wind & Fire GGG LP
- 70 65 WHAT A FOOL BELIEVES, Aretha Franklin Arista 12in
- 71 68 LONELY DISCO DANCER/ONE IN A MILLION (GUY), Dee Dee Bridgewater Elektra 12in
- 72 75 I LIKE THE MUSIC MAKE IT HOT/IN THE CENTER/WINDY CITY, Rodney Franklin CBS LP
- 73 54 THE FUNK WON'T LET YOU DOWN/LOOK UP/TIME WILL TELL, Patrice Rushen Elektra LP
- 74 54 JAMIN' (SAX)/JAMIN', Demo Cates Canadian Scorpio 12in
- 75 85 JUST HOLDIN' ON, Ernie Watts Elektra 12in
- 76 82 I HAD TO SAY IT, Millie Jackson Spring LP
- 77 74 PARTY IS THE SOLUTION, Floyd Beck US Precision 12in
- 78 78 MIGHTY FINE/IN THE LOUDER, Peter Jacques Band RCA 12in
- 79 88 FUNK/CITY FUNK, Demo-Barry Canadian Scorpio 12in
- 80 47 THROUGHOUT YOUR YEARS/CHRISTMAS RAPPIN', Kurits Blow Mercury 12in
- 81 80 SO YOU WANNA BE A STAR, Mtume Epic 12in
- 82 77 YOU AND ME, Spargo Champagne 12in
- 83 20 TO PROVE MY LOVE, Ned Oehony Japanese CBS Sony LP
- 84 84 LET'S DO IT AGAIN/CHILLIN' OUT, Fatback Spring 12in
- 85 73 LOVE MONEY, Funk Masters Tania Music 12in
- 86 86 CAN YOU HANDLE IT, Sharon Redd US Prelude LP
- 87 83 FANCY DANCER/KID STUFF, Lenny White Elektra 12in
- 88 64 ZERO ONE, Surface Noise WEA 12in
- 89 89 I AIN'T GONNA STAND FOR IT, Stevie Wonder Motown
- 90 88 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG, Roberta Flack & Peabo Bryson US Atlantic LP

US SINGLES

- 1 1 STARTING OVER, John Lennon Geffen
- 2 3 LOVE ON THE ROCKS, Neil Diamond Capitol
- 3 7 GUILTY, Barbra Streisand & Barry Gibb Columbia
- 4 8 THE TIDE IS HIGH, Blondie Chrysalis
- 5 5 HUNGRY HEART, Bruce Springsteen Columbia
- 6 6 EVERY WOMAN IN THE WORLD, Air Supply Arista
- 7 11 PASSION, Rod Stewart Warner Bros
- 8 10 TELL IT LIKE IT IS, Heart Epic
- 9 4 LADY, Kenny Rogers Liberty
- 10 2 MORE THAN I CAN SAY, Leo Sayer Warner Bros
- 11 12 DE DO DO DO, DE DA DA DA, The Police A&M
- 12 9 HIT ME WITH YOUR BEST SHOT, Pat Benatar Chrysalis
- 13 15 IT'S MY TURN, Diana Ross Motown
- 14 16 I MADE IT THROUGH THE RAIN, Barry Manilow Arista
- 15 19 I LOVE A RAINY NIGHT, Eddie Rabbit Elektra
- 16 17 CELEBRATION, Kool & The Gang De-Lite
- 17 20 HEY NINETEEN, Steely Dan MCA
- 18 13 MASTER BLASTER, Stevie Wonder Tania
- 19 21 TIME IS TIME, Andy Gibb RSO
- 20 14 ANOTHER ONE BITES THE DUST, Queen Elektra
- 21 23 SUDDENLY, Olivia Newton-John & Cliff Richard MCA
- 22 26 GIVING IT UP FOR YOUR LOVE, Delbert McClinton Capitol
- 23 18 EVERYBODY'S GOT TO LEARN SOMETIME, The Korgis Warner Bros
- 24 26 ONE STEP CLOSER, The Doobie Brothers Columbia
- 25 30 MISS SUN, Boz Scaggs RCA
- 26 33 9 TO 5, Dolly Parton RCA
- 27 29 TOGETHER, Tierra Boardwalk
- 28 22 WOMAN IN LOVE, Barbra Streisand Columbia
- 29 25 YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall & John Oates RCA
- 30 36 THE WINNER TAKES IT ALL, Abbi Atlantic
- 31 37 SAME OLD LANG SYNE, Dan Fogelberg Full Moon
- 32 24 I BELIEVE IN YOU, Don Williams MCA
- 33 27 WHIP IT, Devo Warner Bros
- 34 39 KEEP ON LOVING YOU, Rod Speedwagon Epic
- 35 55 SEVEN BRIDGES ROAD, Eagles Asylum
- 36 31 NEVER BE THE SAME, Christopher Cross Warner Bros
- 37 47 COLD LOVE, Donna Summer Geffen
- 38 40 KILLIN' TIME, Fred Knottel and Susan Anton Scotti Bros
- 39 43 HE CAN'T LOVE YOU, Michael Stanley Band EMI-America
- 40 51 HEARTBREAK HOTEL, The Jacksons Epic
- 41 45 MY MOTHER'S EYES, Bette Midler Atlantic
- 42 32 THEME FROM THE DUKES OF HAZZARD, Waylon Jennings RCA
- 43 49 I NEED YOUR LOVIN', Teena Marie Gordy
- 44 44 NEED YOUR LOVING TONIGHT, Queen Elektra
- 45 46 SHINE ON, LTD A&M
- 46 50 SMOKEY MOUNTAIN RAIN, Ronnie Milsap RCA
- 47 52 LOVE T.K.O., Teddy Pendergrass PIR
- 48 54 GAMES PEOPLE PLAY, The Alan Parsons Project Arista
- 49 56 I AIN'T GONNA STAND FOR IT, Stevie Wonder Tania
- 50 34 I'M COMING OUT, Diana Ross Motown
- 51 53 TEACHER TEACHER, Rockpile Columbia
- 52 64 WHO'S MAKING LOVE, Blues Brothers Atlantic
- 53 65 A LITTLE IN LOVE, Cliff Richard EMI-America
- 54 35 GIRLS CAN GET IT, Dr Hook Casablanca
- 55 38 SEQUEL, Harry Chapin Boardwalk
- 56 42 TURN AND WALK AWAY, The Babys Chrysalis
- 57 45 YOU, Earth, Wind & Fire ARC/Columbia
- 58 61 FOOL THAT I AM, Rita Coolidge A&M
- 59 47 WHAT HAVE MORE LOVE, Climax Blues Band Warner Bros
- 60 60 THE WANDERER, Donna Summer Geffen
- 61 70 AH! LEAH!, Donnie Iris MCA
- 62 62 BREAKFAST IN AMERICA, Supertramp A&M
- 63 71 BACK IN BLACK, AC/DC Atlantic
- 64 57 THIS TIME, John Cougar Riva
- 65 58 DREAMING, Cliff Richard EMI-America
- 66 59 DEEP INSIDE MY HEART, Randy Meisner Epic
- 67 81 UNITED TOGETHER, Aretha Franklin Arista
- 68 84 FULL OF FIRE, Shalamar Solar
- 69 69 WHAT CAN YOU GET A WOOKIE FOR CHRISTMAS, The Star Wars Intergalactic Droid Choir & Chorus RSO
- 70 72 FASHION, David Bowie RCA
- 71 73 SET THE NIGHT ON FIRE, Oak Mercury
- 72 8 SKATEAWAY, Dire Straits Warner Bros
- 73 8 RIDERS IN THE SKY, Outlaws Arista
- 74 83 HE'S SO SHY, Pointer Sisters Planet
- 75 75 TURNING JAPANESE, The Vapors United Artists

US ALBUMS

- 1 1 DOUBLE FANTASY, John Lennon/Yoko Ono Geffen
- 2 2 GUILTY, Barbra Streisand Columbia
- 3 3 HOTTER THAN JULY, Stevie Wonder Tania
- 4 5 CRIMES OF PASSION, Pat Benatar Chrysalis
- 5 4 BACK IN BLACK, AC/DC Atlantic
- 6 8 EAGLES LIVE, Eagles Asylum
- 7 7 GREATEST HITS, Kenny Rogers Liberty
- 8 6 ZENYATTA MONDATTI, The Police A&M
- 9 9 THE JAZZ SINGER, Neil Diamond Capitol
- 10 10 GAUCHO, Steely Dan MCA
- 11 11 THE RIVER, Bruce Springsteen Columbia
- 12 12 FOOLISH BEHAVIOUR, Rod Stewart Warner Bros
- 13 15 AUTOAMERICAN, Blondie Chrysalis
- 14 14 THE GAME, Queen Epic
- 15 13 GREATEST HITS/LIVE, Heart Epic
- 16 49 LIVE, Fleetwood Mac Warner Bros
- 17 22 BARRY, Barry Manilow Arista
- 18 21 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project Arista
- 19 19 MAKING MOVIES, Dire Straits Warner Bros
- 20 20 ONE STEP CLOSER, The Doobie Brothers Warner Bros
- 21 33 HI INFIDELITY, Red Speedwagon Epic
- 22 23 CHRISTOPHER CROSS, Christopher Cross Warner Bros
- 23 24 CELEBRATE, Kool & The Gang De-Lite
- 24 26 HITS, Boz Scaggs Columbia
- 25 25 GREATEST HITS, The Doors Elektra
- 26 18 FACES, Earth, Wind & Fire ARC/Columbia
- 27 27 SECONDS OF PLEASURE, Rockpile Columbia
- 28 32 SUPER TROUPER, Abba Atlantic
- 29 31 LOST IN LOVE, Air Supply Arista
- 30 16 ANNE MURRAY'S GREATEST HITS, Anne Murray Capitol
- 31 17 TRIUMPH, The Jacksons Epic
- 32 28 GREATEST HITS VOL. 2, Linda Ronstadt Asylum
- 33 30 FLASH GORDON (ORIGINAL SOUNDTRACK), Queen Elektra
- 34 36 DIANA, Diana Ross Motown
- 35 29 REMAIN IN LIGHT, The Talking Heads Sire
- 36 38 LIVING IN A FANTASY, Leo Sayer Warner Bros
- 37 37 FREEDOM OF CHOICE, Devo Warner Bros
- 38 41 AGAINST THE WIND, Bob Seger & The Silver Bullet Band Capitol
- 39 47 FANTASTIC VOYAGE, Lakeside Solar
- 40 30 HAWKS AND DOVES, Neil Young Reprise
- 41 42 T.P., Teddy Pendergrass P.I.R.
- 42 43 HONEYSUCKLE ROSE, Soundtrack Columbia
- 43 48 GLASS HOUSES, Billy Joel Columbia
- 44 44 WINE/LIGHT, Grover Washington Jr. Elektra
- 45 45 FEEL ME, Cameo Chocolate City
- 46 46 HOLD OUT, Jackson Browne Asylum
- 47 52 9 TO 5 AND ODD JOBS, Dolly Parton RCA
- 48 50 ALIVE, Kenny Loggins Columbia
- 49 35 SCARY MONSTERS, David Bowie RCA
- 50 58 BLACK SEA, XTC Virgin
- 51 34 DIVINE MADNESS, Bette Midler Atlantic
- 52 39 ALL SHOOK UP, Cheap Trick EMI-America
- 53 40 THE WANDERER, Donna Summer Geffen
- 54 54 PARIS, Supertramp A&M
- 55 51 GIVE ME THE NIGHT, George Benson Warner Bros
- 56 50 YESSHOWS, Yes Atlantic
- 57 57 PANORAMA, The Cars Elektra
- 58 67 ANDY GIBB'S GREATEST HITS, Andy Gibb RSO
- 59 83 NIGHT PASSAGE, Weather Report ARC/Columbia
- 60 82 XANADU, Soundtrack MCA
- 61 61 CHRISTMAS IN THE STARS, Meco RSO
- 62 56 ARETHA, Aretha Franklin Arista
- 63 53 AEROSMITH'S GREATEST HITS, Aerosmith Columbia
- 64 72 TOUCH, Con Funk Shun Mercury
- 65 55 CARNAVAL, Spyro Gyra MCA
- 66 66 BORN TO RUN, Bruce Springsteen Columbia
- 67 69 IN THE HEAT OF THE NIGHT, Pat Benatar Chrysalis
- 68 68 SEQUEL, Harry Chapin Boardwalk
- 69 81 AS ONE, Bar-Kays Mercury
- 70 76 ULTRA WAVE, Bootsy Warner Bros
- 71 80 CANDES, Heatwave Epic
- 72 80 JERMAINE, Jermaine Jackson Motown
- 73 73 IRONS IN THE FIRE, Teena Marie Gordy
- 74 75 WILD PLANET, B-52's Warner Bros
- 75 80 I BELIEVE IN YOU, Don Williams MCA

US SOUL

- 1 1 CELEBRATION, Kool & The Gang De-Lite
- 2 6 HEARTBREAK HOTEL, The Jacksons Epic
- 3 5 UNITED TOGETHER, Aretha Franklin Arista
- 4 4 KEEP IT HOT, Cameo Chocolate City
- 5 7 FANTASTIC VOYAGE, Lakeside Solar
- 6 2 LOVE T.K.O., Teddy Pendergrass PIR
- 7 8 REMOTE CONTROL, Reddings Believe In A Dream
- 8 10 AGONY OF DEFEAT, Parliament Casablanca
- 9 9 WHEN WE GET MARRIED, Larry Graham Warner Bros
- 10 11 YOU, Earth Wind & Fire ARC/Columbia
- 11 3 MASTER BLASTER, Stevie Wonder Tania
- 12 12 I'LL NEVER FIND ANOTHER, Manhattans Columbia
- 13 13 LOOK UP, Patrice Rushen Elektra
- 14 10 TOO TIGHT, Con Funk Shun Mercury
- 15 19 LOVE OVER AND OVER AGAIN, Switch Gordy
- 16 16 HAPPY ANNIVERSARY, Ray, Goodman & Brown Polydor
- 17 14 IT'S MY TURN, Diana Ross Motown
- 18 18 WHAT CHA DOIN', Seawind A&M
- 19 8 BOOGIE BODY LAND, Bar-Kays Mercury
- 20 20 SHINE ON, LTD A&M

US DISCO

- 1 1 CELEBRATION, Kool & The Gang De-Lite
- 2 2 IT'S A WAR/AH/JA, Kano Epic
- 3 3 LOVELY ONE, The Jacksons Epic
- 4 4 ALL MY LOVE, L.A.X. Prelude
- 5 6 UPTOWN, Prince Warner
- 6 7 LOOK UP, Patrice Rushen Elektra
- 7 12 YOU'RE TOO LATE, Fantasy Pavilion
- 8 3 YOU OUGHT TO BE DANCIN', People's Choice Casablanca
- 9 10 VOICES INSIDE MY HEAD, The Police A&M
- 10 9 ACTION SATISFACTION, Melody Stewart Roy B. Records/Brasilia
- 11 5 IF YOU COULD READ MY MIND, Viola Wills Arista
- 12 11 HOW LONG, Lipps Inc Casablanca
- 13 15 CAREER GIRL, Carrie Lucas Solar
- 14 14 MASTER BLASTER, Stevie Wonder Tania
- 15 20 TAKE OFF, Harlow G.R.A.F.
- 16 10 I HEAR MUSIC IN THE STREETS, Unlimited Touch Prelude
- 17 13 SHOOT YOUR BEST SHOT, Linda Clifford Capitol
- 18 16 THE WANDERER, Donna Summer Geffen
- 19 19 SEABISCUIT IN THE FIFTH, Belinda West Panoram
- 20 8 YOUR PLACE OR MINE, Quinella Beckett

INDEPENDENT

1	CARTROUBLE, Adam & The Ants	Do It
2	ZEROK, Adam & The Ants	Do It
3	IT'S OBVIOUS, Au Pairs	Human
4	THE EARTH DIES SCREAMING/DREAM A LIE, UB40	Graduate
5	DECONTROL, Discharge	Clay
6	RABBIT, Chas & Dave	Rockney
7	SIMPLY THRILLED, HONEY, Orange Juice	Postcard
8	BEER DRINKERS AND HELL RAISERS (EP), Motorhead	Big Beat
9	GUILTY, Honey Bane	HB
10	TELEGRAM SAM, Bauhaus	4AD
11	DANCED, Toyah	Safari
12	TRY, Delta 5	Rough Trade
13	BLOODY REVOLUTIONS/PERSONS UNKNOWN, Class/Poison Girls	Crass
14	POLITICS/IT'S FASHION, Girls At Our Best/Record/Rough Trade	
15	SEVEN MINUTES TO MIDNIGHT, Wah! Heat	Inevitable
16	REALITY ASYLUM, Crass	Crass
17	TIME, Hazel O'Connor	Albion
18	ANIMAL SPACE, Slits	Human
19	KILL THE POOR, Dead Kennedys	Cherry Red
20	FEEDING OF THE 5,000 (SECOND SITTING), Crass	Crass
21	HOLIDAY IN CAMBODIA, Dead Kennedys	Cherry Red
22	EXPLOITED BARMY ARMY, Exploited	Exploited
23	ARMY LIFE, Exploited	Exploited
24	FOUR SORE POINTS (EP), Anti-Pasti	Rondelet
25	SECONDS TOO LATE, Cabaret Voltaire	Rough Trade
26	ORIGINAL SIN, Theatre Of Hate	SS
27	WHATCHA MOMMA DON'T SEE (YOUR MOMMA DON'T KNOW), Gary Glitter	Eagle
28	REQUIEM, Killing Joke	Malicious Damage
29	DEAF, Crispy Ambulance	Factory
30	CALIFORNIA UBER ALLES, Dead Kennedys	Fast
31	IT'S KINDA FUNNY, Josef K	Postcard
32	MAN IN THE GLASS, Dangerous Girls	Human
33	ATMOSPHERE, Joy Division	Factory
34	AT LAST I'M FREE/STRANGE FRUIT, Robert Wyatt	Rough Trade
35	DISNEY BOYS/THE FLOOD, Blue Orchids	Rough Trade
36	NAZARETH LIVE EP, Nazareth	NEWS
37	FLIGHT BACK (EP), Discharge	Clay
38	DER RAUBER UND DER PRINZ, D.A.F.	Mus
39	GIRLS DON'T COUNT, Section 25	Factory
40	THIS IS LOVE, Gist	Rough Trade
41	FLIGHT, A Certain Ratio	Factory
42	REALITIES OF WAR, Discharge	Clay
43	YOU CAN BE YOU (GIRL ON THE RUN), Honey Bane	Crass
44	MOTORHEAD, Motorhead	Big Beat
45	THAT'S THE WAY, Rita Marley	Trident
46	TRANSMISSION, Joy Division	Factory
47	DON'T TRY TO PLEASURE YOURSELF, They Must Be Russians	Fresh
48	I'M FALLING, Dead Or Alive	Inevitable
49	I'M IN LOVE WITH THE GIRL ON THE MANCHESTER VIRGIN MEGASTORE CHECKOUT DESK, Freshies	Razz
50	LOVE WILL TEAR US APART, Joy Division	Factory

ALBUMS

1	SIGNING OF, UB40	Graduate
2	DIRK WEARS WHITE SOX, Adam & The Ants	Do It
3	TOYAH! TOYAH! TOYAH!, Toyah	Safari
4	SONS AND LOVERS, Hazel O'Connor	Albion
5	GROTESQUE (AFTER THE DRAMME), Fall	Rough Trade
6	FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys	Cherry Red
7	STATIONS OF THE CRASS, Crass	Crass
8	CHAFFAQUIDICK BRIDGE, Poison Girls	Crass
9	IN THE FLAT FIELD, Bauhaus	4AD
10	CLOSER, Joy Division	Factory
11	UNKNOWN PLEASURES, Joy Division	Factory
12	LIVE AT THE COUNTER EUROVISION 79, Misty In Roots	People Unite
13	LIVE AT WEST RUNTUN, The Normal & Robert Rental	Rough Trade
14	3RA, G. Lewis & B. C. Gilbert	4AD
15	PINDROP, The Passage	Object
16	PERSONAL TROUBLES & PUBLIC ISSUES, The Wall	Fresh
17	RITA MARLEY, Rita Marley	Trident
18	GYRATÉ, Pylon	Armageddon
19	THE HITCH-HIKERS' GUIDE TO THE GALAXY PART 2: THE RESTAURANT AT THE END OF THE UNIVERSE, Original Cast	Original
20	CLASSICAL YOUTH, Young Marble Giants	Rough Trade

COMPILED BY ALAN JONES FOR RB RESEARCH FROM A NATIONWIDE PANEL OF 48 SPECIALIST SHOPS. ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

VIRGIN

1	KINGS OF THE WILD FRONTIER	Adam And The Ants
2	DOUBLE FANTASY	John Lennon
3	NOT THE NINE O'CLOCK NEWS	Various
4	SANDINISTA	The Clash
5	SUPER TROUPER	Abba
6	SIGNING OFF	UB40
7	DRAMA	Yes
8	ZENYATTA MONDATTA	The Police
9	MANILOW MAGIC	Barry Manilow
10	FLEETWOOD MAC LIVE	Fleetwood Mac
11	HITCH-HIKERS GUIDE TO THE GALAXY SOUNDTRACK	Queen
12	FLASH GORDON SOUNDTRACK	David Bowie
13	SCARY MONSTERS & SUPER CREEPS	Stevie Winwood
14	ARC OF A DIVER	Dr Hook
15	DOCTOR HOOK'S GOLDEN GREATS	Bruce Springsteen
16	THE RIVER	Talking Heads
17	REMAIN IN LIGHT	Orchestral Manoeuvres In The Dark
18	ORGANISATION	Stevie Wonder
19	HOTTER THAN JULY	
20	BOY	'U2

SONGWORDS

THE SPECIALS

Do Nothing On Chrysalis

TODAY I WALK ALONG THIS LONELY STREET TRYING TO FIND, FIND A FUTURE, NEW PAIR OF SHOES ARE ON MY FEET 'COS FASHION IS, MY ONLY CULTURE.

NOTHING EVER CHANGE OH NO NOTHING EVER CHANGE

PEOPLE SAY TO ME JUST BE YOURSELF IT MAKES NO SENSE TO FOLLOW FASHION, HOW CAN I BE ANYBODY ELSE, I DON'T TRY, I'VE GOT NO REASON.

NOTHING EVER CHANGE OH NO NOTHING EVER CHANGE

I'M JUST LIVING IN A LIFE WITHOUT MEANING, I WALK AND WALK, DO NOTHING, I'M JUST LIVING IN A LIFE WITHOUT MEANING, I TALK AND TALK, SAY NOTHING.

NOTHING EVER CHANGE OH NO NOTHING EVER CHANGE

WALK ALONG THE SAME OLD

LONELY STREET, STILL TRYING TO FIND, FIND A REASON, POLICEMAN COME AND SMACK ME IN THE TEETH, I DON'T COMPLAIN, IT'S NOT MY FUNCTION.

NOTHING EVER CHANGE OH NO NOTHING EVER CHANGE

THEY'RE JUST LIVING IN A LIFE WITHOUT MEANING, I WALK AND WALK, DO NOTHING, THEY'RE JUST LIVING IN A LIFE WITHOUT MEANING THEY TALK AND TALK, SAY NOTHING.

I'M JUST LIVING IN A LIFE WITHOUT MEANING, I WALK AND WALK, I'M DREAMING, I'M JUST LIVING IN A LIFE WITHOUT MEANING, I TALK AND TALK, SAY NOTHING.

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Specials Fan Club, c/o Trigger Management, 258 Pentonville Road, London N1.

ROD STEWART

My Girl (On Riva)

Lyrics: Stewart
Music: Chen / Grainger / Cregan / Saviger / Appice

MISS YOU BABE, MISS YOU BABE, SHE'S EVERYWHERE I GO, SHE'S EVERYTHING I KNOW, AND NOW I THINK SHE'S FINALLY TOUCHED MY SOUL, SHE'S HEAVEN HERE ON EARTH, MUCH MORE THAN I DESERVE, AND I DON'T WANT TO EVER LET HER GO.

I'M GETTING USED TO ALL HER WAY'S, EVERYTHING SHE SAYS, HER SMILES, HER FROWNS, HER UPS AND ALL HER DOWNS, SHE'S EVERY MOVE THAT I MAKE, SHE'S EVERY BREATH I TAKE, SHE'S GOTTA HOLD ON ME THAT I DON'T WANNA BREAK.

CHORUS: I MEAN MY GIRL, BRING HER HOME TO ME, MY GIRL, CAN'T WAIT FOR YOU TO SEE, MY GIRL, MEANS EVERYTHING TO ME, MY GIRL, MY GIRL.

MY FRIENDS KEEP COMING ROUND, SAYING 'COME OUT ON THE TOWN - WHAT'S WRONG, YOU AIN'T THE GUY WE USED TO KNOW' ('N' I TELL 'EM) I SAY, 'WITHOUT HER BY MY SIDE, I'M ONLY HALF ALIVE, I LOVE HER SO BAD AND I DON'T CARE IF IT SHOWS.

CHORUS: I MEAN MY GIRL, BRING HER HOME TO ME.

MY GIRL, MEANS EVERYTHING TO ME, MY GIRL, CAN'T WAIT FOR YOU TO SEE, MY GIRL, MY GIRL, MY GIRL, MY GIRL.

AT LAST MY HEART HAS FOUND A HOME, THIS TIME I KNOW WHERE I BELONG.

CHORUS: I MEAN MY GIRL, BRING HER HOME TO ME.

MY GIRL, CAN'T WAIT FOR YOU TO SEE, MY GIRL, MEANS EVERYTHING TO ME, MY GIRL, I JUST WANNA SEE, MY GIRL, MY GIRL, MY GIRL.



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Rod Stewart Information, c/o Riva Records, 2 New Kings Road, London SW5

VIDEO

- 1 JAWS (CIC)
 - 2 ELECTRIC BLUE 664 (World of Video 2000)
 - 3 MUPPET MOVIE (Precision)
 - 4 WARRIORS (CIC)
 - 5 TAKE THE MONEY AND RUN (Rank)
 - 6 WOODSTOCK (Warner Brothers)
 - 7 BLONDIE (Brent Walker)
 - 8 DIARY OF ANNE FRANK (Magnetic Video)
 - 9 DEATH WISH (CIC)
 - 10 STRAW DOGS (Gullit)
- Chart courtesy HMV, Oxford Street

FILMS

- LONDON'S TOP TEN
- 1 FLASH GORDON, Col-EMI-War - ABC 1 Shaftesbury Avenue, ABC 1 Baywater, ABC 1 Edgware Road, ABC 1 Fulham Road, Classic 1 Haymarket, Studio 4, Odeon Leicester Square
 - 2 THE DOGS OF WAR, UA - Odeon Leicester Square
 - 3 STARDUST MEMORIES, UA - Cinecitta 2, Cinecitta 3, Classic 1 Oxford St
 - 4 CALIGULA, GTO - Prince Charles
 - 5 ANY WHICH WAY YOU CAN, Col-EMI-War - Warner 2, Scene 4, Classic 4 Oxford Street, ABC 2 Baywater, ABC 2 Edgware Road, ABC 2 Fulham Road
 - 6 SNOW WHITE AND THE SEVEN DWARFS, Walt Disney - Class 1 Haymarket, Studio 2, Odeon 2 Kensington, Odeon 1 Westbourne Grove, Odeon Chelsea
 - 7 RAISE THE TITANIC, ITC - Leicester Square Theatre
 - 8 BEING THERE, ITC - Odeon St Martin's Lane, Classic 1 Chelsea, Gullit 1 Kensington
 - 9 AIRPLANE! 'DIG - Plaza 2, Classic 5 Oxford Street
 - 10 THE ELEPHANT MAN, Col-EMI-War - ABC 5 Fulham Road, ABC 2 Shaftesbury Avenue, Studio 1
- UK PROVINCIAL TOP FIVE
- 1 SNOW WHITE AND THE SEVEN DWARFS, (Walt Disney)
 - 2 FLASH GORDON, (Col-EMI-War)
 - 3 FRIDAY THE 13th, (Col-EMI-War)
 - 4 QUADROPHENIA / SCUM, (Brent Walker/GTO)
 - 5 THE BIG BRAWL, (Col-EMI-War)

BOOKS

- 1 JOHN LENNON - A Legend 85p
 - 2 SONGS OF JOHN LENNON £3.95
 - 3 IMAGINE ALBUM - John Lennon £2.95
 - 4 POLICE - Special Issue 75p
 - 5 CLASH - Before And After £4.95
 - 6 JAM - The Modern World By Numbers £3.95
 - 7 POLICE - Songs By Sting 2nd Album £3.50
 - 8 ELO'S STORY (paperback) £3.95
 - 9 DAVID BOWIE IN HIS OWN WORDS £2.85
 - 10 ENCYCLOPAEDIA METALLICA £2.95
- Compiled by MUSIC SALES, 79 Numan Street, London, W1

STAR CHOICE



- ZOOT MONEY'S
- 1 HIDE NOR HAIR, Ray Charles
 - 2 ALL SHOCK UP, Elvis Presley
 - 3 FINGERTIPS, Stevie Wonder
 - 4 WATCH YOUR STEP, Larry Williams
 - 5 PAPERBACK WRITER, The Beatles
 - 6 SPIRIT IN THE DARK, Aretha!
 - 7 IF YOU LEAVE ME NOW, Chicago
 - 8 NOTHING FROM NOTHING (LEAVES NOTHING), Billy Preston
 - 9 MONEY, Flying Lizards
 - 10 ABC, The Jackson Five



Ultravox
'VIENNA'



NEW 12" SINGLE CHS 12 2481
C/W 'PASSIONATE REPLY' & 'HERR X'
TAKEN FROM THE ALBUM 'VIENNA'

 Chrysalis